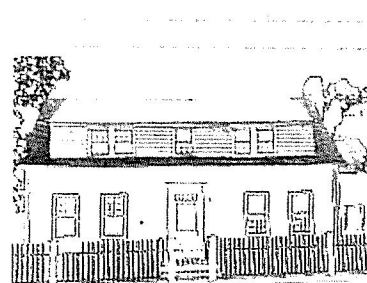
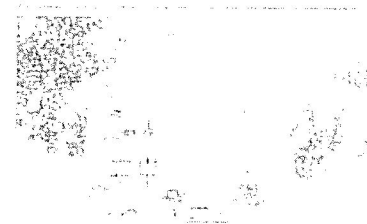


# ARCHITECTURAL DESIGN GUIDELINES FOR HISTORIC DISTRICTS AND LANDMARKS



VILLAGE OF SOUTHAMPTON  
NEW YORK  
NOVEMBER 2000

## ACKNOWLEDGEMENTS

These *Architectural Design Guidelines for Historic Districts and Landmarks* are the result of hard work and dedication on the part of numerous Southampton Village residents. The Board of Architectural Review and Historic Preservation (ARB) initiated the application to the New York State Department of Parks, Recreation, and Historic Preservation for the partial funding of this project under the Certified Local Government (CLG) Program of the U.S. Department of the Interior. The Southampton Village Board of Trustees provided additional funding for this project. The draft of these guidelines was reviewed by ARB members, the Village Building Department, Historic Preservation Consultant Sarah Kearns, and Trustee William Manger. Their valuable comments and suggestions were incorporated into the final document. CLG Coordinator Lucy Breyer provided important insights into the design review process throughout New York State.

This Guidebook has been financed in part with Federal funds from the National Park Service, Department of the Interior, as administered by the New York State Office of Parks, Recreation and Historic Preservation. The contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute recommendation of endorsement by the Department of the Interior. This program receives Federal funds from the National Park Service. Regulations of the U.S. Department of the Interior strictly prohibit unlawful discrimination in departmental 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.

## CREDITS

These Guidelines are partially based on several excellent design review prototypes developed for other historic districts and communities along the East Coast--all of which are listed in the References Section. These, along with other historic architectural texts and manuals, provided the basic format and concept for the Village of Southampton's Design Guidelines.

*A Field Guide to American Houses* by Virginia and Lee McAlester is illustrated with such detail, accuracy, and depth, that it is, without question, the standard reference work on American architectural styles. The sample house drawings used in the Architectural Style Section of these Guidelines are, for the most part, reproduced from those so skillfully drawn by Juan Rodriguez-Arnaiz in *A Field Guide to American Houses*.

A small sampling of the historic photographs held in the collections of the Southampton Town Historian and the Southampton Historical Society Museum are reproduced in the Architectural Heritage Section.

Text and recent (1999-2000) photographs are by Architectural Historian Geoffrey B. Henry. Mr. Henry also conducted the 1998 historic architectural survey and update for the Village of Southampton. Design and layout were created by Lynda Shirley; Mr. Henry and Ms. Shirley are both staff members of the Cultural Resources Group of GAI Consultants, Inc., Monroeville, Pennsylvania.

# ARCHITECTURAL DESIGN GUIDELINES FOR HISTORIC DISTRICTS AND LANDMARKS

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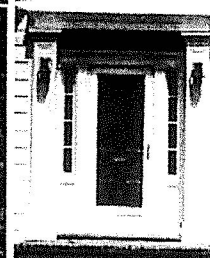
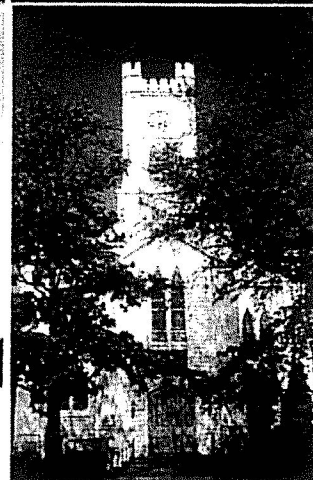
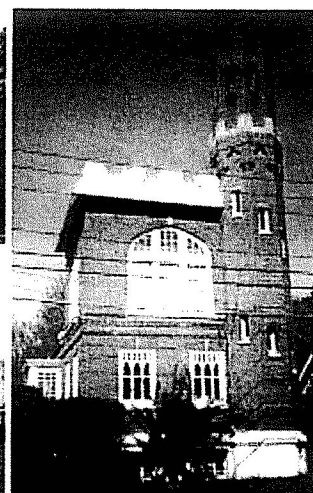
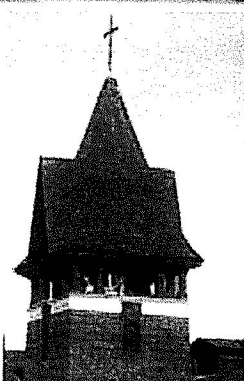
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Architectural Design  
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Village of Southampton,  
and were approved by  
the Village of Southampton Board of  
Architectural Review in October 2000.

VILLAGE OF SOUTHAMPTON  
NEW YORK  
NOVEMBER 2000

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# PURPOSE OF DESIGN GUIDELINES

## INTRODUCTION

The character and historic flavor of the Village of Southampton is embodied in its outstanding collection of period architecture spanning from the 1640s to the 1940s. The community takes great pride in its four historic districts—Southampton Village, North Main Street, Wickapogue Road, and Beach Road Historic Districts, and five individual landmarks—Captain Goodale House, Ball Castle, Dr. Bowers House, The Orchard, and the Captain Cooper House, listed in the National Register of Historic Places and/or the New York State Landmarks Register. In all, nearly 475 historic buildings in Southampton are included in these two important national and state historic registers.

Paragraph 65 of the Southampton Village Code created the Board of Architectural Review and Historic Preservation (commonly known as the ARB) to designate landmarks and historic districts. The ARB also reviews applications for demolition, removal, alterations, and new construction in the Village's historic districts.

The ARB, has designated the four national- and state-landmarked historic districts and five individual historic buildings in Southampton as local historic districts and landmarks (see Section 2 for descriptions of these historic districts and landmarks).

Southampton Town Hall, Village of Southampton, Built in 1928  
Photograph: Southampton Town Historian Collection

## WHY DESIGN GUIDELINES?

The Village of Southampton has experienced extensive residential and commercial development over the last 20 years. Several notable historic buildings have been demolished or altered beyond recognition. Much new construction has occurred which has paid little attention to the Village's unique architectural character and historical significance. The Board of Architectural Review has had to make decisions on appropriate new construction and/or alterations within the historic districts on an *ad hoc* basis, without the benefit of clear architectural design guidelines.

The historic architectural survey and survey update undertaken in the Village of Southampton in 1998 recommended the development of architectural design guidelines to guide both new construction and the alteration of existing structures in the Village's historic districts. These guidelines are intended for use by the Board of Architectural Review, the Building Department, design professionals, and individual property owners within the historic districts.

The overriding goal of historic preservation in the Village of Southampton is to preserve continuity with the past, not the isolation of the past. The Village has a long history of encouraging ongoing change and development. Effective architectural design guidelines reflect the pragmatic approach that historic towns and villages continue to evolve and adapt with each new generation.

At the same time, the community recognizes the important benefits of historic preservation. These include the maintenance of an attractive and aesthetically pleasing built environment, an economically vibrant and attractive commercial district, retention of residential property values, protection against harmful and inappropriate land uses, and preservation of an established sense of community, basic to the health of any society.

## PURPOSE

These guidelines serve a dual purpose. First, they are a compilation of the design review guidelines used in the regulation of the Village of Southampton's historic districts and landmarks. Second, they provide property owners with information on the preservation and rehabilitation of historic properties.

These *Architectural Design Guidelines for Historic Districts and Landmarks* were developed to provide general recommendations and to outline procedures to guide you, the property owner, as well as the Board of Architectural Review, in the ongoing goal of historic preservation in the Village of Southampton. The intent is to *guide* design decisions within the historic districts, not *dictate* them. They are a set of principles, not a set of strictly followed laws. In addition, it is the intention of these guidelines, with the full support of the Board of Architectural Review, to promote excellence of design in both new construction and in the alteration and rehabilitation of existing historic buildings.

## SECTION

# 1

## PURPOSE OF DESIGN GUIDELINES

## SECTION

# 1

## PURPOSE OF DESIGN GUIDELINES

### SOME DESIGN PRINCIPLES

While these architectural design guidelines establish the context in which new construction and changes to individual landmarks and to buildings in the historic districts are reviewed, they are meant to be applied on a case-by-case basis. Since circumstances vary from property to property, the Board of Architectural Review allows for a certain amount of flexibility. Nonetheless, a few principles form the basis for these Architectural Design Guidelines for the Village of Southampton's Historic Districts and Landmarks:

- New construction should be made harmonious with its immediate historic surroundings. This is not done by outlawing modern architectural design or by dictating one or two preferred historical styles for Southampton. Instead, new construction should reflect the characteristic scale, massing, rhythm, proportions, and building traditions of the environs. Excellence of new design is always preferred to false pretences of antiquity.
- Additions to an historic structure should be harmonious with the characteristic massing and architectural features of that structure, or of the characteristic structures of its immediate environs, and shall not destroy the main character defining elements of the structure. Any additions should be clearly distinguishable from the historic fabric and should be reversible.
- Alteration of an historic structure should be consistent with the design of the original structure and of any later additions that are architecturally significant in their own right. Whenever possible, retention and maintenance of original features are encouraged over restoration and/or removal.
- Demolition of historic structures that contribute to the overall scale and significance of an historic district should not be permitted unless there is no prudent and practical alternative. Likewise, moving historic structures should be considered only as a last resort.
- A proposed change in use for a building should be compatible with the historic building and environs so as to require minimal alteration to both. Changes should not obscure the building's historic function or use.

# HISTORIC DISTRICTS AND LANDMARKS LISTED IN THE NATIONAL REGISTER OF HISTORIC PLACES

The Village of Southampton has the distinction of containing four historic districts and five individual landmarks that are listed in the National Register of Historic Places and/or the New York State Landmarks Register. In addition, the Board of Architectural Review and Historic Preservation has designated these same historic districts and individual buildings as local historic landmarks. Nearly 475 contributing historic buildings are contained within the four historic districts in the Village.

The four historic districts in the Village of Southampton are listed in both the National Register of Historic Places and the New York Landmarks Register. They represent four distinct concentrations and development patterns in Southampton and include the most historic, best preserved properties in the Village. Each district clearly represents a facet of the settlement, growth, and architectural heritage of Southampton.

## SOUTHAMPTON VILLAGE HISTORIC DISTRICT

The Southampton Village Historic District is the largest of Southampton's four historic districts, comprising over 430 contributing historic resources. The district includes a portion of the central business district along Main Street and Jobs Lane, the dense residential areas to the north and west, and the large "summer colony" or estate area to the south. The historic buildings in this district span the years between the 1640s and the 1940s and display a wide variety of significant architectural styles and building types. Important buildings within the district include the Thomas Halsey House (the oldest frame house in New York State), the Gothic Revival Style First Presbyterian Church, and several houses designed by nationally renowned architects such as Stanford White and John Russell Pope. In addition, the district contains several intact streetscapes of late 19<sup>th</sup> and early 20<sup>th</sup> century residences.

In 1992, the residential area around Lewis Street, Meeting House Lane, and Little Plains Road was added to the Southampton Village Historic District.

## SECTION

# 2

## HISTORIC DISTRICTS AND LANDMARKS LISTED IN THE NATIONAL REGISTER

## SECTION

# 2

### HISTORIC DISTRICTS AND LANDMARKS LISTED IN THE NATIONAL REGISTER

#### NORTH MAIN STREET HISTORIC DISTRICT

The North Main Street Historic District contains a cohesive concentration of historic residential architecture along North Main Street and the adjacent Railroad Station Plaza area. The latter contains a small enclave of transportation-related buildings, including the Southampton LIRR Station. The North Main Street Historic District contains 24 contributing historic resources.

#### WICKAPOGUE ROAD HISTORIC DISTRICT

The Wickapogue Road Historic District is located in the easternmost portion of the Village, along Wickapogue Road. The district boundaries enclose a small enclave of largely intact historic farmsteads, some dating back to the 1600s and 1700s. This historic district gives an indication of Southampton's formerly rural and agrarian appearance, before the advent of rail transportation in the 1870s. The Wickapogue Road Historic District contains 17 contributing historic buildings.

#### BEACH ROAD HISTORIC DISTRICT

The Beach Road Historic District is located along Meadow Lane (formerly Beach Road), at the Village's western corner. This small enclave of prominent mansions is separated from the Southampton Village Historic District by several non-historic residences and open land. The buildings in this district date from the 1920s and 1930s and embody a wide variety of eclectic architectural styles, including French Provincial, Mediterranean Revival, and Colonial Revival. The Beach Road Historic District contains 6 contributing historic buildings.

*Section Photos by G. Henry, Architectural Historian, 1999-2000*

## INDIVIDUAL HISTORIC LANDMARKS IN SOUTHAMPTON

In addition to the four historic districts previously described, the Village of Southampton contains five individually significant historic buildings. These five buildings possess outstanding historic and/or architectural merit and are isolated from the historic districts by modern development.

- Captain Goodale House, 300 Hampton Road
- Ball Castle, 143 Little Plains Road
- Dr. Wesley Bowers Residence, Meadow Lane
- The Orchard (Breese-Merrill Residence), 155 Hill Street
- Captain Mecator Cooper House, 81 Windmill Lane

The Captain Goodale House, Ball Castle, Dr. Bowers Residence, and The Orchard are listed in both the National Register of Historic Places, and the New York State Landmarks Register. The Captain Mecator Cooper House is listed in the New York State Landmarks Register only. All five buildings have been designated as local historic landmarks by the Board of Architectural Review.



*Captain Mecator Cooper House,  
ca. 1830, 81 Windmill Lane*



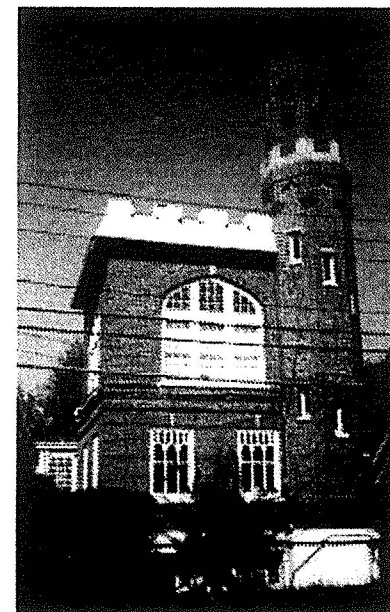
*The Orchard, Built in 1898  
155 Hill Street*



*Captain Goodale House, ca. 1875  
300 Hampton Road*



*Dr. Wesley Bowers Residence,  
ca. 1930, Meadow Lane*



*Ball Castle, ca. 1910  
143 Little Plains Road*

## SECTION

# 2

## HISTORIC DISTRICTS AND LANDMARKS LISTED IN THE NATIONAL REGISTER

## SECTION

# 3

## PROCESS AND PROCEDURES

## PROCESS AND PROCEDURES

### INTRODUCTION

The Southampton Village Trustees first enacted historic preservation legislation on November 25, 1986. Paragraph 65.1 of this legislation states that, "the protection, enhancement, and perpetuation of landmarks and historic districts are necessary to promote the economic, cultural, educational, and general welfare of the public." The legislation sets forth four main goals:

1. Protect and enhance landmarks and historic districts;
2. Ensure harmonious, orderly, and efficient growth and development;
3. Foster civic pride in the accomplishments of the past; and
4. Protect and enhance landmarks and historic districts.

### BOARD OF ARCHITECTURAL REVIEW AND HISTORIC PRESERVATION (ARB)

The aforementioned legislation established a Board of Architectural Review and Historic Preservation to replace the previously separate Board of Architectural Review and Historic Preservation Board (although this new board is still referred to commonly as the Board of Architectural Review or ARB). The ARB is composed of five Southampton Village residents, serving three-year terms. The Mayor appoints the ARB members and Chairperson, subject

to the approval of the Trustees. The ARB may designate a registered architect or historic preservation professional to advise and take part in its meetings, but without a vote.

#### THE POWERS OF THE ARB INCLUDE:

1. Approval or disapproval of applications for certificates of appropriateness;
2. Adoption of criteria for the identification of significant historic, architectural, and cultural landmarks and for the delineation of historic districts;
3. Conducting surveys of significant historic, architectural, and cultural landmarks and historic districts;
4. Designation of identified structures or resources as landmarks and historic districts;
5. Increasing public awareness of the value of historic, cultural, and architectural preservation by developing and participating in public education programs;
6. Making recommendations to village government concerning the utilization of state, federal, or private funds to promote the preservation of landmarks and historic districts within the village; and
7. Recommending acquisition of landmark structures by the village government where their preservation is essential to the purpose of this legislation and where private preservation is not feasible.

The ARB has pursued several of these objectives over the years. It has recommended the designation of four historic districts and five individual historic buildings as local historic districts and landmarks (see Section 2). An architectural survey was conducted in the Lewis Street area of Southampton in 1991, and this area was added to the Southampton Village Historic District in 1992. An architectural survey of several historic neighborhoods in the Village outside the four historic districts was conducted in 1998. Designations of these neighborhoods as Historic Districts are pending.

## CERTIFICATE OF APPROPRIATENESS

The most important day-to-day duty of the ARB is the approval or disapproval of applications for a Certificate of Appropriateness. A Certificate of Appropriateness is required for any exterior alteration, restoration, new construction, reconstruction, demolition or moving of a structure, land, trees or plantings upon property designated a landmark or property within a historic district. Specifically, no property owner may make any material changes to the appearance of such a property that is visible from a public street or other right-of-way or park which shall affect the appearance of the historic district without first obtaining a Certificate of Appropriateness from the ARB. The ARB determines what is or is not publicly visible.

## APPLICATION PROCESS

1. Be prepared to apply for a Certificate of Appropriateness well in advance of the proposed work item(s). A property owner or contractor can not receive a Building Permit unless a Certificate of Appropriateness has been received. The ARB may issue a letter that the change involved does not require a Certificate of Appropriateness, in which case a Building Permit is granted.
2. Consult with the Village Building Inspector or Building Department staff at the earliest opportunity. Ascertain whether the property is within a designated historic district or has been designated a landmark. Ascertain whether the property is a contributing or non-contributing resource in the historic district. Generally, any building over fifty years of age is considered contributing (this includes outbuildings and designed landscape features such as terraces, arbors, pergolas, steps, fountains, and walls).
3. If the Building Inspector determines that a Certificate of Appropriateness is required or may be required, complete an "Application for Certificate of Appropriateness for Alteration, Construction, or Demolition Affecting a Landmark or the Historic District." Submit this application 7 working days before a scheduled ARB work session (described below).
4. Schedule an ARB work session (held on the Thursday before the 3rd Monday of each month, 7:00 p.m., Village Hall). Although a workshop session is optional, it may save much aggravation and money in the long run. This gives the ARB members and you a chance to discuss the project informally and review your ideas and concepts. Many non-

## SECTION

# 3

## PROCESS AND PROCEDURES

*You must apply for a Certificate of Appropriateness if you intend to change a structure, move or demolish an existing structure, or build a new structure.*

*You may not need to apply for a Certificate of Appropriateness if you plan only to change interior features, plan to change any feature not visible from a public street or right-of-way, or plan to perform minor maintenance or repair.*

***Note:** Construction of tennis courts and swimming pools (properly fenced) are not reviewed by the ARB; however, pool houses and all pool-related structures are subject to ARB review).*

ARB Public Hearings are held on the 3rd Monday of each month at 7:30 p.m. in the Village Hall.

controversial items may be dispensed with at these meetings, and as a result, the project may be expedited.

The more information the ARB has on both the existing conditions and on the proposed work item(s), the better. The application must include the name, address, and telephone number of the applicant, as well as a Tax Map designation of the property. Provide photographs of both the existing building and its setting, and include photographs of the surrounding neighborhood to establish context. A site plan showing location of improvements, elevation drawings of the specific improvements as well as their relationship to the building as a whole, and samples of materials and colors to be used are all useful supporting materials.

For new construction or extensive additions, make sure the drawings and site plans show the relationship to the surroundings. If the proposal includes signs or lettering, a scale drawing showing the type of lettering to be used, dimensions and colors, a description of materials to be used, and a plan showing the sign's location on the property should be submitted.

An applicant may request that one or more ARB members make a site visit to view the property.

5. In the case of very minor alterations to buildings and applications for sign permits in a Historic District, a committee of one member (or more) of the ARB may review an application for a Certificate of Appropriateness. In all other cases, the application is reviewed by the full ARB at a public hearing.

Public hearings are advertised 10 days in advance in the *Southampton Press*.

The ARB must make its decision to hold a public hearing on an application within 30 days from receipt of a completed application. Usually, a public hearing is necessary if the ARB deems the proposed changes are significant enough to require the opportunity for public comment. Demolitions and requests for removals always require a public hearing. The public may comment at this hearing, as can any design and historic preservation professionals retained by the applicant. Public hearings are held on the 3rd Monday of each month at 7:30 p.m. at Village Hall and advertised 10 days in advance in the *Southampton Press*.

6. The ARB may require changes in plans as a condition of its approval. It may also direct that the execution of landscape screening be a part of the approved plan. The ARB must approve, deny, or approve the permit with modifications within 60 days of receipt of a completed application. The ARB's decision is conveyed verbally to the applicant at the public hearing.
7. Consult with the Village Building Inspector for regulations concerning the follow-up and enforcement of ARB decisions, penalties for non-compliance, and appeal procedures. Any subsequent changes to the application approved by the ARB must be resubmitted to the ARB for further discussion and approval by the ARB.

# APPLICATION FOR CERTIFICATE OF APPROPRIATENESS FOR ALTERATION, CONSTRUCTION, OR DEMOLITION AFFECTING A LANDMARK OR THE HISTORIC DISTRICT

APPLICATION IS HEREBY MADE TO THE BOARD OF ARCHITECTURAL REVIEW AND HISTORIC PRESERVATION for the issuance of a CERTIFICATE OF APPROPRIATENESS, pursuant to Chapter 4 of the Southampton Village Historic Preservation Law, Local Law No. 1 of the Year 1986.

Date: \_\_\_\_\_

Name of Applicant(s): \_\_\_\_\_

Address of Affected Property: \_\_\_\_\_

Agent for Applicant: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

1. Is the property designated a "LANDMARK," or located within the Historic District?

Yes \_\_\_\_\_ No \_\_\_\_\_

2. Are the effects of the proposed work visible from a public street, other rights-of-way, or a park?

Yes \_\_\_\_\_ No \_\_\_\_\_

3. Does the proposed work involve a change in design, material, color, or outward appearance?

Yes \_\_\_\_\_ No \_\_\_\_\_

**IF THE ANSWER TO ANY OF THE ABOVE THREE QUESTIONS IS "NO," DO NOT COMPLETE THIS APPLICATION.**

## CERTIFICATE OF APPROPRIATENESS

The Board of Architectural Review & Historic Preservation has determined that the proposed changes described in this application are compatible with the historic character of the premises and that of nearby properties, and alter the most important features of the property as little as possible. Therefore, the Board of Architectural Review & Historic Preservation HAS ISSUED THIS CERTIFICATE OF APPROPRIATENESS.

The Village of Southampton Board of Architectural Review & Historic Preservation

by \_\_\_\_\_  
Board Member

Date \_\_\_\_\_

CERTIFICATE OF APPROPRIATENESS DENIED

by \_\_\_\_\_  
Board Member

by \_\_\_\_\_  
See Separate Letter

CERTIFICATE OF APPROPRIATENESS NOT APPLICABLE

by \_\_\_\_\_  
Board Member  
Date \_\_\_\_\_

## SECTION

# 3

## PROCESS AND PROCEDURES

### INSTRUCTIONS

1. Work may not be commenced and a Building Permit may not be issued affecting a landmark or a property within The Historic District without issuance of a CERTIFICATE OF APPROPRIATENESS, available at Village Hall.
2. The answers to the questions, and the additional information, must be sufficient to describe the nature and impact of the planned work.

THIS IS A SAMPLE APPLICATION. OBTAIN AN OFFICIAL APPLICATION AT VILLAGE HALL

## SECTION

# 4

## PRINCIPLES OF HISTORIC DESIGN

### SOME PRINCIPLES OF HISTORIC DESIGN

Architectural design guidelines such as these probably would not have been necessary 100 years ago. Although 19<sup>th</sup>- and early-20<sup>th</sup>-century builders and architects practiced in a wide variety of styles and materials, they maintained a basic respect for their surroundings and for historic continuity. On the other hand, modern architectural design of the mid and late 20<sup>th</sup> century emphasized individual expression, scorned historical styles, and glorified building materials of the industrial age.

Southampton's historic architecture, whether it is from the 1600s or the early 1900s generally follows several important principles of design which give most parts of the Village its pleasing and harmonious quality. It is the goal of these Architectural Design Guidelines to promote these principles throughout the design review process.

#### SCALE

Scale is the measure of the relative or apparent size of a building or architectural element in relationship to the human body. The overall dimensions of a building define its underlying scale. In addition, individual elements of doors, windows, porches, wings, and roof

elements all combine to create a building's scale. The scale of a building is one of the most important features determining whether it is compatible with its setting. A stark contrast of scale between adjacent buildings is visually disruptive.

#### PROPORTION

Proportion is the relationship of one portion of a building to another. Usually it refers to a width-to-height ratio of wall planes or smaller elements. The product of good proportion is a uniform and harmonious arrangement of architectural elements. Proportion is also an essential element of a pleasing streetscape.

#### RHYTHM

Rhythm can refer to both individual elements of a building or several buildings along a street. It is characterized by a regular recurrence of elements, sometimes alternating with opposite or different elements. On a building façade, windows and door openings are the most obvious indicators of rhythm. Buildings spaced equally apart along a street also establish a rhythm and are complemented by fencing, landscape elements and the sidewalk. Rhythm is not synonymous with monotony; there is often great visual interest in a rhythmic streetscape.

SECTION  
4  
PRINCIPLES OF  
HISTORIC DESIGN

## SITING

Historic architecture respects the relationship of buildings to the street and to each other. They do not stand at an arbitrary angle to obtain a better view or to be invisible from the street. Instead, Southampton's residential and commercial neighborhoods retain a regular setback and regular spacing to preserve a sense of visual unity.

## BALANCE

Some periods and styles of architecture, notably the 18<sup>th</sup>-century Georgian Style, have balance and symmetry as a defining characteristic. Even an apparently asymmetrical house or building may obtain balance through the disposition of wings, porches, and even landscape elements.

## MASSING

Massing defines the shape of a structure, which in turn suggests the volume of the building's interior. Historic architecture in Southampton varies in massing from the simple rectangular forms of 17<sup>th</sup> century houses to the complex and varied massing of Queen Anne Style residences. Alterations or additions to historic houses historically followed the principle of additive massing: adding smaller ells and wings at the rear or sides so as not to overwhelm the original part of the house. Additive massing retains the basic scale of the building and its relationship to other buildings on the street.

## MATERIALS

Historic buildings in Southampton glory in their use of native materials. Wood products, particularly shingles, are the overwhelming building material in Southampton. Instead of creating a boring, uniform appearance, however, the use of painted and stained wood creates great visual variety. Glass and brick elements play a supporting role in the design of many historic buildings. The character of the commercial section of Southampton is enhanced by the use of both brick and frame construction. Modern International Style buildings, with their almost-total reliance on glass curtain walls and metal framing, represent a break with this long tradition of wood frame construction.

## SECTION

# 5

### SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION

## THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

These architectural guidelines for Southampton's historic districts and landmarks are based on *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*. First developed in 1979 and revised in 1995, these guidelines have been continually expanded and refined. They are used by the National Park Service to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity. The guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district throughout the United States.

The Secretary's Guidelines express a basic rehabilitation credo of

"retain, repair, and replace."

In other words, do not remove a historic element, do not replace an element if it can be repaired, and replace an element that has been removed or cannot be repaired.

For a complete copy of the Secretary of the Interior's Standards for Rehabilitation, consult the National Park Service web site:

<http://www2.cr.nps.gov/tps/tax/rehabstandards.htm>

Note: To be eligible for  
Federal tax incentives, a  
rehabilitation project must  
meet all 10 standards.

## SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION

1. A property will be used as it was historically, or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectured features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## SECTION

# 5

## SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION

Source: *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (Washington, DC: National Park Service, U.S. Department of the Interior) 1995.



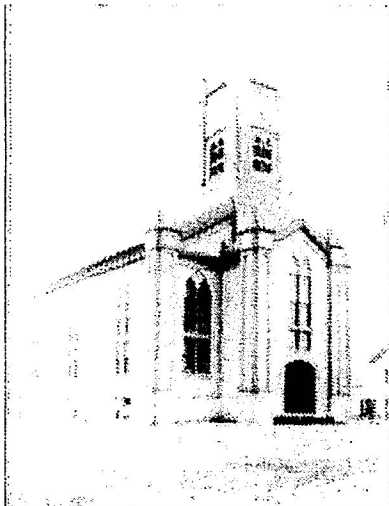
*The Thomas Halsey House  
1648-1662*

*Source: Southampton Historical Society  
Museum Collection*



*The Captain Elias  
Pelletreau House, 1686*

*Source: Images of America: Southampton*



*Presbyterian Church, Built in 1843*

*Source: Southampton Historical Society  
Museum Collection*

## ARCHITECTURAL HERITAGE OF THE VILLAGE OF SOUTHAMPTON

Southampton is the oldest English settlement in New York State, and was colonized in 1640 by a small group of Puritan settlers from Lynn, Massachusetts. An historical marker identifies the location of this early settlement near Old Town Road. Intending to settle in a tight compact village, the colonists resolved in 1647:

"that this town bee (sic) divided into fourtie (sic) house lots, some bigger, some less."

A year later, the center of the settlement had moved westward to either side of Ye Towne Street (present-day Main Street), which remains the main north-south street in the Village.

A meetinghouse or church was built between 1641 and 1645 along Meeting House Lane. Although this church has been replaced twice, a few other buildings from the Early Settlement period remain in Southampton today. These buildings, which include the Thomas Halsey House at 251 South Main Street (built 1648-1662) and the Pelletreau Silversmith Shop at 80 South Main Street (built 1686), give an indication of the prevailing architecture and building methods of the period. Generally, buildings from this period possess a steeply pitched gambrel or gable roof, a large central brick chimney, small window and door openings, and a minimum of decorative detail.

The British military occupation of Long Island during the Revolutionary War is marked in Southampton by two sites: the circa 1751 Herrick House at 17 North Main Street, which served as the headquarters of British General Sir William Erskine; and the site of the British military earthworks on the west side of Windmill Lane.

Southampton remained overwhelmingly agricultural and relatively isolated from New York City for most of the period between 1800 and the Civil War. Other than the grinding of flour in windmills and watermills, there was little manufacturing activity in the Village. Unlike the nearby bustling port of Sag Harbor, Southampton experienced only modest growth during this period.

Nonetheless, the Village contains several architecturally significant buildings from the 1800-1865 period. The Captain Mecator Cooper House at 81 Windmill Lane and the Captain Rogers House on Meeting House Lane both were built by prosperous sea captains in the 1830s and 1840s. They are excellent architectural examples of the Greek Revival Style. Both houses feature clapboard siding, classical decorative details around door and window openings, and a belvedere or "widow's walk" atop the roof. Simpler examples of the Greek Revival Style were built in the Village up to the Civil War period, and feature a gable roof, a pedimented gable end, and classical details derived from popular builders' manuals and pattern books.

The First Presbyterian Church at the corner of South Main Street and Meeting House Lane is Southampton's best example of the Gothic Revival Style. Built in 1843, it features a tall clock tower with a crenellated top and tall Gothic-arched windows. This is the third church built at or near this site in the Village of Southampton.

One of the earliest detailed maps of Southampton, showing street names, the location of buildings and their owners, and the names of businesses, is the *Map of Suffolk County, L.I.*, published by J. Chace, Jr. in 1858. It strikingly illustrated how little the physical layout of the Village had changed in 100 years. As is true today, the central business district was concentrated on either side of Main Street and Job's Lane. Two extant pre-Civil War commercial buildings on Main Street include Hildreth's Department Store and Herrick Hardware Store, built in 1842 and 1850 respectively. The Hildreth Department Store building, with cast-iron columns, retains most of its historic storefront.

The arrival of the Long Island Railroad in Southampton in 1870 inaugurated daily passenger and freight service to and from New York City. The railroad opened up the South Fork of Long Island, including Southampton, to a steadily increasing influx of visitors from the city seeking recreation and a healthful climate. At first, these visitors to Southampton stayed in local boarding houses and hotels. Soon, however, the wealthier class of visitors to Southampton began to build new summer residences

on undeveloped lots in the village. The DeBost House at 220 South Main Street, dating from 1875, was the first residence in the Village built exclusively for summer use. The new summer colony supported several social clubs, such as the Meadow Club (formed in 1879), and financed the conversion of a former life-saving station on the beachfront into St. Andrew's Dune Church.

Southampton's wealthy summer residents commissioned some of America's leading architects of the late 19<sup>th</sup> century to design their houses. Foremost of these architects was Stanford White, of the New York City firm of McKim, Mead & White. White is often credited with introducing both the Shingle Style and the Colonial Revival Style to Southampton and establishing them as the preeminent architectural styles for summer houses up until World War I. White and his firm designed the Shingle Style "White Fences" on First Neck Lane in 1889 for local philanthropist Samuel Parrish. This house and many others in the Shingle Style featured cedar shingle siding, white-painted classical trim, and a rambling, informal appearance through the use of steeply pitched gable and gambrel roofs with wide overhanging eaves. The Shingle Style deliberately recalled Early English and Dutch precedents.

In 1898 White designed the Colonial Revival Style house, "The Orchard," on Hill Street for industrialist James Breese. Harkening back to colonial prototypes, the house features a Mount

## SECTION

# 6

### ARCHITECTURAL HERITAGE OF THE VILLAGE OF SOUTHAMPTON



*The Hildreth House, Photo c. 1890*  
Source: Images of America: Southampton



*The Meadow Club, Photo c. 1890*  
Source: Images of America: Southampton



*The Shingle Style Parrish House, "White Fences" Built 1889*

## SECTION

# 6

## ARCHITECTURAL HERITAGE



*Rogers Memorial Library  
Built in 1895*

*Source: Southampton Historical  
Society Museum Collection*



*Southampton Town Hall,  
Southampton Village, Built in 1928*  
*Source: Southampton Town  
Historian Collection*

Vernon-style front porch, white-painted clapboard siding, and trim and shutters painted black.

Other architects practicing in Southampton during the 1890-1910 period included John Russell Pope, Carrère & Hastings, James Brown Lord, and the prolific local architect Grosvenor Atterbury. Southampton architect Walter Brady designed several Shingle Style residences for middle-class clients in and around Southampton, including his own home at 52 Elm Street. A few pioneering woman landscape architects received commissions to design the grounds of Southampton estates in the early 1900s, including Annette Hoyt Flanders, who laid out the Judge Horace Russell estate on Ox Pasture Road.

Besides changing the physical landscape of the Village, the influx of wealthy summer visitors greatly changed the social and cultural fabric of Southampton as well. Both the Rogers Memorial Library and the Parish Art Museum were founded by wealthy summer visitors to bring cultural enrichment to Southampton and its surroundings.

The unprecedented building boom occurring in Southampton between 1880 and World War I attracted large numbers of skilled carpenters, builders, masons, contractors, and painters to the area. The summer estates also provided seasonal employment to a virtual army of servants, caretakers, and gardeners. This influx of new workers and their families resulted in the subdivision and development of large sections of the Village, particularly in the area

bounded by North Sea Road and Hampton Road in the northeast quadrant of the Village.

Lewis, Osborne, Layton, Walnut, and Burnett Streets were among more than a dozen new streets laid out after 1890. According to village directories from the 1900-1920 period, many of the new residents on these streets had German, Polish, and Italian surnames. One of the most immediate effects of this influx of foreign-born residents was the construction of several new churches, including Our Lady of Poland Church on Maple Street in 1918.

The building of estate homes continued unabated after World War I. Many of these were concentrated along the beachfront on Meadow Lane. By then, the Shingle Style was considered outmoded. Architects designed in several eclectic period revival styles including the Tudor Revival, French Provincial, and Mediterranean Revival Styles. Most of these beachfront houses from the 1920s and 1930s are included within the Beach Road National Register Historic District.

For the homes of full-time, middle- and working class residents of the Village of Southampton, builders of the 1920s and 1930s worked with such nationally popular styles as the Bungalow and American Four Square Styles. Both of these residential styles were readily copied from builders' catalogues or manuals, and could even be ordered in an unassembled state from Sears & Roebuck. A typical Bungalow Style House is seen at 41 Van Brunt

Street, with its wide overhanging eaves sheltering a porch on the front. The house at 60 Cameron Street is a classic example of the American Four Square Style, with its hipped roof with central dormer, and hip-roofed porch with classical columns. Modified variants of the Shingle and Colonial Revival Styles also were employed for houses in these newly developed residential areas of Southampton.

The commercial area of Southampton took on much of its present appearance after 1930, and still consists primarily of one- and two-story brick and shingled frame buildings, many with Colonial Revival Style architectural features. A small industrial section of the Village developed in the 1920s and 1930s around the Long Island Railroad passenger station at the north end of Elm Street. Also dating from this period are the former Southampton Town Hall (now Saks Fifth Avenue), and the Southampton Grade and High Schools on Hampton Road. All three public buildings employed the Georgian Revival Style of architecture.

By World War II, Southampton and neighboring East Hampton had attained international renown as resort communities and attracted socialites and wealthy established families alike. Development pressures occurring throughout Long Island after the war contributed to a heightened awareness of the fragility of the region's natural and architectural treasures. Several notable estate houses in Southampton were torn down in the 1960s and 1970s. This, along with inappropriate commercial

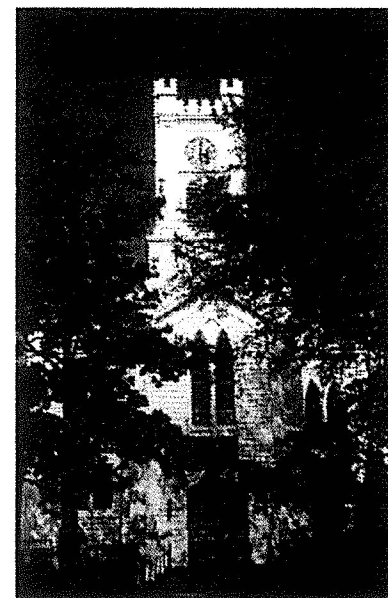
development at the north entrance to the Village, spurred a move to inventory and protect Southampton's historic resources.

In the late 1970s, the Society for the Preservation of Long Island Antiquities (SPLIA) conducted an architectural survey of much of the Village's pre-1940 architecture. In 1983, four historic districts and four individual buildings were listed in the National Register of Historic Places. These have since been designated local landmarks by the ARB. Additional architectural survey work was carried out in the northeast quadrant of Southampton during 1998, and these areas may too be added to the Southampton Village Historic District.

## SECTION

# 6

## ARCHITECTURAL HERITAGE

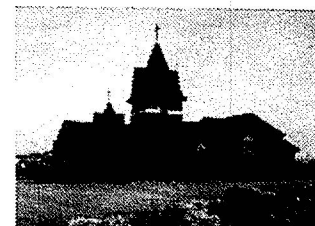
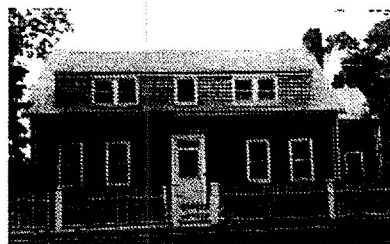
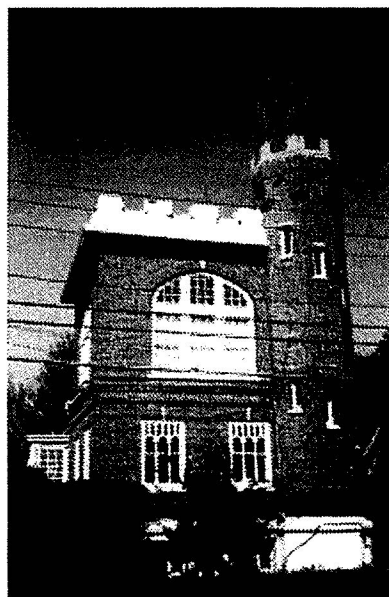


*First Presbyterian Church,  
Built in 1843 on Site of Original  
Meetinghouse.*

# SECTION

## 7

VILLAGE OF  
SOUTHAMPTON  
ARCHITECTURAL STYLES



# VILLAGE OF SOUTHAMPTON ARCHITECTURAL STYLES

## INTRODUCTION

The following descriptions, accompanied by both drawings of national prototypes and photographs of local examples, illustrate the most common architectural styles present in the Village's historic districts. Many buildings in Southampton, however, resist strict categorization. Very seldom does one encounter a "pure" example of Queen Anne or Federal Style architecture in Southampton. For this reason, the drawings and photographs often illustrate only single prototypes of these styles. The buildings in Southampton range from impressive buildings designed by nationally renowned architects to much simplified, vernacular versions of these styles. Owners of historic buildings in Southampton may find that their buildings fit one or more stylistic categories.

Local builders in the 18<sup>th</sup> and 19<sup>th</sup> centuries often copied well-known national examples as depicted in illustrations or photographs. Often, they borrowed freely from builders' and architects handbooks, scaling back the final design according to their own ability and/or the taste of the owner. In the 20<sup>th</sup> century, popular magazines and department store catalogues such as Sears & Roebuck's provided the inspiration for many residential styles in Southampton. Many buildings in Southampton, particularly those that have been added onto or remodeled at different periods, may exhibit elements from several styles. The

melding of several historical styles in one building or complex of buildings is an important feature worthy of preservation in its own right.

The stylistic features identified in these descriptions and illustrations are examples of the kinds of distinctive elements that should be preserved when an historic building is rehabilitated. They are not a complete list of features found in buildings of these historic styles. Researchers, architects and homeowners should consult a number of standard reference works on American architectural styles including those listed in the bibliography section of these guidelines.

Unless otherwise noted, the architectural drawings are reproduced from *A Field Guide to American Houses* (1988) by Virginia and Lee McAlester.

## SECTION

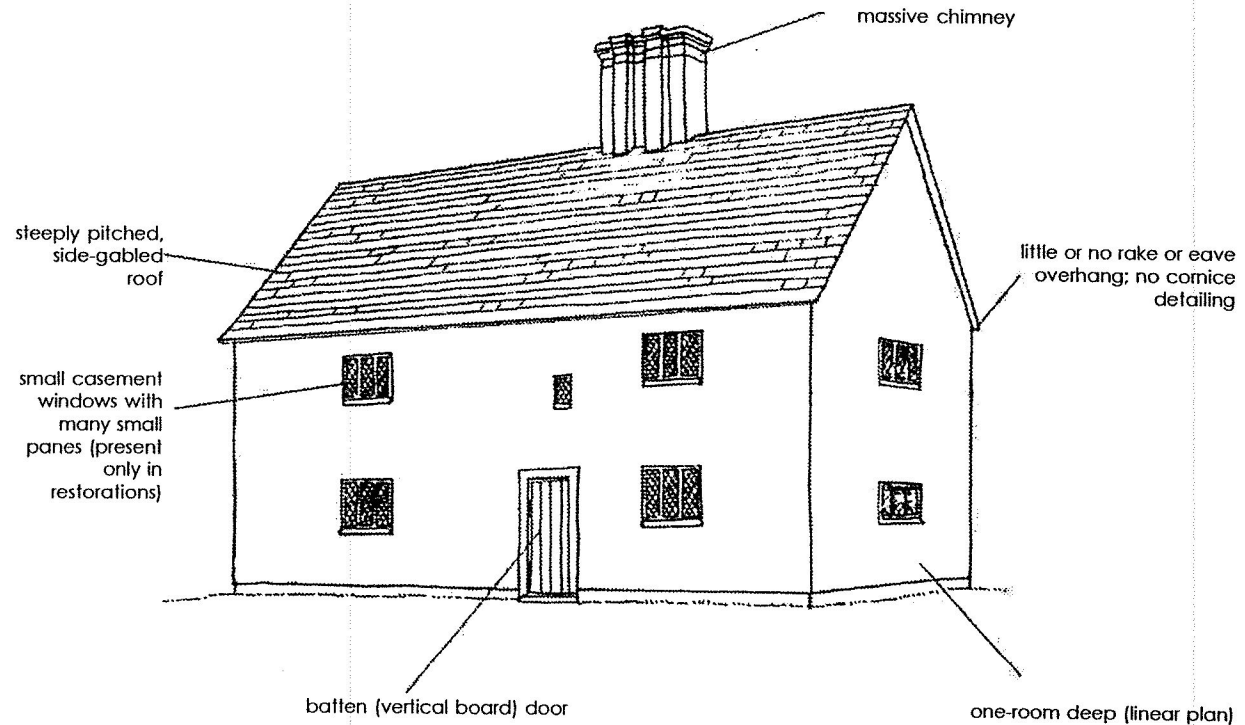
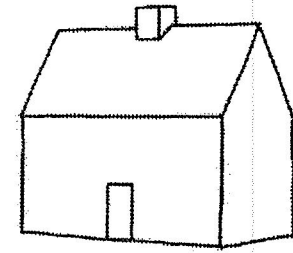
# 7

## VILLAGE OF SOUTHAMPTON ARCHITECTURAL STYLES

## EARLY ENGLISH (1640s-1760)

The first houses built by the English settlers in Southampton were modeled after structures they had left behind in both England and New England. Employing traditional building techniques, these houses utilized heavy timber frame construction, joined by mortise and tenon. As glass was scarce and highly taxed, window openings were small and consisted of casement or double hung sash with numerous small panes. From an early date, houses in Southampton were oriented toward the street, with small front yards. Although only about a dozen buildings survive from this period in Southampton today, they serve as a reminder of the Village's formative period and their preservation has been a priority of local and part-time residents since the mid 19<sup>th</sup> century. The distinctive roof forms and shingled exterior of the Early English houses also served as an inspiration for the late 19<sup>th</sup>-century Shingle Style.

ROOF FORM: NORTHERN TRADITION  
Wood, usually two stories, central chimney



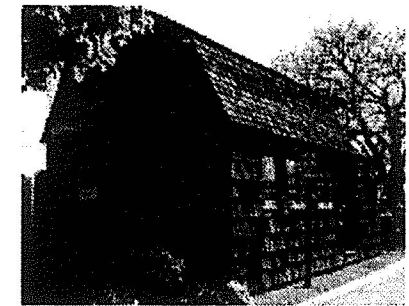
### CHARACTERISTICS OF THE EARLY ENGLISH STYLE IN THE VILLAGE OF SOUTHAMPTON

- Use of heavy timber frame construction, usually one or two rooms deep, and either one or two stories high;
- A steeply pitched gambrel, gable, or jerkinhead roof, which gives the house a distinctly vertical appearance. Many houses had a salt box profile, with the rear roof pitch angled differently from the front to accommodate an additional rear ell.
- An irregular arrangement of door and window openings along the front façade. Doors have either heavy vertical boards or raised panels, usually between four and six. Windows were usually small and had either casement or double-hung sash arrangements. Double-hung sash windows had multiple lights, between twelve and sixteen, with thick muntins and molded frames.
- A central or off-center brick chimney, often quite large in proportion to the rest of the house;
- Shingle siding (although original shingle siding has long since been replaced on most houses from this period). Exterior ornament, usually in the form of a molded cornice, was kept to a minimum.
- Additions, usually much smaller than the main part of the house, placed to the rear of the building.

The best examples of the Early English Style in the Village include: the Thomas Halsey House (built circa 1648-1662), the Pelletreau Silversmith Shop (built in the 1680s), the Foster House (from the 1690s), and the Mackie House (1740s), as well as the circa 1684 White House on Wickapogue Road.



*Thomas Mackie House  
Built in the Late-1740s*



*Pelletreau Silversmith Shop,  
Built in the 1680s*

## SECTION 7

### ARCHITECTURAL STYLES EARLY ENGLISH

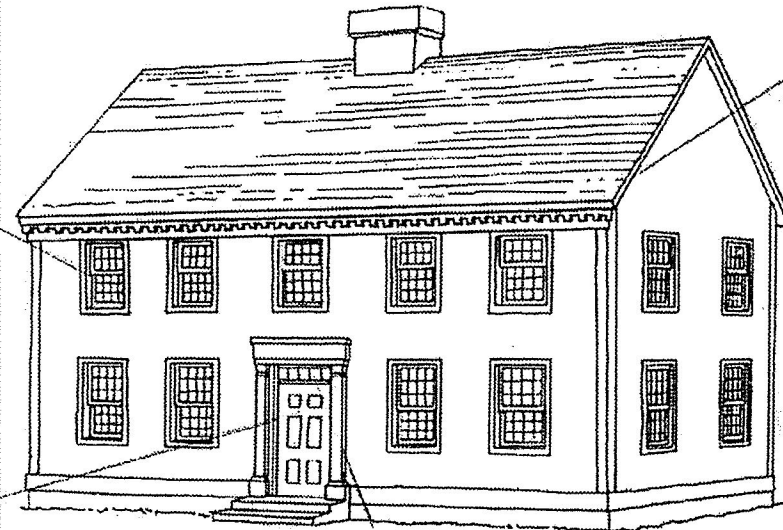
# GEORGIAN AND FEDERAL (1760-1830)

Georgian and Federal Style Houses are relatively rare in Southampton. They represent a conscious attempt at a new style, rather than just a refinement of the Early English Style precedents. Classical precepts of order, symmetry, and detailing were hallmarks of the Georgian and Federal Styles. Sometimes, an older house in Southampton was "remodeled" in either of these two later styles by the addition of a newer doorway with classical surround, some classical trim along the cornice, or the addition of a portico. Both were primarily residential styles and there are no extant Georgian or Federal style churches or public buildings in Southampton, as was true elsewhere in Long Island or in nearby Connecticut. The Daniel Halsey House at 345 Hill Street is a good vernacular example of the Georgian Style. A few Federal Style houses can be seen on the west side of South Main Street, south of Meeting House Lane.

## GEORGIAN STYLE

windows with double-hung sashes, typically with 9 or 12 small panes per sash; windows never in adjacent pairs

paneled door, normally with decorative crown supported by decorative pilasters



cornice usually emphasized with tooth-like dentils or other decorative molding

row of small rectangular panes beneath crown

windows typically 5-ranked and symmetrically balanced with center door, less commonly 3-ranked or 7-ranked

## FEDERAL STYLE

windows with double-hung sashes, typically with 6 panes per sash; windows never in adjacent pairs

semi-circular or elliptical fanlight over paneled door, typically accompanied by sidelights, elaborated crown and surround, and/or extended as small entry porch



cornice emphasized with tooth-like dentils or other decorative molding

windows typically 5-ranked and symmetrically balanced with center door, less commonly 3-ranked or 7-ranked

## CHARACTERISTICS OF THE GEORGIAN AND FEDERAL STYLES IN SOUTHAMPTON

- A symmetrical three- or five-bay front façade with a centrally placed door and evenly spaced window openings;
- Use of a gable or hipped roof with the gable ends at the sides;
- Chimneys placed at a location near the center or, alternatively, near the gable ends. Chimneys were never exposed at the gable ends, however.
- Hand-carved, classically inspired wooden decoration around door and window openings, along the cornice, and at the gable ends. Most of this ornament was derived from popular builders' manuals or carpenters' guides. Most ornament was concentrated around the main entrance and on the front façade.
- Decoration in the Federal Style is more attenuated and delicate, reflecting the taste

of the English architects James and Robert Adam (for this reason the Federal Style is sometimes referred to as the Adam or Adamesque Style). A feature of the Adam style was the elliptical transom over the main door, usually with muntins arranged in a fanlight pattern.

- Windows with 12/12 or 9/9 double hung sash. Federal Style houses often had more vertical appearing windows and there is sometimes a diminution in window size between the first and second stories on the facade, giving a false impression of height.
- A small porch or gable-roofed portico with classical columns in the Doric or Ionic order. Federal Style wood carving, particularly on the porch columns, was of better quality and more refined in execution than was true in the Georgian period.

## SECTION

# 7

## ARCHITECTURAL STYLES GEORGIAN/FEDERAL



*Daniel Halsey House  
345 Hill Street*

### GEORGIAN SUBTYPES

side-gabled roof



gambrel roof



hipped roof



centered gable



town house



### FEDERAL SUBTYPES

side-gabled



hipped roof  
two-story



hipped roof  
three-story



centered gable



townhouse

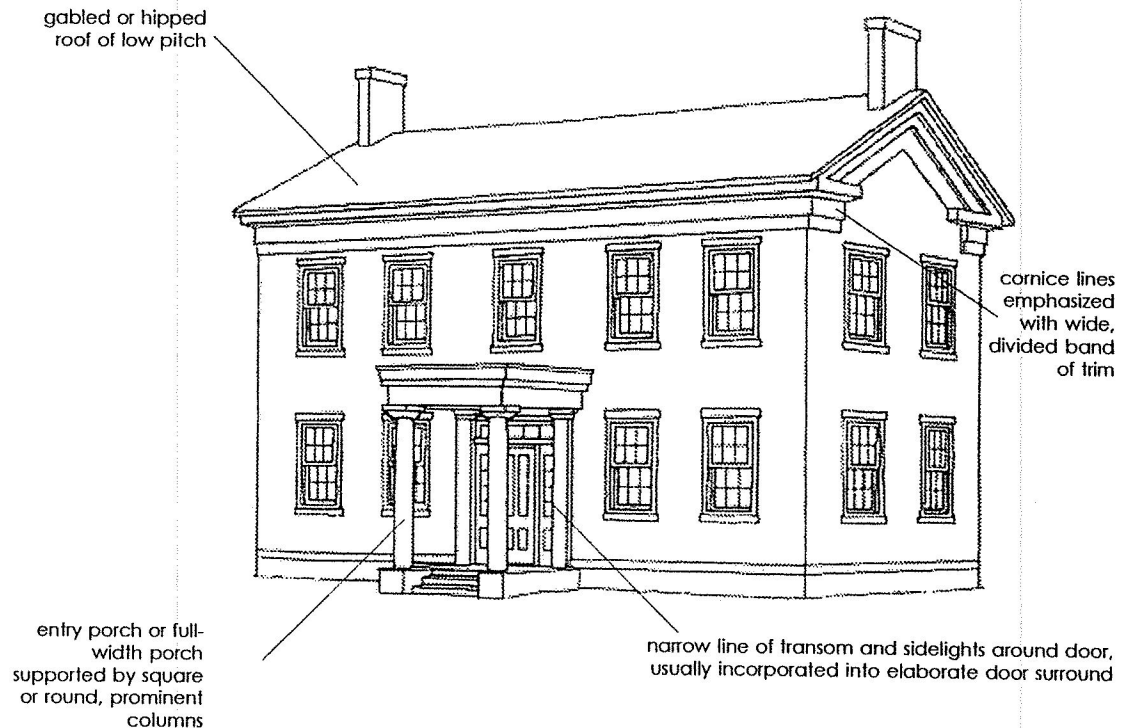


*Federal Style  
95 South Main Street*

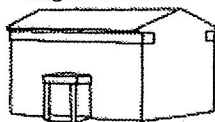
# GREEK REVIVAL STYLE

(1830-1870)

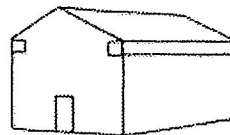
Emerging in the U.S. in the first quarter of the 19<sup>th</sup> century, the Greek Revival Style was adopted with such enthusiasm that it became the young nation's predominant style for several decades. In Southampton, the Greek Revival Style was primarily a residential style, although the style was popular for the design of churches in several communities in the Southampton vicinity. Known architects or builders working on Long Island during this period are few, but many carpenters and builders undoubtedly consulted one of several nationally popular builders' guides, such as that by architect Asher Benjamin. These guides provided detailed drawings of classical features, such as mantels, stairs, and window and door moldings. Two of the Greek Revival Style's most outstanding characteristics are its temple form, consisting of a two-story gable front façade, and its uniformly white appearance.



entry porch less than full height, or absent



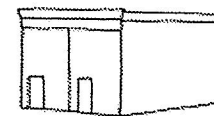
front-gabled roof



gable front and wing



townhouse



## CHARACTERISTICS OF THE GREEK REVIVAL STYLE IN SOUTHAMPTON

- The temple form, characterized by a front gable façade, often with a pedimented gable end. Although side wings sometimes flanked the main block, this basic temple form predominated in Greek Revival-style architecture in Southampton.
- A strong emphasis placed on the front entrance, through the use of wide, prominent moldings around the main door. This door often had a rectangular transom and was flanked by sidelights or pilasters. Sometimes, in the 1830s and 1840s, earlier houses were "modernized" by the addition of a Greek Revival Style door with classical surround. Unlike Federal and Georgian Style houses, the front door was not always centrally placed, reflecting the common use of the side passage floor plan on the interior.
- Tall, rectangular windows with 6/6 or 4/4 double-hung sash. Windows have molded frames, and sometimes are topped by a pediment or a ramped lintel. A

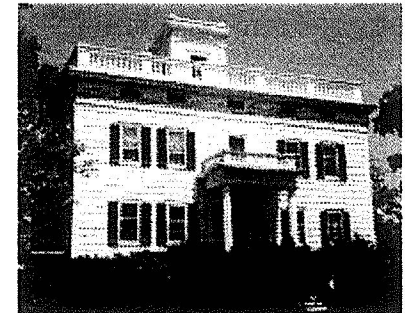
characteristic of the Greek Revival Style on Long Island is the use of a triangular window on the attic story.

- A front portico, with either a gable or flat roof, often with a balustrade, pilasters, and fluted columns. Side porches were less common.
- The use of weatherboard or sometimes flush-board siding, painted uniformly white or a pale color. Trim, shutters, and doors were seldom painted in a contrasting color, although the front door was sometimes stained or left unpainted.
- Classical decorative features, although used sparingly on all but the most formal of Greek Revival Style residences. These features included corner pilasters (sometimes paneled), and an entablature with dentil molding or Greek Doric features. Porch columns used the classical orders, usually either Doric or Ionic.

## SECTION

# 7

## ARCHITECTURAL STYLES GREEK REVIVAL



Two of the best examples of the Greek Revival Style in Southampton are the Captain Mecator Cooper House on Windmill Lane (above) and the Captain Rogers House on Meeting House Lane. Both feature a belvedere atop the roof. The temple form is seen at the 33 North Main Street house, built ca. 1840 (below).





#### CHARACTERISTICS OF THE GOTHIC REVIVAL STYLE FOR RELIGIOUS ARCHITECTURE IN SOUTHAMPTON

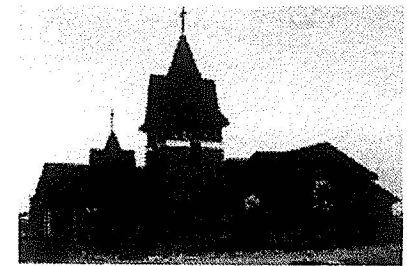
- A basilican or cruciform plan, with both shorter and longer wings creating an asymmetrical appearance;
- A prominent tower, placed at either the gable end or at the junction of two wings. A steeple and belfry were on the second story, and the tall pyramidal roof was topped by either a cross or a weather vane.
- Gothic-arched windows and doors. The windows often had stained glass with wood or lead muntins. Alternatively, simple double-hung sash windows with a triangular or arched head were employed. The main door usually had two leaves and heavy iron hinges and handles.
- Gothic-inspired ornament (although usually quite fanciful and rarely based on actual Gothic examples), such as carving, scrollwork, crockets, trefoils, finials, and label molding.

The First Presbyterian Church of 1843 represents the early Gothic Revival Style, with its flat planes and crenellated clock tower. During the 1890s and early 1900s, Southampton's Episcopal, Catholic and Methodist congregations built handsome frame, stone, and stuccoed churches in the Gothic Revival Style. When some of Southampton's wealthy summer residents paid to have a life-saving station on the beachfront remodeled as a church in the late 1870s, the result was the Gothic Revival Style St. Andrews-Dune Episcopal Church.

## SECTION

# 7

### ARCHITECTURAL STYLES GOthic REVIVAL



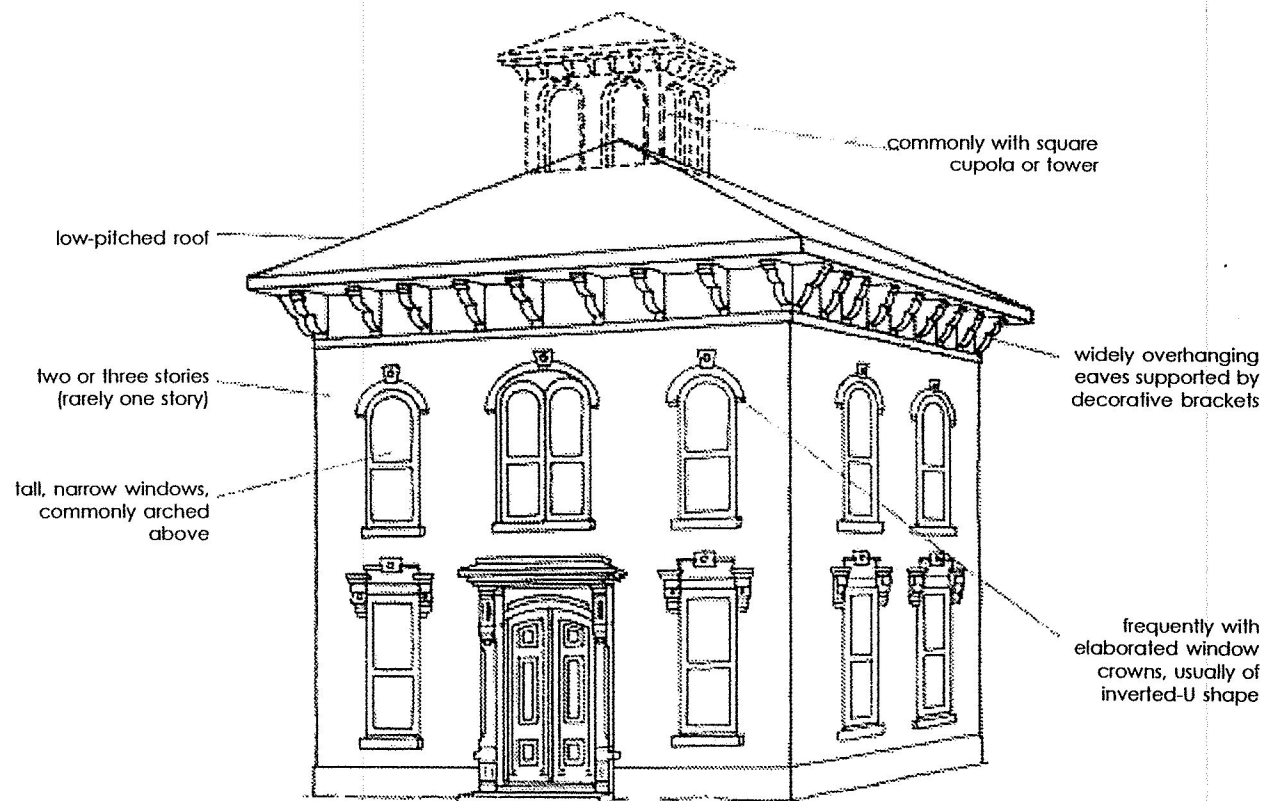
*St. Andrew's Dune Church,  
Built ca. 1879  
Late Gothic Revival Style*



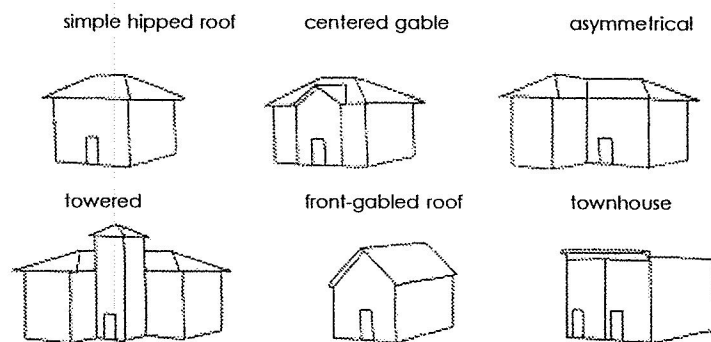
*United Methodist Church  
North Main Street  
Built ca. 1890  
Late Gothic Revival Style*

# ITALIANATE STYLE (1860-1900)

Like the Gothic Revival Style, the Italianate Style represented a Romantic reaction to the perceived plainness and sterility of Greek Revival Style architecture. Italianate Style architecture reveled in asymmetry, picturesque angles and views, and a varied wall surface. The Italianate Style was first introduced to the American public by the architect and designer Andrew Jackson Downing, whose wildly popular treatises on country house designs sparked a craze for the style. The style's popularity also benefited from the introduction after 1850 of machine-sawn wooden ornament, such as brackets, columns, spindles, and "gingerbread" trim for cornices and eaves.



## CHARACTERISTIC ROOF FORMS



## CHARACTERISTICS OF THE ITALIANATE STYLE IN THE VILLAGE OF SOUTHAMPTON

- A two or two-and-one-half-story height with either a shallow-pitched gable roof with flaring eaves or a flat roof with prominent front eaves. Paired or single scrolled brackets always accentuated the eaves. The gable peak was accented by a carved finial. The attic or half story often featured round, semicircular, or fixed-sash windows, accentuating the verticality of the house.
- Tall 4/4 or 2/2 double hung sash, often reaching floor-to-ceiling height on the first story. Windows had heavy moldings, sometimes with segmental heads or scrolled brackets above. Polygonal bay windows, either one- or two-story, also were a common feature.
- An off-center or center door, with heavy applied moldings, sometimes within an arched frame with sidelights and a transom, also sometimes arched.
- A full-width or even wrap-around porch with turned or chamfered posts, along with a balustrade and bracketed eaves. The porch was the principal focus of decoration on even the simplest Italianate Style house.

The Italianate Style was inspired by vernacular villas and farmhouses of the northern Italian countryside. Alluding to a pastoral past, it is ironic that technology in the form of the steam-powered scroll or jigsaw is responsible for the elaborate embellishments that make the characteristics of the Italianate Style possible.

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*Two variants of the Italianate  
Style in Southampton.*

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## SECTION

# 7

## ARCHITECTURAL STYLES ITALIANATE



*30 North Main Street,  
Built ca. 1840*

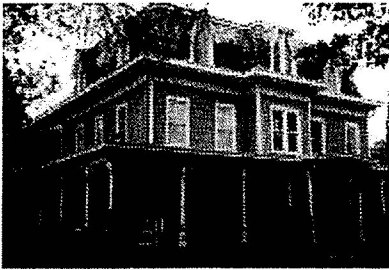


*375 Hill Street  
Built ca. 1885*

## SECTION

# 7

### ARCHITECTURAL STYLES FRENCH SECOND EMPIRE

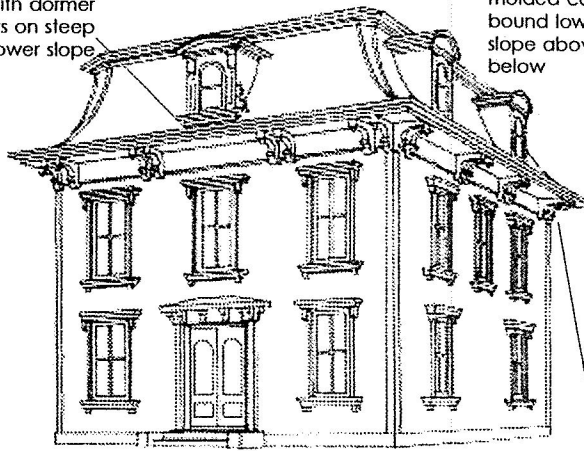


*Captain Goodale House  
300 Hampton Road*

## FRENCH SECOND EMPIRE STYLE (1870s TO 1890)

This style was popular for the design of public buildings in France during the Second Empire of Napoleon III (1852-1870). In the United States, the style was also employed for residential construction and is sometimes known as the "General Grant Style" because of its association with the presidency of Ulysses S. Grant (1869-1877). It is a showy, elaborate style and was seldom seen on other than large, expensive houses in Southampton. Its popularity peaked in the 1880s and the style was already considered old-fashioned by the 1890s.

mansard (dual-pitched, hipped) roof, with dormer windows on steep lower slope



molded cornices bound lower roof slope above and below

eaves normally with decorative brackets below

An excellent example of the French Second Empire Style in Southampton is the Captain Goodale House at 300 Hampton Road. The Captain Goodale House is listed individually in the National Register of Historic Places. Another good example is the Austin Clark House at 180 South Main Street.

### CHARACTERISTICS OF THE FRENCH SECOND EMPIRE STYLE IN SOUTHAMPTON

- The double-pitched, four-sided Mansard roof, often with dormers projecting from the lower, steeply pitched section. The roof was often covered with slate shingles, laid in decorative patterns. Often, there was a belvedere and/or iron cresting atop this roof.
- Abundant use of such classical features as pediments and balustrades; arched windows with pediments and molded surrounds, and flanked by columns and pilasters; paired and/or clustered columns; and a central (usually double) door with heavy applied molding and flanked by pilasters.
- A wrap-around porch with paired columns, a projecting and receding cornice line, and a flat or hipped roof.
- A deep cornice with heavy, scrolled brackets, often paired.
- A generally rectangular or L shaped plan, 1 ½- 2 ½-story height,
- Projecting bays or towers, often at the center of an elevation.

## STICK STYLE (1860-CA. 1890)

The Stick Style enjoyed a brief period of popularity between 1860 and 1880. It was particularly popular in seaside resort locales in New York, New Jersey, and New England. The style is characterized by an emphasis on decorative trusses, a prominent front porch, and gable-end woodwork. Also characteristic of the Stick Style are multi-textured wall surfaces with patterns of horizontal, vertical, or diagonal boards raised from the wall surface in varied patterns for emphasis (stickwork), and squared bay windows. The Stick Style usually has a steeply pitched gabled roof.

Only a few Stick Style residences still stand in Southampton, with the best example located at 75 South Main Street. It is painted in a variety of colors.

### CHARACTERISTICS OF THE STICK STYLE IN SOUTHAMPTON VILLAGE

- ➔ A steeply-pitched gable or hipped roof with decorative trusses in the gables.
- ➔ Wide, overhanging eaves with exposed rafter ends and knee braces.
- ➔ Use of clapboard, wood shingle, and diagonal boards in combination.
- ➔ 2/2 sash with simple frames
- ➔ Shed or hipped-roof porches with decorative brackets, braces, and balustrade.

## SECTION

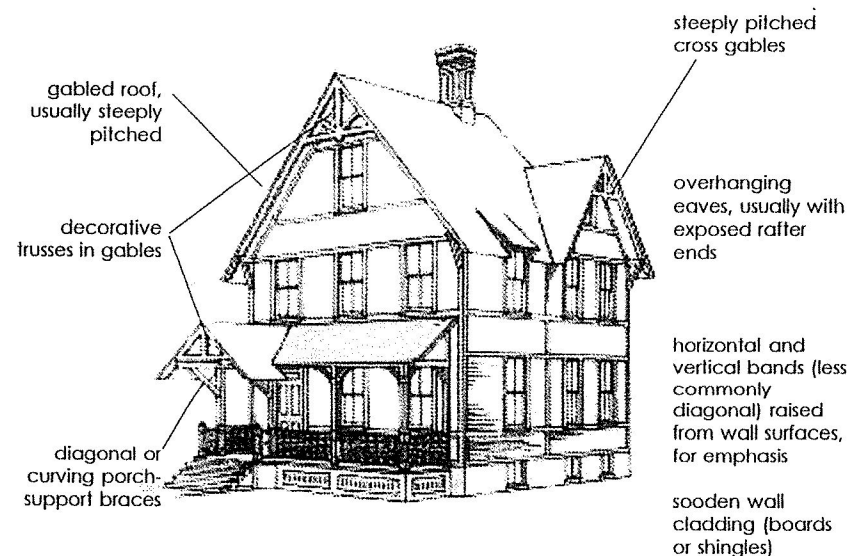
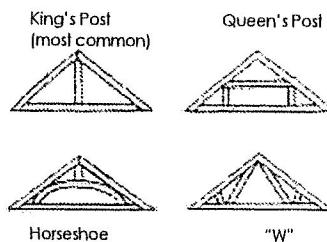
# 7

### ARCHITECTURAL STYLES STICK STYLE



*Stick Style Architecture Found in  
the Village of Southampton  
75 South Main Street  
Built Circa 1882*

### DECORATIVE TRUSSES USED IN THE STICK STYLE (USUALLY FOUND IN GABLE, DORMER AND PORCH)



## QUEEN ANNE STYLE (1880-1910)

Although the style originated in England, it had little to do with the early-eighteenth-century reign of Queen Anne. Instead, it initially was popularized by the English Victorian-era architect Richard Norman Shaw. Making its way to the United States via the 1876 Centennial Exposition, the Queen Anne Style quickly caught on with architects, builders, and the general public. Queen Anne-style houses in Southampton were nearly always frame structures sided with a variety of wooden materials, principally shingles, weatherboard, and German siding. Thus, its popularity was facilitated by the manufacture of mass-produced wooden ornaments and millwork, which were shipped to local suppliers via railroad.

The Queen Anne Style in Southampton was almost exclusively a residential style, although the Rogers Memorial Library, built in 1895 by Robert H. Robertson, is an excellent architect-designed public building in this style. The local architect Walter Brady designed several Queen Anne-style houses in and around Southampton at the turn of the 20<sup>th</sup> century.



*Queen Anne Style  
77 Elm Street*



## CHARACTERISTICS OF THE QUEEN ANNE STYLE IN SOUTHAMPTON

- Irregular massing of building and roof forms, often creating a rambling, asymmetrical, and even informal appearance. Roof forms include hipped, gable, pyramidal, gambrel, and jerkinhead (often used in combination), but usually featured a dominant, front-facing gable. Queen Anne Style houses were seldom less than two stories in height.
- Use of square, rectangular, polygonal, and round towers, often at the corners, along with polygonal and rounded window bays.
- One or more porches, usually wrap-around, with turned posts, classical columns or chamfered posts. Porches often had polygonal or rounded corners, and sometimes featured conical roofs, although the hipped roof was the most common roof shape. A two-story porch, balconies, and recessed porches on the second and attic stories, added extra outdoor living space.
- A multiplicity of window sizes and shapes, including round, oval, square, and rectangular. Double-hung sash windows and casement windows were common. On double-hung sash windows, the upper sash often had multiple lights, sometimes in a diamond or lozenge pattern.
- Brick chimneys with decorative corbel caps. Brick also was used as a foundation material and sometimes formed a base for half-columns on the porch. Stone was used more rarely for chimneys and foundations.
- An emphasis on the textural patterns of the exterior, including the use of fish-scale, saw-tooth, round, and scalloped shingles, laid in straight rows or using wavy and/or radiating designs.
- Use of machine-made wooden (and occasionally iron or terracotta) decorative features such as finials, pendants, scrollwork, trusses, brackets, and pierced woodwork. Where Queen Anne-style houses were painted, these decorative features often were painted in bright colors to contrast with the more monochromatic exterior shingles or siding.

## SECTION

# 7

## ARCHITECTURAL STYLES QUEEN ANNE



*Queen Anne Style  
98 Post Crossing Road*

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*Post Crossing Road and Elm Street both contain notable collections of Queen Anne Style residences in Southampton. Good examples of the style are located at 55, 65, 92, 95, and 98 Post Crossing Road, as well as 52 and 77 Elm Street.*

## SECTION

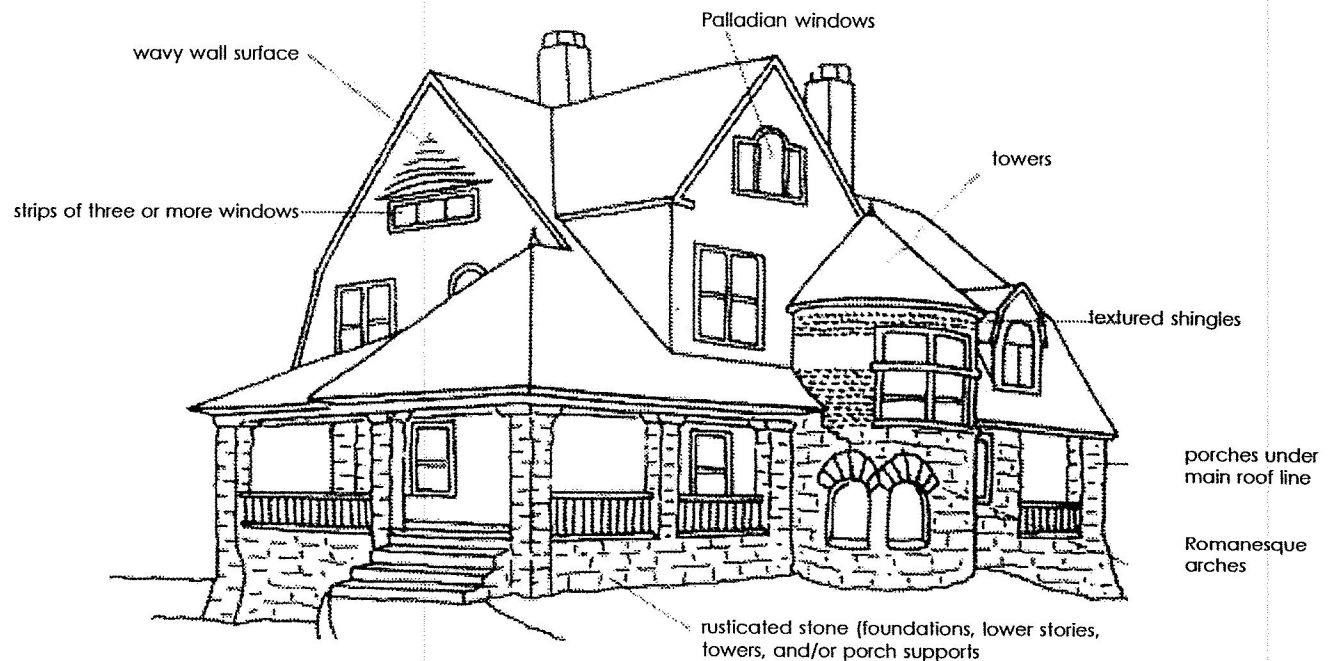
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## ARCHITECTURAL STYLES SHINGLE

## SHINGLE STYLE (1880-PRESENT)

The Shingle Style is often thought of as the style for residential architecture in Southampton, and is probably as popular now as when first introduced. Architectural critic Paul Goldberger wrote: "There was something about the Shingle Style that was right for Southampton and East Hampton; it related well to the colonial architecture of the original villages, and its inherent ease and comfort seemed appropriate for a summer colony. The houses of the Shingle Style seemed to fight neither the landscape nor the sea."

From the outset, the Shingle Style borrowed heavily from Queen Anne and Colonial Revival precedents, as well as incorporating several features peculiar to it alone. From the Queen Anne Style it borrowed the use of wide porches, shingled surfaces, and asymmetrical forms. Colonial Revival Style features included the use of gambrel roofs, Palladian windows, molding and trim painted white or dark green, and classical columns. One of the Shingle Style's most obvious characteristics (besides its nearly universal use of exterior shingles) is its distinctly horizontal feel, accentuated by wide, overhanging roof eaves, wrap-around porches that seem to continue from the roofline, and attached garages or porte-cocheres (somewhat equivalent to modern carports).



Examples of the Shingle Style abound in Southampton, particularly in the estate section of the Village, and along Lewis, Elm, and Wooley Streets and on Little Plains and Hampton Roads, and the Nelson Cottage at 420 South Main Street.

The architect, Stanford White, of the firm of McKim, Mead & White was one of the first nationally to design in this style. White designed "White Fences" at 422 First Neck Lane for local philanthropist Samuel Parrish in 1889. Many nationally known architects, in addition to McKim Mead and White, designed Shingle Style residences for wealthy clients in the Village, including Carrere & Hastings (the Root House on Pond Lane), John Russell Pope (275 Ox Pasture Road), and James Brown Lord (the Meadow Club on First Neck Lane).

The Southampton architect Walter Brady and local builders Frederick Corwith and Frederick Thompson also designed several Shingle Style houses for more middle-class clients in the village. Brady's own home is at 52 Elm Street, and Thompson's is at 77 Elm Street. Eventually, the Shingle Style was adapted for popular use, and numerous examples are seen along Lewis, Elm, and Wooley Streets (among others) in Southampton.

#### CHARACTERISTICS OF THE SHINGLE STYLE IN SOUTHAMPTON

- Use of cedar shingle siding on exterior walls and often as a roof covering. Portions of the exterior, particularly at the attic story, were sometimes covered with fish-scale or saw-tooth shingles, but generally the emphasis was on an unbroken expanse of uniform shingles.
- A complex system of multi-planed gable, jerkinhead, or gambrel roofs, often overhanging to form porches on one or more elevations. Roofs are punctuated by large, stone or brick exterior chimneys as well as small, gable-roofed, hip-roofed, or eyebrow dormer windows.
- Use of either an irregular or rectangular plan, although the rectangular plan often appeared irregular because of the wide porches and overhanging, projecting roof eaves.
- Classical window and door surrounds, dentil and modillion molding, columns, and applied woodwork or panels painted a brilliant white (or sometimes dark green) to contrast with the dark shingle siding. Shingle Style houses were almost never painted, except for the trim and porch columns.
- A multiplicity of window forms including double-hung sash, casement, and Palladian. The top sash often had multiple lights, often in a diamond or lozenge pattern. Half-round or half-oval windows, usually at the gable peak, also were a common window type.
- A full façade-width porch, often wrapping around the sides of the building. These may be extended by a porte cochere on the side elevation, which provided a covered entrance for carriage or automobile passengers.

## SECTION

# 7

## ARCHITECTURAL STYLES SHINGLE



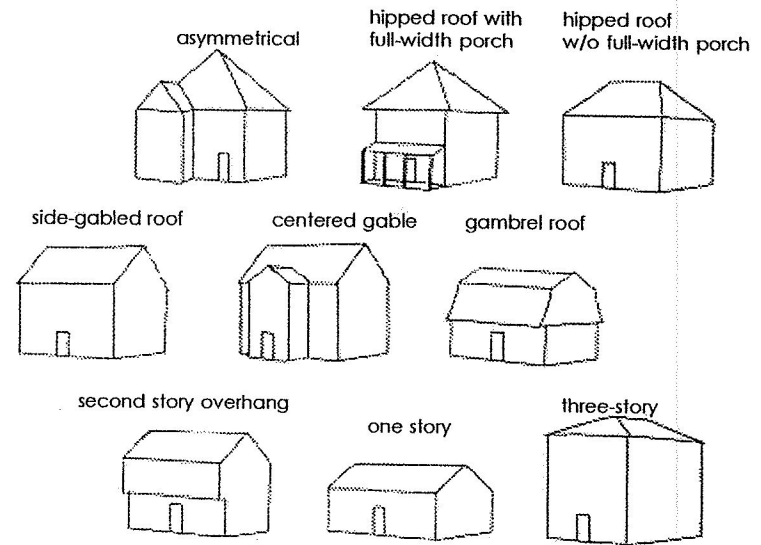
*Shingle Style*  
29 Elm Street, c. 1895

# COLONIAL REVIVAL STYLE

(1890-PRESENT)

Like the Shingle Style, the Colonial Revival Style had deep roots in Southampton's 18th-century past and continues in use today. In the Colonial Revival Style, details from various colonial periods were combined and it is rare to find a pure copy of a particular prototype. Many architectural historians trace its renewed popularity in the late 19th century to the 1876 Centennial Exhibition. In Southampton, the style probably was first introduced by architect Stanford White (see Shingle Style), whose "The Orchard" (Breese-Merrill House) at 155 Hill Street is considered a masterpiece of Colonial Revival Style design. "The Orchard" is listed individually in the National Register of Historic Places.

Unlike many other 19<sup>th</sup> and 20<sup>th</sup> century styles, the Colonial Revival Style was used for the design of residences (both large and small), schools, churches, public buildings, and even commercial buildings.



windows with double-hung sashes, usually with multi-pane glazing in one or both sashes

accentuated front door, normally with decorative crown supported by pilasters or extended forward and supported by slender columns to form entry porch; fanlights or sidelights may be present



windows frequently in adjacent pairs

facade normally with symmetrically balanced windows and center door (less commonly with door off-center)

### CHARACTERISTICS OF THE COLONIAL REVIVAL STYLE IN SOUTHAMPTON

- A generally symmetrical, regular plan and exterior appearance, with the front façade rectangular or nearly square. The pristine and rational appearance of Colonial Revival style architecture is accentuated by its white, painted exterior, accented by black or dark green shutters and doors. Shingled houses typically have their trim, porches, and doors painted white.
- Hipped or side-gable roofs, often punctuated rhythmically by gable-roofed, or hip-roofed dormers, sometimes with pedimented heads. The roofs of more expensive residences and buildings often used slate shingles.
- A gable-roofed, pedimented portico on the front elevation, with classical columns (often paired or clustered) and trimmed with dentil molding. Side porches also are common, but are usually flat-roofed, sometimes with a rooftop balustrade.
- Classically derived columns, balustrades, modillions, and dentils, as well as such Renaissance touches as urns, swags, and finials.
- Double-hung window sash with 12/12, 9/9, 6/6, or 4/4 sash. Unlike the Shingle Style, the Colonial Revival Style rarely employed more lights on the upper sash than on the lower sash. Colonial Revival Style windows (unlike their true 18<sup>th</sup> century prototypes) usually have working louvered shutters.
- A central entrance with a six-panel or four-panel door, often topped by a rectangular or semicircular transom and/or a pediment. Fluted pilasters and/or rectangular sidelights often flank the door.

Architect-designed buildings in the Colonial Revival Style in Southampton include the Fry House at 465 Hill Street by architect Aymar Embury, and the Southampton Club at 33 Hill Street, designed by Grosvenor Atterbury. More modest examples of this style include the Bellows House at 52 Lewis Street and the house at 128 Elm Street, both dating from the early 1900s. The Dutch Colonial Style is a variant of the Colonial Revival Style sometimes seen in Southampton. Its most distinctive feature is the use of the gambrel roof and was generally used after 1910 for more modest houses.

## SECTION

# 7

### ARCHITECTURAL STYLES COLONIAL REVIVAL



*Dutch Variant of Colonial Revival  
Wooley Street*



*128 Elm Street, Built ca. 1910*



*383 First Neck Lane, Built ca. 1900*

## SECTION

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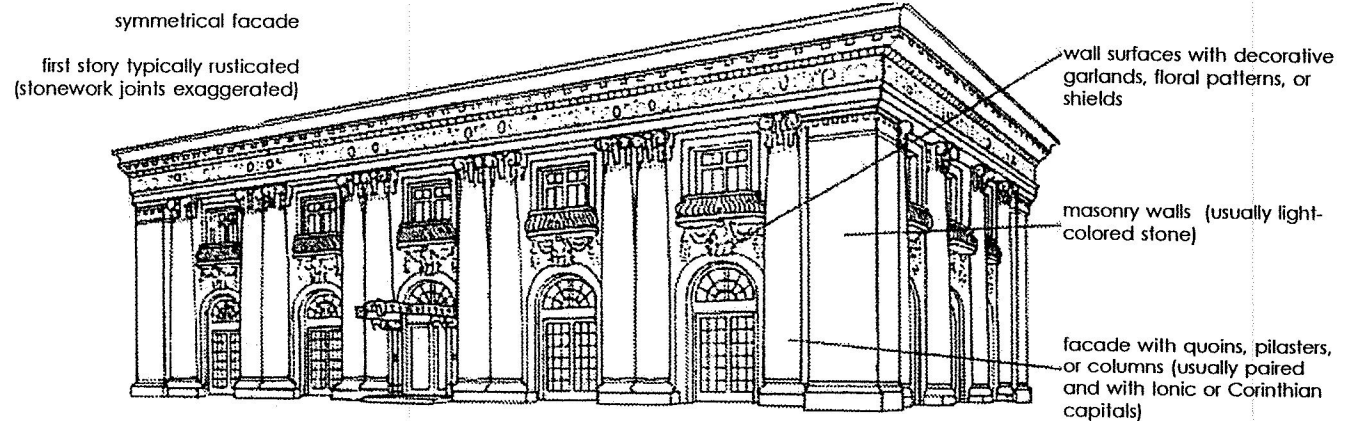
## ARCHITECTURAL STYLES GEORGIAN/CLASSICAL REVIVAL

## GEORGIAN REVIVAL STYLE; CLASSICAL REVIVAL STYLE (1920-1950)

The Georgian and Classical Revival Styles should be considered "cousins" to the Colonial Revival Style, although they were always executed with more formality. The restoration of Colonial Williamsburg, Virginia in the 1920s and 1930s was one of several origins of the Georgian Revival Style. The Classical Revival (or as it was sometimes called "Neo-Classical") derived from the training of American architects in the precepts of classical design at the Ecole de Beaux Arts in Paris, one of the world's leading architectural schools.

The Georgian Revival Style is a formal style and was used for the design of larger estate homes, as well as for public buildings, schools, and churches in Southampton. Georgian Revival Style buildings often were of brick, sometimes with stone or concrete classical trim. The Southampton Town Hall, Southampton Village Hall, and Southampton's two historic school buildings on Hampton Road are in the Georgian Revival Style.

The Classical Revival Style also was used for public buildings and is often closely associated with bank buildings. The Chase Manhattan bank on South Main Street is a restrained version of Classical Revival Style design.



CLASSICAL REVIVAL STYLE

## FEATURES OF THE GEORGIAN REVIVAL AND CLASSICAL REVIVAL STYLES IN THE VILLAGE OF SOUTHAMPTON

- ⇒ Masonry construction, either stone or brick, with wood, stone or concrete classical trim. The trim and ornament were derived from known Renaissance and 18<sup>th</sup> century prototypes, using correct scale and proportions.
- ⇒ A two-story classical portico with pedimented gable end, clustered columns (often fluted), and sometimes an ornamental swag in the pediment. The portico is often echoed by two-story pilasters at the corners of the building.
- ⇒ An elaborate front entrance, usually with double doors, topped by a triangular pediment or broken arched pediment, and flanked by columns or pilasters.
- ⇒ A hipped, gable or flat (for commercial buildings) roof. Georgian Revival Style buildings usually had slate roofs.
- ⇒ A regular, symmetrical disposition of door and window openings. Windows were tall and rectangular with double hung and even triple hung sash with 9/9, 12/12, or 16/16 lights. Most windows were topped by a pediment or at least some molding.
- ⇒ Symmetrically placed wings, usually flanking the main body of the house or building. Sometimes gable-roofed wings were joined to the main body by smaller connecting wings or hyphens, creating a five-part or Palladian plan.

Good examples of Georgian/Classical Revival styles in the Village of Southampton include the former Southampton Town Hall (now Saks Fifth Avenue) and the Southampton Village Hall, as well the commercial building at the northeast corner of South Main Street and Meeting House Lane designed by architect Grosvenor Atterbury.

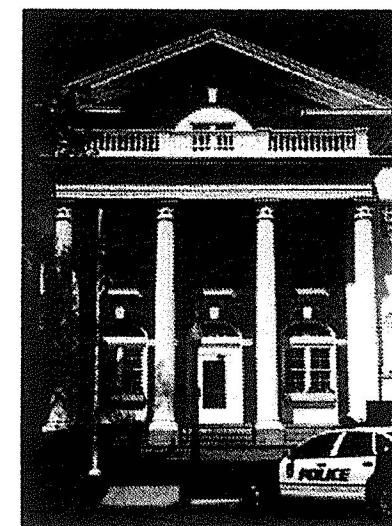
## SECTION

# 7

## ARCHITECTURAL STYLES GEORGIAN/CLASSICAL REVIVAL



*Southampton Town Hall  
Built 1928*



*Village Hall, Built in 1910  
23 Main Street*



Good examples of the American Four Square Style are seen on Wooley, Cameron, Burnett, John, and Van Brunt Streets and Meeting House Lane in Southampton.

## AMERICAN FOUR SQUARE STYLE (1900-1930S)

The American Four Square Style was an extremely common residential style in the middle-class neighborhoods of Southampton that were subdivided and developed before and after World War I. The style derived its popularity from its economy. It was cheap to design, build, and finish an American Four Square Style house, as it had a simple plan, uncomplicated roof structure, and few exterior decorative elements.

American Four Square Style houses in Southampton were typically frame with shingle or weatherboard siding. Foundations were usually brick or rusticated concrete block. Houses in this style are interspersed on Southampton's streets with examples of the Colonial Revival and Queen Anne Styles, and they sometimes incorporated one or two minor decorative features from these other styles.



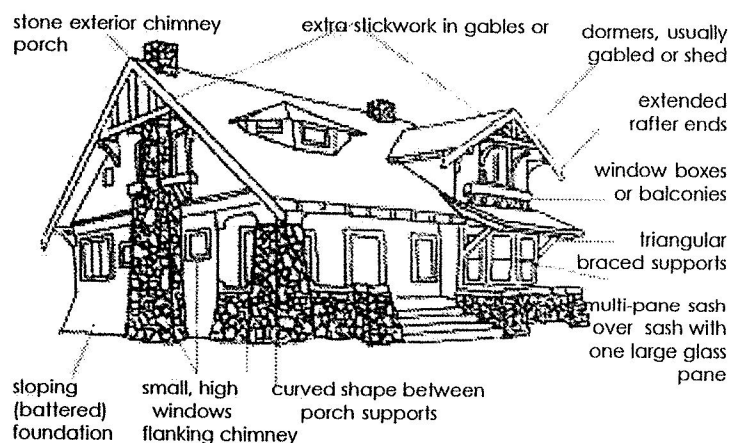
### CHARACTERISTICS OF THE AMERICAN FOUR SQUARE STYLE IN THE VILLAGE OF SOUTHAMPTON

- A hipped roof, usually with a centrally placed hip-roofed dormer window on one or more elevations.
- A hip-roofed front porch with a wide overhang, Tuscan columns or plain posts (sometimes on brick or concrete piers), and a balustrade. Sometimes the porch was enclosed originally, but this should be verified by the use of historic photographs if possible.
- A two-bay-wide and two-story front façade, creating a square appearance. Usually, the house was only two bays deep, creating a cubical house form.
- Windows with 3- or 4-pane upper sash, sometimes grouped in twos or threes on the front façade. Roof dormers often have a 3-part window arrangement. Doors usually were flanked by rectangular sidelights.

## BUNGALOW STYLE (1920-1940S)

Like the American Four Square Style, the Bungalow Style was popular in middle-class neighborhoods, due to its economy and lack of high-maintenance exterior ornament. Bungalow Style houses were readily available from builders' and department store catalogues, such as Sears & Roebuck and Montgomery Ward. Their component pieces were shipped via rail to the owner's town and assembled on the lot by a carpenter or builder.

Few architects' or builder's names are attached to Bungalow Style houses, but because of their popularity in builders' catalogues (many of which have been reprinted), they are fairly easy to research. Replication of all or part of Bungalow Style residences can easily be accomplished by consulting several of these sources, or studying such examples in Southampton as the house at 41 Van Brunt Street.



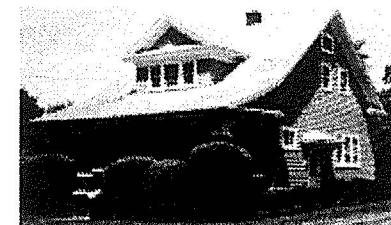
### CHARACTERISTIC FEATURES OF THE BUNGALOW STYLE IN SOUTHAMPTON INCLUDE:

- ➔ A prominent and steeply pitched gable or jerkin head roof with wide, overhanging eaves. A prominent gable-roofed or hip-roofed dormer is on the front façade. The front eaves extend outward to shelter a one-story porch. The porch usually features tapered wooden posts, often on brick or stone bases, and a balustrade.
- ➔ A variety of building materials. The main body of the house was frame, usually shingled. Stone, brick or concrete block was used for the foundation (rusticated concrete block was particularly popular).
- ➔ Windows usually had 3/1, 4/1, or 6/1 double hung sash, although casement windows were also popular.
- ➔ An exterior stone or brick chimney, sometimes on the front façade, but usually on one or both gable ends.

## SECTION

# 7

### ARCHITECTURAL STYLES AMERICAN FOUR SQUARE, BUNGALOW



*The house at 41 Van Brunt Street is representative of the Bungalow Style residence.*

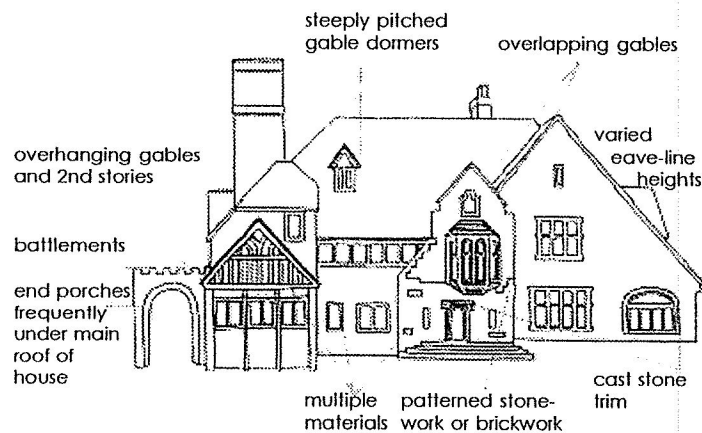
## PERIOD REVIVAL STYLES (1890-1940)

In Southampton, the period between 1890 and 1940 saw the occasional use of several period revival styles for the design of large estate homes. These styles included the Tudor Revival, French Provincial, and Mediterranean Revival styles. Most houses in these styles were designed by large, well-known architectural firms according to the taste of the individual owners. The style and building materials used for the main residence usually were carried out in the design of ancillary buildings, such as garages, servants' quarters, and gate houses, as well as for the design of such landscape features as walls, walkways, and fountains. Because of their size, and their use of non-native materials such as stone and cement, most Period Revival Style houses do not fit in particularly well with their neighbors in Southampton. For this reason, new construction in these styles is not encouraged in Southampton today.



### TUDOR REVIVAL STYLE

The Tudor Revival Style projects a romantic image with its frequent use of steeply pitched roofs, flared eaves, Tudor arches and openings, and half-timbered exterior. Although mostly associated with



a few large residences in Southampton, the style also appears occasionally on more modest houses, such as at the corner of Van Brunt and Elm Streets.

#### CHARACTERISTICS OF THE TUDOR REVIVAL STYLE IN THE VILLAGE OF SOUTHAMPTON

- ➡ Brick construction, usually with a frame or stuccoed second story, faced with half-timbering, painted a contrasting color. The plan is rarely regular and often includes a porte cochere, garage, or service wing attached at the side or rear. A brick or stone wall enclosing a garden or courtyard often extends the house further.
- ➡ Tudor arches used for window and door openings, as well as Tudor-style features such as corbels, finials, sculptures, and cresting. Decorative features are often made of stone or terra cotta. Windows in the larger houses often have leaded panes, although wooden double hung sash windows routinely were used for vernacular houses in this style.
- ➡ Steeply pitched roofs, often covered with slate shingles, with intersecting and projecting gables. The entrance is usually set within an enclosed, gable-roofed vestibule.

## FRENCH PROVINCIAL STYLE

The French Provincial Style was rarely used in Southampton and its best example is "Ocean Castle," the former Ladd Estate on Meadow Lane. The style features a steeply pitched hipped or Mansard roof, masonry construction with expressed stone or brick corners, casement or multiple sash windows, arched entrances and doors, and use of metal for cresting and balconies. The color scheme consists of either white or several pale colors, such as cream or pink.

## MEDITERRANEAN REVIVAL STYLE

Spanish and other Mediterranean-inspired styles were most common in Florida, California, and other states with a tradition of Spanish colonial architecture. Southampton's marine setting and clear summer sunlight undoubtedly led some architects and homeowners to adopt this style during the height of the style's popularity in the 1920s and 1930s. The style was used for a handful of buildings in Southampton, ranging from large beachfront villas such as "Villa Maria" to simpler, stuccoed houses on Herrick Road.

CHARACTERISTICS OF THE MEDITERRANEAN REVIVAL STYLE  
IN THE VILLAGE OF SOUTHAMPTON

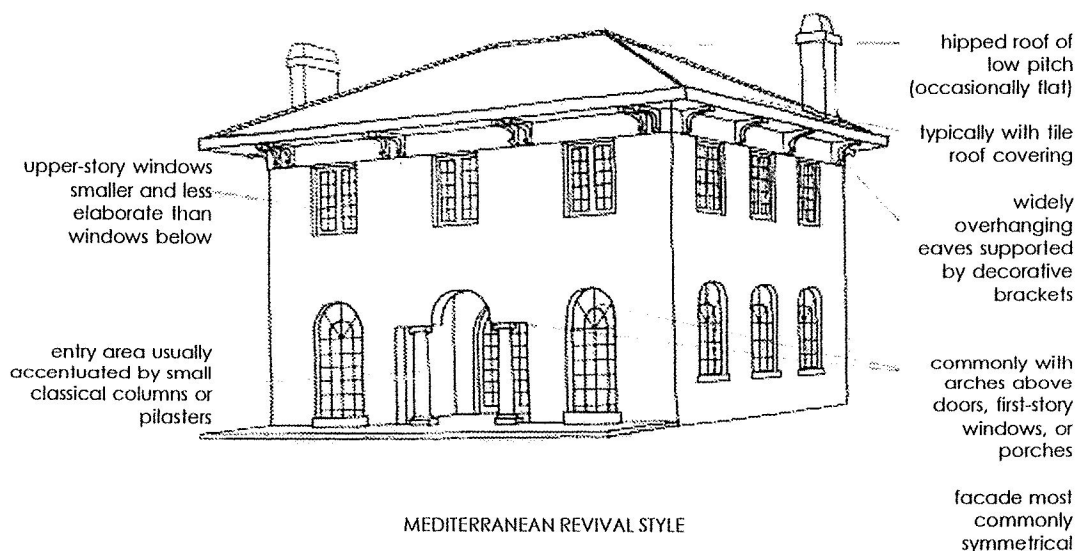
- A generally rectangular, symmetrical façade, with evenly spaced windows and doors.
- Such Mediterranean features as stuccoed walls, tile roofs, iron balconies and railings, and terra cotta or glazed tile decoration.
- Arched door and window openings, sometimes flanked by twisted columns
- A flat, or shallow-pitched roof with wide-overhanging eaves.

## MEDITERRANEAN REVIVAL SUBTYPES

simple hipped roof

hipped roof with  
projecting wing(s)

asymmetrical



MEDITERRANEAN REVIVAL STYLE

## SECTION

# 8

## RESIDENTIAL REHABILITATION

## RESIDENTIAL REHABILITATION

### INTRODUCTION

Rehabilitation is a practical approach to historic preservation. It is the process of repairing or altering an historic building for an efficient, contemporary use while retaining its historic features. Rehabilitation includes structural repairs, repairing roofs and exterior finishes, painting, and upgrading mechanical systems. It may result from a change in use, or from a desire to continue its original or intended use. It should not be confused with restoration, which is the accurate (and often costly) return of a building to its original appearance, but which often renders it ill-suited to contemporary use.

Even minor rehabilitation projects should not proceed without first identifying the character-defining features of the historic building. The retention of these features should be an important consideration throughout the rehabilitation project. The identification phase should include research of historic photographs and documents; consultation with members of the ARB and/or recognized architectural historians and architects; and a detailed observation of other houses like the owner's elsewhere in Southampton. The preceding chapter on architectural styles in Southampton, and the glossary at the rear of these guidelines also should be consulted in the identification phase of the project.

The following guidelines are designed to help ensure that any rehabilitation or restoration carried

out in the Village of Southampton's historic districts respects the overall appearance of the existing building, as well as the individual details that give it its character. The rehabilitation of residential buildings only is discussed in this chapter. Commercial buildings, because of their different use and purpose, are discussed in a separate chapter following this one. Both residential and commercial rehabilitations follow the same general principles, however, particularly those embodied in the *Secretary of the Interior's Standards for Rehabilitation*.

The following rehabilitation guidelines for buildings in Southampton's historic districts are organized according to the principal architectural and structural features of a typical house. These include the building's foundations, walls, chimneys, roof, porches, entrances and doors, windows, and exterior decorative elements such as cornices, as well as features of the property's setting such as fences, walls, landscape elements, and walkways.

These rehabilitation guidelines are not intended to serve as a "how to" manual for repointing brick, sanding and painting wood, or carving a finial. Instead, the guidelines embody a set of principles based on the experience of other historic communities such as Southampton, as well as the *Secretary of the Interior's Standards*. Most problems occurring during a rehabilitation project arise from a property owner's decision to alter, obscure, or remove a feature (s), rather than to leave the

feature(s) in place and repair it (them). For this reason, these guidelines list common rehabilitation and remodeling mistakes that generally should be avoided. When in doubt about whether or how a particular feature or architectural element should be retained and repaired, the homeowner is urged to consult with a builder or architect fully versed in the *Secretary's of the Interior's Standards*. In fact, the *Secretary of the Interior's Standards* can never be consulted too often during the research, planning, and execution phases of any rehabilitation project.

## FOUNDATIONS

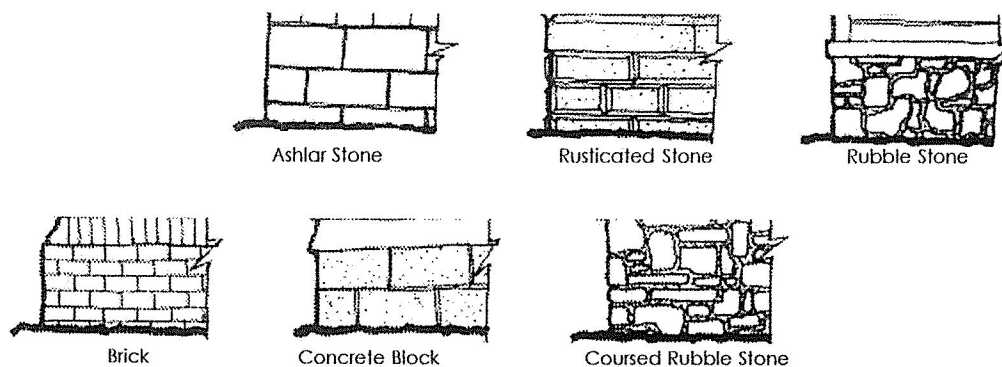
Most historic buildings in Southampton rest on raised masonry foundations, whether stone, brick, or concrete. Many houses in the Bungalow, American Four Square, and Tudor Revival Styles feature such foundation elements as rusticated concrete block and coursed stone, as an important part of the overall design of the façade. In undertaking foundation repairs, the tendency is to overstate the seriousness of foundation deterioration, and thus undertake drastic measures such as total removal of the foundation. Instead, the historic materials should be retained, repaired as needed, or replaced with similar materials, following the *Secretary of the Interior's Standards*, particularly Standards #2 and #6.

### AVOID

- Removing or moving foundation enclosures unless they are deteriorated and irreparable;
- Enclosing a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature;
- Blocking up such ventilation devices as louvers, screens, or holes;
- Using a replacement infill material inappropriate to the style of the building;
- Using historically inappropriate material, such as concrete block, cinder block, stucco, or plywood as infill. Lattice infill may be historically accurate, but this should be proven through photographic research.

Source: *Model Guidelines for Design Review* (1996)

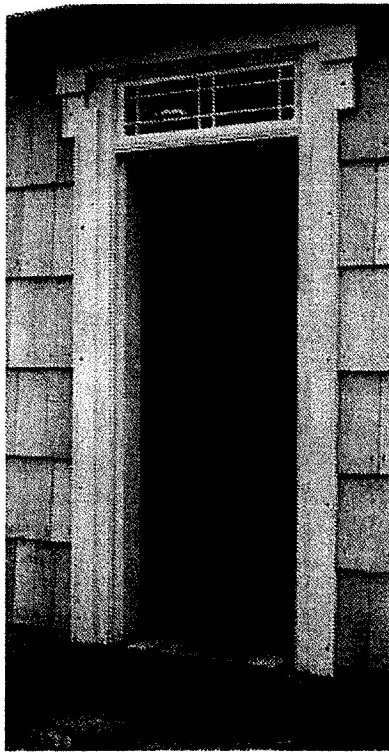
### FOUNDATION MATERIALS



## SECTION

# 8

## RESIDENTIAL REHABILITATION

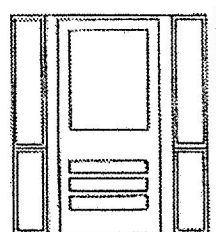


## DOORS AND ENTRANCES

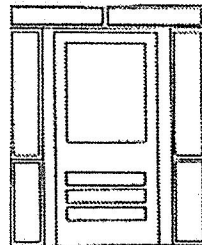
Doors and entrances are among the principal design features of a house, and in historic architecture they are often one of the most reliable indicators of a building's age and architectural style. Despite this, doors and entrances are often the cruel victims of a thoughtless remodeling carried out in the name of "modernization" or in an attempt to create a grander but historically inaccurate appearance.

Not only the door, but the door surround – including pilasters, columns, sidelights, entablature, and transom – should be considered during the planning phase of an entrance's rehabilitation. Changes to an entrance that have acquired historic significance in their own right should be retained, if possible. For example a Greek Revival doorway with a Victorian-period screened door may appear incongruous, but if the screened door retains such features as spindles or scrollwork, it enhances the character of the entrance and should be retained. At the very least, it can be removed to another, less prominent location.

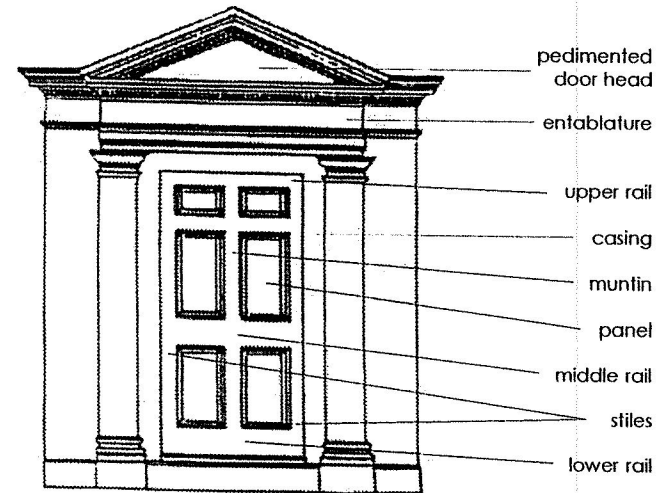
main entrance  
with sidelights



main entrance with  
sidelights and transom

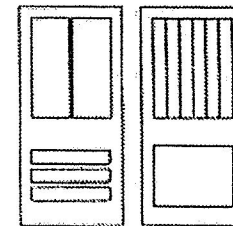


PARTS OF A DOOR

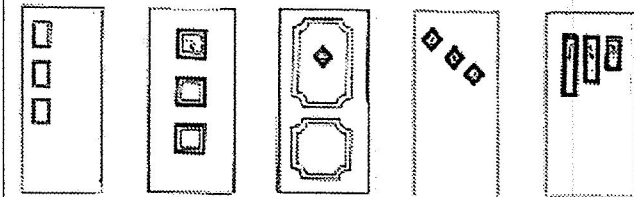


Source: Town of Leesburg, Virginia Historic District Guidelines (1994)

Appropriate  
Replacement Doors



Inappropriate  
Replacement Doors



## AVOID

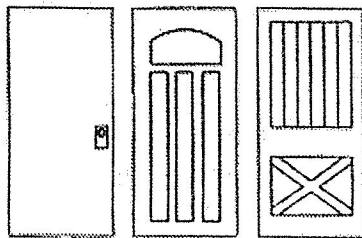
- Introducing, removing, or changing the location of doors and entrances that alter the architectural character of the building. Introducing incompatible service or secondary entrances on the façade are also to be avoided. These generally can be added more successfully at the rear or side elevations.
- Replacing existing doors with stock doors, or doors of inappropriate design, or of a different size or width. The arrangement of door panels is a significant architectural feature and varies from period to period. Replacement doors should have the appropriate panel arrangement for that period.
- Blocking up or sealing existing transoms or sidelights, or replacing the clear panes of the transoms or sidelights with stained glass;

- Adding aluminum storm or screen doors when wood doors are practical and readily available. Aluminum storm doors are only appropriate when they are not applied directly to the door molding or frame and when they are painted the same color as the rest of the trim.
- Adding a so-called "colonial" aluminum storm door with a crossbuck bottom half and scalloped window frame;
- Stripping a painted door and either staining it or leaving it unpainted for a "natural" effect;
- Replacing, resizing, or rearranging such architectural features as pilasters, corner blocks, panels, transom muntins, or sidelights.

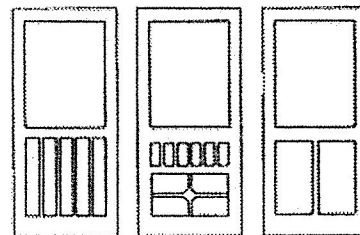
## SECTION

# 8

## RESIDENTIAL REHABILITATION DOORS



Inappropriate Screen Door Replacements



Appropriate Screen Door Replacements

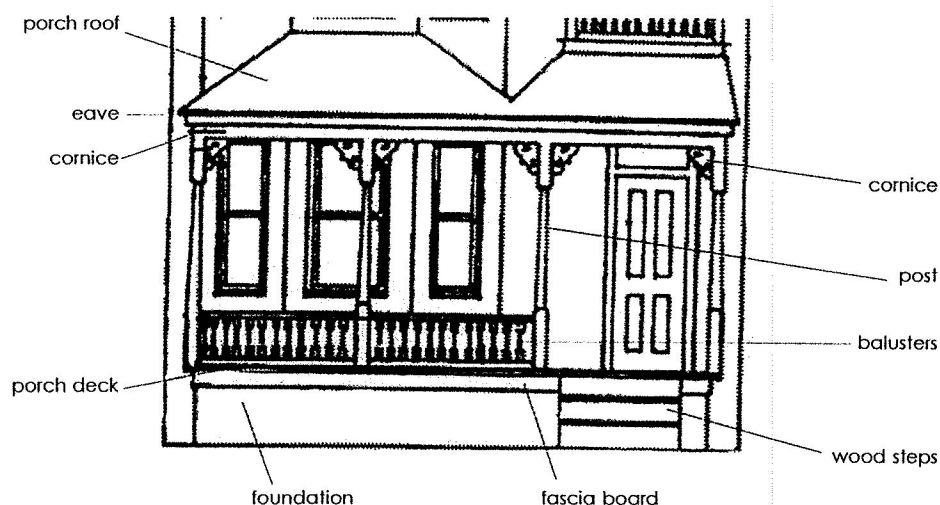
Source: Town of Leesburg, Virginia Historic District Guidelines (1994)



## PORCHES

Porches extend the usable living space of a house, and can provide either an informal or ceremonial entrance. A classical portico is often the distinguishing feature of a Greek Revival Style dwelling, while a wrap-around porch contributes to the characteristically rambling, asymmetrical appearance of the Queen Anne Style. On even the most plain, vernacular house, the porch often received at least some architectural embellishment. Because they are fully exposed to the elements, porches often require more than routine maintenance, and are often subject to inappropriate remodeling in the name of cost or changing tastes.

PARTS OF A PORCH



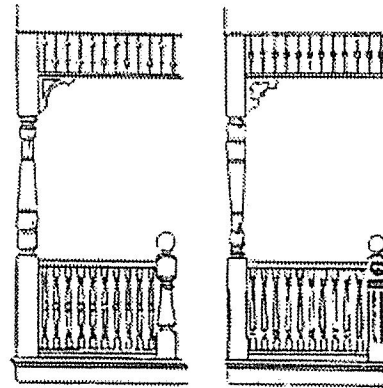
The decision on how and to what extent to rehabilitate a porch can test the mettle of even the most devoted preservationist. In the end, decisions on the rehabilitation, removal, or addition of a porch should be based on careful historic research, a determination of the house's dominant architectural style and how the porch contributes or detracts from this style, an examination of what is common in the surrounding neighborhood, and the porch's structural condition.

A porte-cochere, defined as a covered but open porch leading from the driveway to an entrance that is physically attached to the main house, is an important design element in an early-20<sup>th</sup> century house. Porte cocheres often are integrated visually with the rest of the house through the use of similar architectural and decorative features and are often of the same building material as the main house. They are different from carports, which are often pre-fabricated, are a later addition to the main house, and usually are of a different material from the rest of the house. The building of carports as an addition to an historic house should be discouraged, unless it is added to the rear of the house and is not visible from the street.

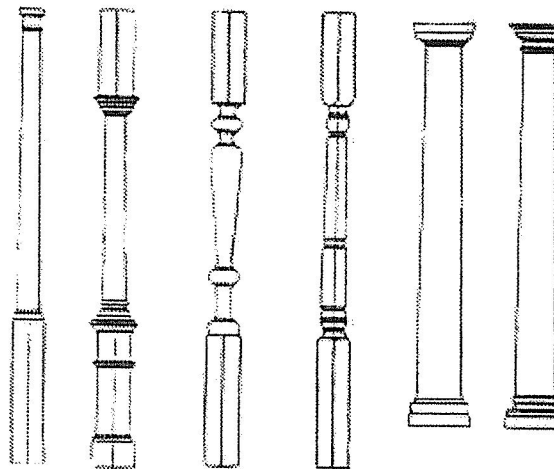
Source: Town of Warrenton Historic District Guidelines

## AVOID

- Introducing a new porch or porch elements that are incompatible in size, scale, material, and color. Examples include new metal columns or wrought iron posts, overscaled columns with elaborate capitals, and metal or plastic balustrades;
- Enclosing (partially or wholly) porches, porte cocheres, and balconies;
- Enlarging a one-story porch to make it two or more stories or separating a two-story porch to make it smaller;
- Removing a porch that is unrepairable and not replacing it, or replacing it with a new porch that does not convey the same visual appearance.
- Covering a porch with a non-historic material such as metal or vinyl siding, or "winterizing" a screened porch by temporarily attaching plastic sheeting;
- Creating a false historical appearance by not basing changes on historical research, including photographic evidence;
- Stripping porches of all or some of their character-defining elements, including balusters, posts, columns, steps, brackets, and roof decorations;
- Replacing an entire porch unless it is too deteriorated to repair or building a new porch if it is missing completely. The new porch should match the original as closely as possible in materials, size, and detail.
- Using indoor-outdoor carpeting or rugs to weather proof a porch floor. This usually just seals in moisture and is unattractive as well.
- Replacing simpler turned- or chamfered-posts with more elaborate columns, when not based on historical research.



TYPICAL QUEEN ANNE-STYLE PORCHES  
IN THE VILLAGE OF SOUTHAMPTON



EXAMPLES OF HISTORIC PORCH POSTS AND COLUMNS

## SECTION

# 8

## RESIDENTIAL REHABILITATION PORCHES

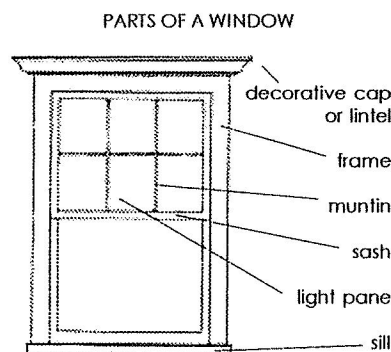


*The porch is a prominent feature  
of the Italianate Style on North  
Main Street (shown above) and  
the Bungalow on Elm Street  
(shown below).*

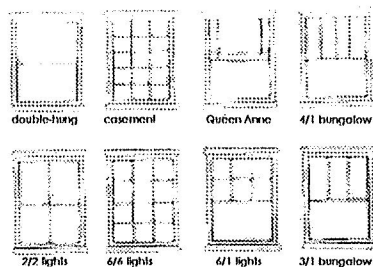




*Visual interest is achieved with a variety of window shapes and sizes.*



TYPES OF WINDOWS



Source: Model Guidelines for Design Review (1996)

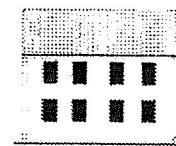
## WINDOWS

Along with doors and entrances, windows are among the most important character defining elements of an historic house. Windows establish the rhythm, proportion and scale of the building's elevations. They are one of the most readily identifiable features of an architectural style: arched windows define the Gothic Revival Style, while double-hung windows with diamond pane lights are a hallmark of the Queen Anne and Shingle Styles. Therefore, the proper care and rehabilitation of historic windows and their surrounding architectural elements contribute greatly to the overall appearance of an historic house in Southampton.

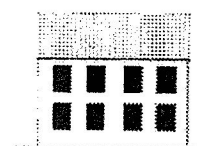
Historical research, including photographic research, is an essential component of any rehabilitation plan involving the renovation or replacement of windows. Windows may have been removed or resized during previous, insensitive remodelings, and this fact may only be known after examination of historic photographs or drawings. One common mistake is to redo windows so they are all the same size and shape; an examination of historic photographs would illustrate the inappropriateness of this approach.

A physical inspection of windows and their architectural elements is essential before the decision can be made to repair or replace. These elements include the sill, frame, sash, paint and wood surface, hardware, trim, and glazing.

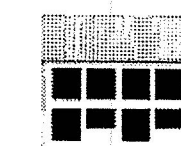
## Ratio of Solid(wall) to Void(windows)



20 percent  
15-25% historically



33 percent  
a large glass area



50 percent  
excessive glass area  
visually disruptive

Source: Building with Nantucket in Mind (1992)

## AVOID

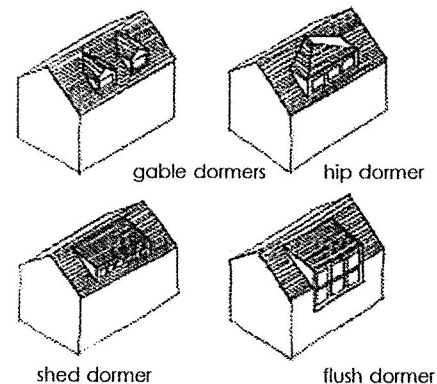
- Altering the basic ratio of window (void) to wall (solid) ratio of the principal facade. Historically, between 15-25 percent of a wall's surface consisted of glass. Windows made of large sheets of glass contrast unfavorably with the scale of the wall surface and its other elements.
- Introducing or changing the location, size, number, or function of windows that alter the historic and architectural character of the building;
- Replacing window features on principal facades with historically inaccurate or architecturally incompatible materials;
- Removing window features that can be repaired, especially where such features contribute to the house's architectural and historical character;

- Changing or removing such features as muntins, windowpanes, and rails to create a different number of lights (changing a 12/12 sash window to a 2/2 sash window or visa versa).
- Installing heating or air-conditioning units in window frames when the sash and frames may be damaged;
- Adding "pop-in" window panes or applying a film to the window's interior glazing to create an opaque or overly reflective surface;
- Resizing windows by covering the upper part of an arched window, blocking up sidelights, or applying boards or other materials on either the interior or exterior;
- Applying inappropriate metal storm windows when wood frame windows are readily available. If metal frame windows must be used, they should be painted to match the rest of the trim.
- Altering a window's size to allow its use as a door or to gain access to a non-functioning balcony;
- Adding or removing shutters where doing so is not based on historic research. Window shutters on historic houses are not nearly as common as popularly thought, and often were added in the early and mid 20<sup>th</sup> century to create a "colonial" appearance. Where historic shutters have to be removed, they should never be replaced with plastic or metal shutters, with shutters that are nailed to the walls, or with

shutters that are too small, too large, or are the wrong size for the window opening. Paneled shutters should not replace louvered shutters and visa versa. Shutters should be painted the same color as the rest of the trim, particularly for Colonial Revival Style houses.

- Shutters should be operable with appropriate hardware, and should be the proper size, so that when closed, they actually cover the window.
- Adding window awnings, unless the existence of awnings is documented through historic research. Fabric awnings in muted colors are preferred to metal awnings.
- Adding dormers where none existed previously, changing the pitch in size of existing dormers, or replacing dormers with another type without historical evidence.

EXAMPLES OF COMMON DORMER STYLES FOUND IN THE VILLAGE OF SOUTHAMPTON



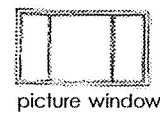
Source: Westport Historic District Handbook

## SECTION 8 RESIDENTIAL REHABILITATION WINDOWS & DORMERS

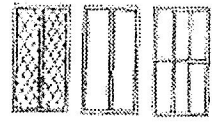


Example of NON-conforming windows and shutters

INAPPROPRIATE WINDOW TYPES FOR OLDER HOUSES



picture window



casement windows 3-over-3



awning 4-over-4 2-over-2

Source: Town of Leesburg Virginia Historic District Guidelines (1994)



*The Parrish House demonstrates extensive use of cedar shingle siding—a hallmark of the Shingle Style of architecture.*

## EXTERIOR WALLS

Wood frame construction and wood exterior siding predominate in Southampton's historic districts. Many large public buildings, commercial buildings, and estate homes built after 1900 also employed brick, with stone or concrete being used less frequently. Each type of building material requires its own maintenance program and presents its own problems during rehabilitation. Again, the principles of the *Secretary of the Interior's Standards* apply in nearly all cases:

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*"retain, repair, and (only then) replace."*

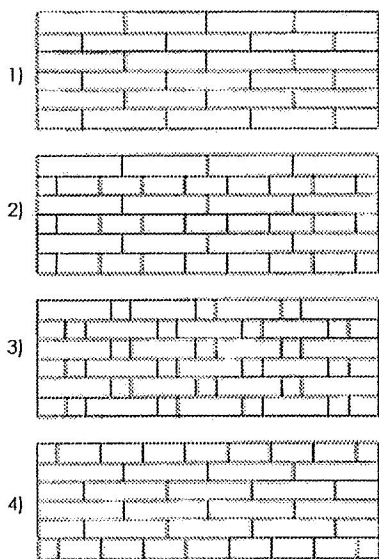
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Wood shingle siding is so common in Southampton that almost all historic buildings with this siding material are mistakenly referred to as "Shingle Style." But even Shingle Style houses may employ a variety of shingle sizes and shapes. Many Queen Anne Style houses employed scalloped and fish scale shingles, as well as shingles laid in a saw-tooth design. 18th century houses employed pine or cedar shingles with a long exposure to the weather (between 13 and 15 inches). Later in the 19th century, shorter shingles with an exposure of 4 to 6 inches became more common. In short, the ease with which shingles are used to sheathe houses today differs from the more exacting and ultimately more pleasing historic sheathing methods.

Although less common, clapboard siding is seen in houses in the Federal, Greek Revival, and Colonial Revival Styles. Again, the width and treatment of historic clapboard siding varies widely on Southampton's historic buildings, and historic precedents should be studied carefully before replacing or repairing clapboard siding.

Brick construction did not come into its own until the early 20<sup>th</sup> century. The brick bond, or pattern of headers and stretchers is an important feature of historic brick architecture. Carved and molded brick also was used on some brick buildings. Stone and concrete construction is rarer still, and thus fewer examples are available for comparison when rehabilitating a stone or concrete building in Southampton.

### BRICK PATTERNS



- 1 Running Bond
- 2 English Bond
- 3 Flemish Bond
- 4 American or Common Bond

### AVOID

- Applying non-historic surface coverings to wood siding. The most popular of these are aluminum or vinyl siding, although either stucco or asbestos siding was at one time considered an attractive covering. Contrary to popular belief, vinyl and metal siding are neither particularly energy efficient, nor maintenance-free. They can seal in moisture and speed the disintegration of original wood siding. The removal of artificial siding is almost always considered a positive step in a building's rehabilitation.

Source: *A Field Guide to American Houses* (1988)

- Abrasive cleaning of wood or removing its painted finish, or stripping paint with the object of staining it or leaving it unfinished for a "natural appearance," when such an appearance cannot be historically authenticated;
- Altering or removing distinctive shingle patterns on shingle-clad houses or altering the length or width of historic shingle siding without physical, pictorial, or documentary evidence;
- Replacing clapboard siding with shingle siding (or visa versa), or replacing clapboard siding with siding of a different width, unless these measures can be proven to be historically justified;
- Replacing wood elements unless they are rotted beyond repair;
- Replacing chipped or damaged stone or brickwork, unless it is damaged beyond repair;
- Using high-powered sanders to smooth wooden surfaces or to remove paint;

- Sandblasting any brick, concrete, or stone surface or element;
- Painting a shingled, brick, or masonry wall where there is no historical basis for such a measure. Likewise, a painted brick or masonry surface should not be stripped in order to return it to its presumed historical appearance. Such stripping can damage the brick or masonry surface and leave it susceptible to water damage and deterioration.
- Using abrasive chemicals or high-pressure cleaners on brick or masonry walls or features;
- Repointing brick with synthetic compounds, or using a mortar with a high Portland cement content;
- Altering the brick-bonding pattern of an exterior wall;
- Applying a waterproof, water-repellent or non-historic stucco treatment as a substitute for repointing or masonry repair.

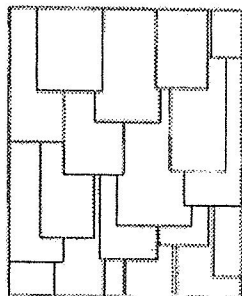
## SECTION 8 RESIDENTIAL REHABILITATION EXTERIOR WALLS



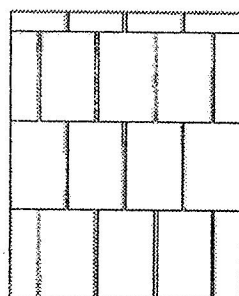
*Two less common exterior building materials in the Village include brick and stucco.*



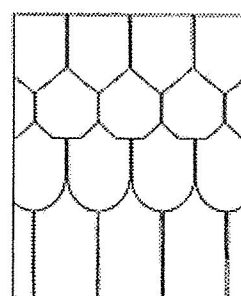
WOOD SHINGLE PATTERNS



Staggered or Random



Built



Picket, Octagonal, Fish-scale

Source: Model Guidelines  
for Design Review (1996)

## SECTION

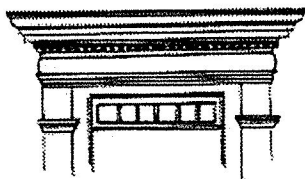
# 8

## RESIDENTIAL REHABILITATION TRIM / CHIMNEYS

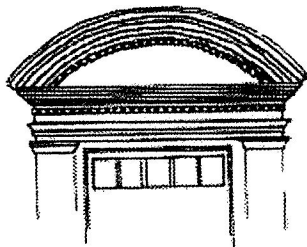
EXAMPLES OF DOORHEADS



pedimental



entablature

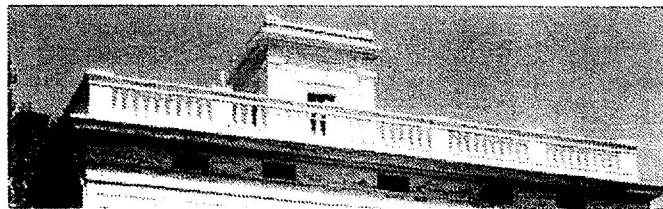


segmental

## ARCHITECTURAL TRIM

Architectural trim, defined as the decorative moldings, brackets, cornices, pediments, quoins, and other features applied to a building's exterior, serve as the "finish" for most historic houses. Before the advent of modern, undecorated styles of 20<sup>th</sup>-century architecture, builders and architects used architectural trim to accentuate certain features or to guide the eye towards different planes and projections of a building's surface. For example, a cornice calls attention to the break between a wall surface and a projecting roof eave, while corner pilasters accentuate the vertical nature of a building's corners.

Georgian Style architecture used classical trim to accentuate the symmetry and balance of the façade design. Italianate Style architecture, on the other hand, featured such trim as overscaled brackets, finials, and jig-sawn porch balustrades to add visual variety to the façade. Thus historic architectural trim is an important and readily identifiable feature of most historical styles and always should be retained if possible.



## AVOID

- Removing or replacing such features as cornices, brackets, pilasters, door and window moldings, pediments, medallions, dentil and modillion molding, corner quoins and other character-defining architectural trim, particularly from the principal façade;
- Obscuring architectural details with replaced siding, particularly aluminum or vinyl siding;
- Adding trim salvaged from another building or buildings to create a false historical appearance;
- Moving or rearranging existing trim to another part of the building, without historical evidence to back this up.
- Using stock trim when original trim could be replicated;
- Replacing wooden or stone architectural trim with a synthetic material, even if of the same design.

## CHIMNEYS

A large, central brick chimney is one of the hallmark features of Early English Style houses in Southampton. In fact, chimneys are usually an integral, although often overlooked design feature of many historical styles. Brick was the predominant building material used in chimney construction in Southampton. Although stone chimneys are rare, they sometimes made an appearance in Shingle Style houses.

The placement of chimneys often depended on the period or style. Georgian and Federal Style houses often had paired center chimneys or near the gable end. Italianate Style houses often had them only at the gable ends. Although usually utilitarian in design, chimneys sometimes received their own decorative adornment. Chimneys in Queen Anne Style houses had corbelled caps, and on Tudor Revival Style houses, they were topped by clay chimney pots.



### AVOID

- Removing all or part of an historic chimney without ascertaining its structural condition. Just because a chimney or fireplace is not functioning does not warrant its removal.
- Adding chimneys where they are not historically appropriate. Generally, exposed gable-end brick chimneys are not found on historic houses in Southampton and should not be added to existing buildings.
- Adding chimneys of an inappropriate building material, such as cinder block, or constructing a tile chimney sided with wood.
- Removing distinctive design elements of an historic chimney, such as a corbelled cap, or chimney pots.

## SECTION

# 8

### RESIDENTIAL REHABILITATION TRIM / CHIMNEYS



## SECTION

# 8

## RESIDENTIAL REHABILITATION ROOFS / SETTING



*This Queen Anne Style house combines hipped, gable, and ogee-cap roof styles.*

## ROOFS

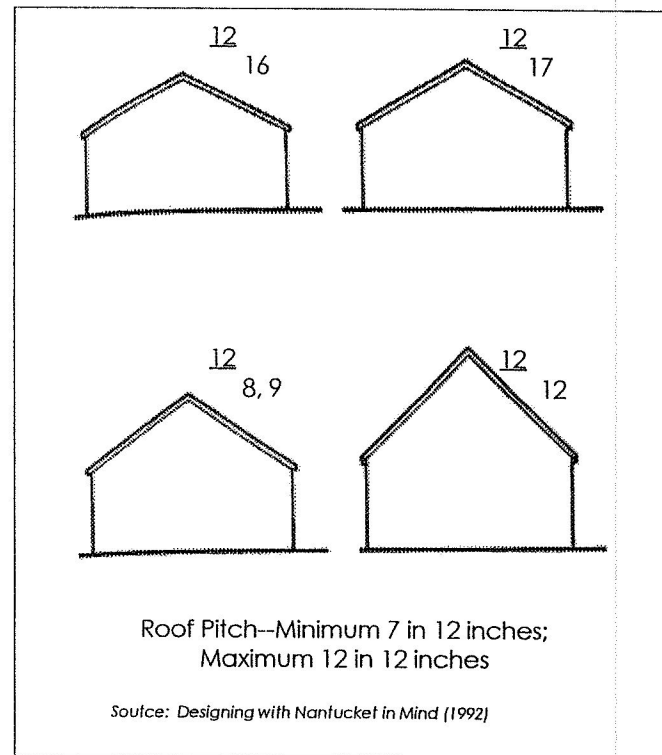
Roofs are a highly visible component of historic buildings in Southampton. They are among the most recognizable and prominent identifying features of many American architectural styles, including Early English, French Second Empire, Colonial Revival, Bungalow, and American Four Square Styles. The signature feature of the Dutch Colonial Style is the gambrel roof, while the Mansard roof defines the French Second Empire Style. Thus, the decision to replace, reconfigure, or just repair a roof takes on added importance on a house in Southampton's historic districts. Roof materials, such as slate, tile, and patterned shingle, also help to define the unique character of a historic house.

Needless to say, the proper maintenance of a roof prevents many other problems, such as peeling paint, rotting porches and steps, and cracked doors and windows. Providing adequate roof drainage and insuring that the roofing material provides a weathertight covering for the structure are important first steps in an ongoing program of roof maintenance.

## ROOF PITCH

Historically, gable, gambrel, or hipped roofs predominated in Southampton before the Civil War.

The pitch of a gable roof should not be lower than 7 inches vertical in 12 inches horizontal, or more than 12 in 12 inches.



Small add-on sheds may have as low as a 4-inch pitch. Gambrel roof pitches may vary, but they should follow the pitches and proportions found on other historic gambrel roofs in Southampton. The overhang on the roof should be in keeping with what is typical of the building's period and style. Flat or shallow pitched roofs should only be used for Italianate and Mediterranean-style houses. The mansard roof is only appropriate for French Second Empire houses.



*The gambrel roof is characteristic of Early English Style architecture.*

## SECTION

# 8

## RESIDENTIAL REHABILITATION ROOFS

### AVOID

- Radically changing, damaging, or destroying roofs that are important in defining the overall historic character of the building, so that, as a result, the character of the building is diminished. Consult the architectural style section in these guidelines and observe the roofs of other similar historic houses in Southampton to determine if your roof is characteristic of its period and style and is a truly contributing element in its design.
- Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform or "improved" appearance;
- Changing the essential character of a roof by adding inappropriate features (dormers, vents, skylights, air conditioners, solar panels) which are visible from public right-of-ways;
- Stripping the roof of sound historic materials, (i.e., clay, shingle, metal, or slate) and substituting a cheaper material, such as asphalt shingle. Asphalt shingles may be an acceptable substitute for wood shingles only if they are of a rectangular design and have a uniform tone of black, dark green or dark gray.
- Replacing an entire roof feature, such as a dormer, cupola, or belvedere when repair and limited replacement would be feasible;

- Constructing additional stories so that the historic appearance of the building is radically altered;
- Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.
- Altering the existing roof pitch or introducing a new roof pitch.

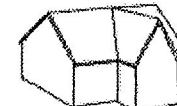
### ROOF SHAPES Gabled Family



side-gabled



front-gabled



cross-gabled



gambrel  
(dual-pitched gables)



shed (half-gabled)



parallel gables



saltbox



hip-on-gable

### Hipped Family



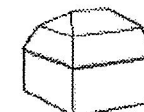
simple



pyramidal



cross-hipped



dual-pitched, hipped  
(mansard when steep lower slope)



half-hipped



parallel-hipped



deck (flat-top, hipped)



gable-on-hip

Source: A Field Guide to American Houses (1988)

## SECTION

# 8

## RESIDENTIAL REHABILITATION PROPERTY SETTING



*The use of both trees and hedges along part of Gin Lane provides an effective natural border.*



*Naturalistic plantings provide an attractive privacy screen along Meadow Lane.*

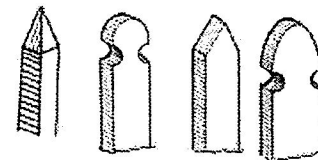
## PROPERTY SETTING

Setting is defined as the relationship of an historic building to its immediate property, its surrounding landscape, adjacent buildings, and the surrounding block or street. The setting of an historic building includes such important features as gardens, patios and terraces, ponds and pools, walkways, driveways, fences, walls, and hedges, sidewalks, lighting, and signs. The historic setting, and those features that contribute or detract from it, should be considered as part of the overall rehabilitation plan of a building.

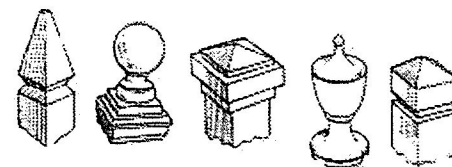
In a village setting, such features as parks, streets, sidewalks, curbing, medians, and street trees are important urban design features. Along the beachfront, they are less important, and retention of natural foliage, flowers and dunes is of more importance in preserving the historic setting of the house and neighborhood.

Historic fencing, walls, and hedges have traditionally given many of Southampton's streets and roads their distinctive charm. The existence of white picket fences and stone walls along many of Southampton's streets and lanes is amply documented in historic photographs from the 19<sup>th</sup> and early 20<sup>th</sup> centuries. A more recent trend has been the planting of tall evergreen hedges along the street fronts of Southampton's estate homes. Over time, many of these hedges have acquired historic significance in their own right. Nowadays, the decision to erect a wall or fence or to plant a row of hedges along the front property lines must involve

not only a property owner's desire for privacy, but also a sensitivity to the effect it may have on the overall appearance of the surrounding streetscape. A tall row of hedges or a high, landscape berm may create a tunnel-like appearance incompatible with the historic character of the rest of the neighborhood.

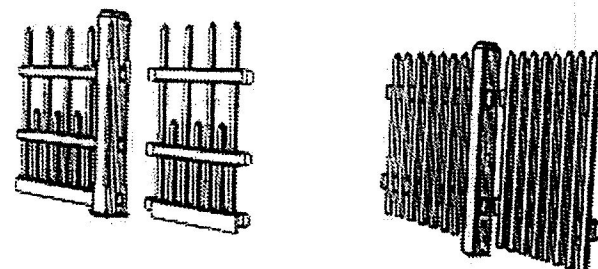


SOME EXAMPLES OF PICKET FENCE TOPS



A FEW EXAMPLES OF FENCEPOST TOPS AND CAPS

Source: Winchester Historic District Design Guidelines



TWO TYPES OF PICKET FENCES PREVALENT IN THE VILLAGE OF SOUTHAMPTON

Source: How to Complete the Ohio Historic Inventory (1992)

## AVOID

- Removing or radically altering the site features which are important in defining the overall historic character of the property. This applies to both designed features, such as steps and terraces, and natural features, such as a pond, hill, or dune.
- Removing historic plants, trees, fencing, walkways, outbuildings and other features, before evaluating their importance. Not all features are important or contribute aesthetically and therefore need not be retained. Overgrown trees and shrubs, broken statuary and gate posts, and deteriorated driveways should be evaluated for proper pruning and repair before they are summarily removed or replaced.
- Adding walls, fences, hedges, berms, and gates along a street front that are incompatible in scale and material and that alter or destroy the setting of the property and its relationship to surrounding properties. Metal, chain-link, stockade, wire, hurricane, wooden post and rail, fiber glass, and plastic fences are almost never appropriate in Southampton's historic districts. If they must be used, they should be screened with appropriate plant materials.
- Likewise, introducing stone, concrete, or brick walls where none existed before is usually inappropriate as well, unless they can be shown to be compatible with the house's historic style and period of significance. A brick wall with ornate gateposts may be appropriate for a Georgian Revival Style house in the estate section of Southampton, but would not be appropriate in front of an Early English house on South Main Street.
- Creating a closed-in appearance through the use of solid gates and walls. Observe the solid-to-void ratio of fences and gates on surrounding properties, and use Chinese Chippendale or Picket gates where possible.

- Replacing historic fences or walls, rather than repairing them. Historic picket fences are often more complex, and beautiful, than the stock fences often used to replace them. Every effort should be made to replicate the scale and design of period fences when repairing or replacing them.
- Enlarging, rerouting, or repaving a driveway with an inappropriate material when it is visible from the street. Walkways generally should be brick, slate or stone, although concrete is also common. New asphalt driveways should be covered with pea gravel or shell.
- Constructing swimming pools, retaining walls, tennis courts, decks, terraces, or large outbuildings that are visible from the street unless they are screened from view with appropriate landscape materials;
- Introducing heavy machinery into areas where it may disturb or damage important natural and historic landscape features or known archeological resources;
- Adding conjectural landscape features to the site such as period reproduction lamps, fences, or fountains, thus creating a false sense of historic development;
- Constructing new parking spaces on the front of the house or property. New parking should be provided to the side or rear of the building.
- Adding lighting fixtures that are not in scale with other features of the site. Light fixtures should be sited and shielded to prevent glare or reflection onto adjacent properties or public right-of-ways.
- Failing to adequately screen such modern features as heating and air conditioning units, satellite dishes, pumps, wells, solar collectors, and trash containers from view for the right of ways.
- Using Belgian Block as curbing along a street. If curbing must be used, slate is appropriate.

## SECTION

# 8

## RESIDENTIAL REHABILITATION PROPERTY SETTING



*Two Examples of Historic Fences  
in the Village of Southampton*

All publicly visible outbuildings, including pool-related structures, are subject to review by the ARB.

## SECTION

# 9

## REHABILITATION OF COMMERCIAL BUILDINGS

# REHABILITATION OF COMMERCIAL BUILDINGS IN SOUTHAMPTON

## INTRODUCTION

The Southampton Village Historic District includes a well-defined commercial section, consisting of both historic and non-historic buildings, concentrated along Jobs Lane and Main Street. While this business district has witnessed numerous changes over the years, the many late 19<sup>th</sup>- and early 20<sup>th</sup>-century buildings still form its cornerstone.



*View of Jobs Lane in the Early 1900s.*

*Source: Southampton Historical Society Museum*

The intersection of South Main Street and Jobs Lane provides a fascinating mix of architectural styles, and gives the commercial section of Southampton its distinctive character. The French Provincial Style retail block designed by architect Grosvenor Atterbury is at the southwest corner, while a two-story, shingled building (formerly Corwith's Pharmacy) stands at the northwest corner. It

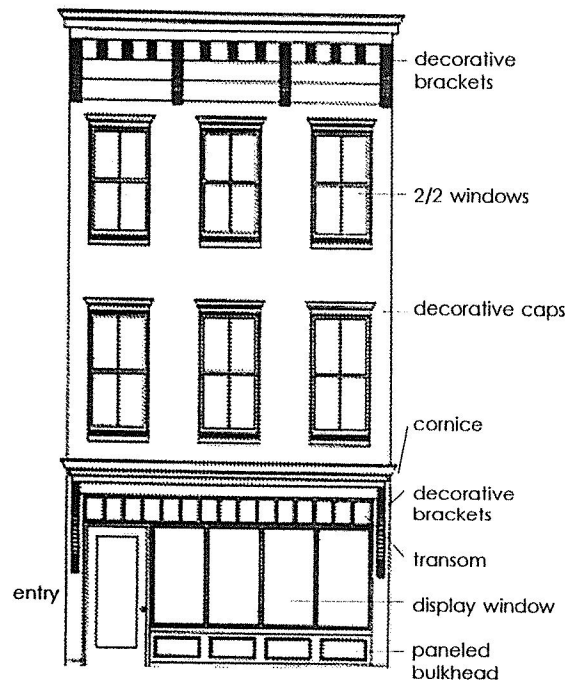
faces the impressive brick Georgian Revival Style retail building at the northeast corner, also by architect Atterbury. The retention and sensitive rehabilitation of these and other historic commercial buildings in the Village remains an important focus of local historic preservation activity.

For both the casual pedestrian and the dedicated shopper, the storefront remains the most important feature of a commercial building. It is the way by which the business advertises its wares and invites the shopper inside. Maintaining an attractive historic storefront is good for business in Southampton, as it encourages owners of adjoining and surrounding commercial properties to maintain their storefronts, thereby contributing to the overall aesthetic appeal and economic vitality of the business district. The National Trust for Historic Preservation, through its much-heralded Main Street program, has led the way in tying the preservation and renovation of historic storefronts to the economic rebirth of once-struggling downtowns.

## THE STOREFRONT

The front façade of a commercial building consists of two parts: the lower façade, which serves as the building's mercantile expression; and the upper façade, which expresses the upper-floor activities of the building. Although these two parts and their components appear in many shapes, styles, and materials, their functions are largely the same for all downtown commercial buildings. It is important to realize that successful rehabilitation of a commercial building involves the entire facade or storefront. Too many insensitive remodellings have resulted in a lower façade denuded of its historic character, while the upper façade sports a new paint job and a restored cornice.

PARTS OF A COMMERCIAL BUILDING



## BEFORE YOU BEGIN REHABILITATION

Because commercial buildings are usually tightly spaced on a block, one of the first steps in the rehabilitation of a particular building is to assess the character, scale, and prevalent architectural styles of its surrounding buildings. Among the relevant questions to ask before embarking on a storefront rehabilitation are:

- \_\_\_\_What are the predominant building materials on the block?
- \_\_\_\_What is the usual building height?
- \_\_\_\_What is the ratio of historic to non-historic buildings?
- \_\_\_\_Are buildings painted?
- \_\_\_\_What are the overall pattern and rhythm of door and window openings?
- \_\_\_\_What is the proportion of door and window openings to the rest of the façade, and does this proportion differ from first story to second story?
- \_\_\_\_What are the predominant architectural styles on this block?

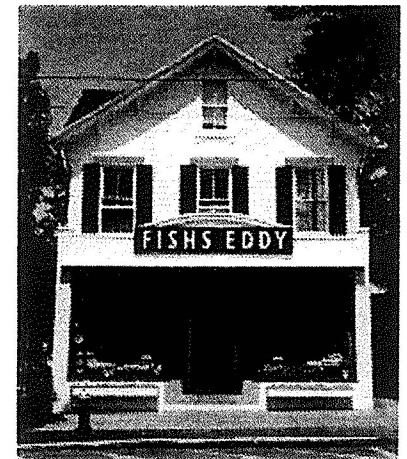
## SECTION

# 9

## REHABILITATION OF COMMERCIAL BUILDINGS



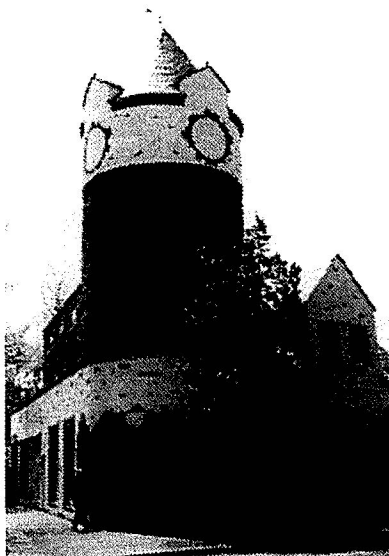
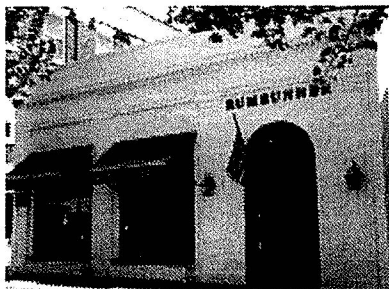
*Historical Storefronts  
on Main Street (shown above) and  
on Jobs Lane (shown below).*



## SECTION

# 9

## REHABILITATION OF COMMERCIAL BUILDINGS



Historical research also serves a vital purpose during the planning stages. Historic photographs, including postcards, aerial views, and advertisements provide valuable information on the historic appearance of a building's façade, its paint colors, and its evolution over time. It is not always necessary to return a building to its original appearance. The Secretary of the Interior's Guidelines stress the importance of recognizing that changes to a building's character over time may have acquired historic significance in their own right.

The next step involves identifying and evaluating features of the individual building under consideration. This step includes identifying the building's character defining features. The owner, with the help of a builder or architect, should evaluate the building's overall exterior condition, as well as the condition of its individual historic architectural components. Try to identify any additions and/or remodellings that have obscured or damaged original historic fabric; and evaluate the way in which the extant signage enhances or detracts from the building's historic character.

### REHABILITATION STRATEGIES

- » Retain and repair existing storefronts, including windows, sash, doors, transoms, signage, and decorative features around windows, doors, and along the cornice where such features contribute to the architectural and historic character of the building.
- » Repair storefronts by reinforcing the historic materials. Repairs should be limited to replacement

in kind (or with compatible substitute materials) of deteriorated or missing parts of storefronts where there are surviving prototypes.

- » Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design, materials, color, and texture of the historic buildings. Although more costly, owners may also consider an accurate restoration of the original storefront design based on historical research and physical evidence.
- » Avoid removing or radically changing storefronts and those features that are important in defining the overall character of the building, resulting in a watered-down version of the original.
- » Base the rehabilitation work on sound historical evidence and avoid creating a false historical appearance. Avoid such hackneyed "colonial" features as carriage lamps, eagles, bay windows, broken-arched pediments, and dentiled cornices where none are known to have existed.
- » Do not remove a storefront that is unrepairable without replacing it, and do not replace it with a storefront that does not convey the same visual appearance as the original.
- » Always try to repair or replace on a limited basis, rather than embark on whole-sale replacement. Do not introduce a new design that is incompatible in size, scale, material, and/or color with its surroundings.
- » Pay attention to the materials used on the storefront, their age and architectural integrity, and their relationship to other storefronts. Stripping storefronts of historic material such as wood, cast iron, terra cotta, glass, and brick to create a smooth "modern" appearance is not encouraged. Even worse is using substitute material as replacement parts when these replacement materials fail to convey the same visual appearance as the surviving parts.

## RELOCATING BUILDINGS INTO OR OUT OF HISTORIC DISTRICTS IN SOUTHAMPTON

Relocating buildings, particularly houses, was once a common practice on eastern Long Island. The former Captain Rogers House on Meeting House Lane was moved there by Samuel Parrish in the late 1800s and is now the home of the Southampton Historical Society Museum.

Today, however, relocating a building either inside or outside one of Southampton's historic districts should be considered only as a last resort to avoid demolition. Removing a building to a different location on the same property in order to take advantage of a better view or to make room for additional buildings is strongly discouraged.

From a preservation perspective, relocation has several negative features. First, the context of the building is lost, as well as its relationship with the surrounding natural and built environment. Second, such character-defining features as chimneys, foundations, and porches may be damaged or destroyed as a result of a relocation. Finally, the removal of a historic building may negatively impact its new surroundings. If the building is not compatible in scale, style and setback with its new surroundings, a whole new set of historic preservation design problems has been introduced.

Before permitting a building to be moved, The ARB should consider the historic and architectural significance of the building, the contribution the building makes to the historic district on its existing site, and the impact of its removal on the character of the district. Generally, removal of a building should be considered only under exceptional circumstances. The owner of the subject building should be prepared to justify the necessity for the move, outline what steps he has taken to avoid moving the building, explain the proposed moving process, and provide detailed plans showing the relationship of the moved building to its new site.

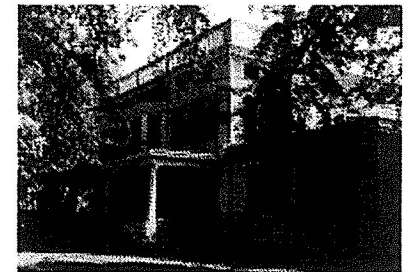
The ARB may refuse an owner's request for a move, if in their opinion, the building is of such architectural or historical significance that its removal would negatively impact either the building or its present site; if the building could be rehabilitated on site without removal; if the relocated building will be out of character architecturally or stylistically, or out of scale with the new location; if the relocated building may negatively impact known archeological resources at the new site; or if significant architectural features will be left behind in the move.

In some cases, the ARB may require an historic structures report be prepared for any historic building proposed for removal into or outside any of Southampton's historic districts.

### SECTION

# 10

## RELOCATING HISTORIC DISTRICT BUILDINGS

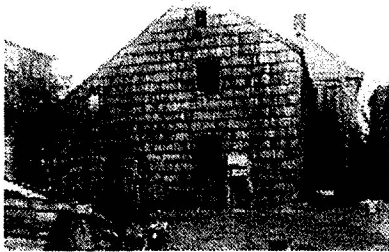


*Captain Rogers House  
Moved to Meeting House Lane in  
the Late 1800s  
(Now the Southampton Historical  
Society Museum)*

## SECTION

# 11

### DEMOLISHING HISTORIC DISTRICT BUILDINGS



*1912 Razing of Old Sayre House  
Main Street, Built in 1648  
Source: Images of America:  
Southampton*

## DEMOLISHING BUILDINGS IN SOUTHAMPTON'S HISTORIC DISTRICTS

Demolishing an historic building casts an even greater pall on the architectural integrity of Southampton than does simply moving a building to another location. Demolition ends that building's history forever, and provides a gaping hole in its surroundings.

While a few good, well-designed buildings have replaced demolished buildings in Southampton, more often they are replaced by buildings lacking the inherent design features of the original. For this reason, the ARB takes an application to demolish a contributing historic building in the historic districts very seriously and requires the owner to prove beyond the shadow of a doubt that its demolition is absolutely unavoidable. This applies to both the main building on the property, as well as any contributing historic outbuildings, such as garages, gate houses, barns, and servant's quarters, and contributing features, such as walls, gates, and fences.

In rare cases, demolition of a building in an historic district may be appropriate, although in fewer cases is it truly beneficial. Demolishing a non-contributing building that negatively impacts its property and neighborhood is one such example. Likewise, under certain circumstances, non-historic or non-significant components of a building or building

complex may be removed. Such demolitions would have to be weighed on a case-by-case basis, with the owner being asked to provide proof that the building or building component is noncontributing.

Sometimes, demolition is necessitated by deterioration, damage by fire or weather, or economic hardship. In these cases, the ARB must consider the historic and architectural significance of the building against the mitigating circumstances necessitating the proposed demolition. If the request for demolition is based on structural instability, damage, or deterioration, the ARB may require a technical report prepared by an architect or engineer. The report should detail the specific problems and provide cost estimates for their correction. These cost estimates may enter into a decision by the ARB that any rehabilitation would exact an economic hardship on the owner.

Because demolition rarely will result in the owner retaining the lot as vacant, the ARB and the public have the right to know what will be built in its place. If another building is to be moved to this property, the ARB will have to assess its effect on surrounding properties. If new construction is proposed, the ARB will have to apply the Standards for New Construction in an Historic District (see Section 12). If new construction is planned, the property owner should be prepared to provide not only plans and specifications for the new building(s), but a clear indication as to how the building will relate to its surroundings.

## NEW CONSTRUCTION/ADDITIONS TO HISTORIC BUILDINGS IN THE VILLAGE OF SOUTHAMPTON'S HISTORIC DISTRICTS

The construction of new buildings (including main buildings and outbuildings) in an historic district can either complement adjacent historic buildings or can erode the established character of the surrounding neighborhood. Likewise, a prominent and visible addition to an existing historic building can easily result in the loss of visual continuity and cohesiveness of a streetscape.

The maintenance of visual harmony is the overriding principle in most architectural design guidelines for new construction and additions in an historic district. The publication *Building with Nantucket in Mind-Guidelines for Protecting the Historic Architecture of Nantucket* establishes the concept of "relatedness" in discussing the effect of new construction on an existing neighborhood: "A building can fit into its context only if it embodies relatedness to surrounding structures. Relatedness means, simply, a similarity of a number of different architectural aspects among neighboring buildings. This similarity prevents visual conflict among building parts and identifies their uniform concern for the quality of the whole."

One of the most difficult tasks for a local board of architectural review board is the

administration of guidelines for new or infill construction in an historic district. Boards often are accused of either stifling modern architectural design, or conversely, of allowing an "anything goes" policy for fear of attracting lawsuits from aggrieved property owners. Experience has shown that the best and most effective architectural design guidelines are those that do just that: guide the design process, rather than regulate it.

The National Trust for Historic Preservation, in its booklet *Reviewing New Construction Projects in Historic Districts*, states that:

"Design guidelines for an historic area should not dictate certain styles for new buildings . . . Most districts exhibit an evolution of architectural styles and cultural trends, including the 20<sup>th</sup> century. Therefore, guidelines that emphasize context and design elements, rather than styles, allow the broadest and most flexible interpretation for new construction."

Even a cursory tour of the Village reveals a multitude of architectural styles represented (see Section 7 for a further discussion of these styles). For this reason, the ARB's design review process for new construction and additions does not mandate the slavish copying of one or two preferred styles. Instead, the ARB's mission is to encourage construction that is clearly new, yet does not disrupt the continuity and aesthetic value of the historic district.

### SECTION

# 12

## NEW CONSTRUCTION OR ADDITIONS



*The New Rogers Memorial Library  
Under Construction  
(early 2000)*

## SECTION

# 12

## NEW CONSTRUCTION OR ADDITIONS

### BEFORE YOU BEGIN

Property owners, builders, and architects need to consider a number of design factors before they initiate plans for new construction or make substantial additions to an existing historic building in one of the Village's historic districts:

1. The most important phase of designing new construction or additions in one of the Village's historic districts begins long before the architect's pen strikes paper. The property owner and architect should take a long, objective look at both the subject property and its surroundings.
  - » What is the nature and history of the historic district?
  - » Are several different periods of development apparent?
  - » Is it primarily commercial, or residential? Is it along the beachfront, or in a village setting?
  - » What are the periods and styles represented?
  - » Is it architecturally homogenous or diverse?
2. Define the characteristic elements of both the general neighborhood and the immediate environs. Look for such identifying features as building height, scale, setback, site coverage, orientation, spacing between buildings, building rhythm along the street, and such site elements as walls, walks, trees (or hedges), and fences.
3. For an addition to an existing historic building, define the characteristic

elements of that building, as well as those in both in the general neighborhood and in the immediate environs.

- » What are the predominant building materials, roof forms, textures, degree or lack of ornament, and façade elements?
- » What are the predominant types of windows, doors, and porches used?

Again, the purpose is not to replicate particular styles or architectural elements, but to discover the general scale, proportion, rhythm, balance, massing, and materials of the property's surroundings, so that the new addition will be complimentary, not confrontational.

### THE DESIGN PROCESS FOR NEW CONSTRUCTION

Architects and builders should be aware of a few basic principles and design features when formulating plans and elevations for new construction in the Village's historic districts. The ARB strives to use the following criteria when reviewing new construction:

#### HEIGHT

The height of buildings in the Village's different historic districts is similar, with only minor variations. This is true for both the residential and commercial areas of the Village. Thus, a new building should never tower over its neighbors. A small portion of the building, such as a turret or window, may break this general pattern, but it should not be a predominant element. Likewise, a ground-hugging building is not appropriate in an area characterized by two- and three-story buildings.

## SCALE

The scale of a building is the relationship of its size and its architectural details to the dimensions of the human body. Buildings throughout the four historic districts have a "human scale" where door and window openings, story heights, and the dimensions of details are all in proportion to the human body. The scale of new buildings and their features should be in harmony with the scale of the surrounding historic buildings and the street in general.

## WIDTH

Both building width and the width between buildings along a city block or along a road are important elements of design. Where there is a variety of building widths and spaces between buildings, new construction should stay within this range, rather than establish new limits of its own.

## ORIENTATION

Most buildings in the Village are oriented to the public street or road, rather than face inward. This is even true of historic houses along the beachfront. Buildings on corner properties sometimes take advantage of their location to face the corner, such as the former Southampton Town Hall building (now Saks Fifth Avenue).

## SETBACK

Buildings in the more urban parts of the historic districts generally share a common front and side setback. Buildings in the Beach Road and Wickapogue Road historic districts exhibit small variations in their setbacks. Commercial buildings generally are set directly on property lines. The

character of the surrounding neighborhood should set the range of setbacks allowed for new construction.

## PROPORTION AND RHYTHM OF OPENINGS

Door and window openings in the Village's historic districts often share similar size, spacing, and shapes. The size, style, shape, and distribution of door and window openings in new construction should respect those of its neighbors. Equally important is the proportion of window openings to the overall façade of the building. Glass ribbon windows, picture windows, or prominent pseudo-Palladian windows create a void-to-solid ratio that may be incompatible with the surrounding architecture. On the other hand, commercial store fronts often are characterized by large display windows. Small-paned "colonial" windows may clash with these commercial windows.

Dormer windows create their own rhythm along the roofline and are an important way to allow for additional sunlight in lieu of non-historic skylights.

## NEIGHBORHOOD RHYTHMS

Repeated elements on neighboring buildings are common throughout the Village's historic districts. These may include wide roof eaves, "false front" facades in commercial areas, wrap-around porches, or the use of shingle siding. New construction in the historic districts should maintain or extend these strong, shared streetscape elements in blocks where they appear.

## SECTION

# 12

## NEW CONSTRUCTION OR ADDITIONS

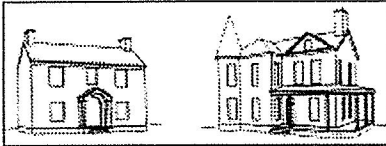


*This Modern House on Gin Lane Employs the Distinctive Corbeled Chimney Caps of the Queen Anne and Shingle Styles, and is an Example of Sensitive New Construction in the Historic District.*

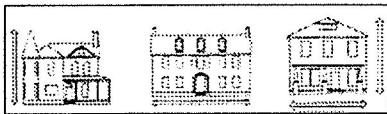
## SECTION

# 12

## NEW CONSTRUCTION OR ADDITIONS



Massing



(l. to r.): vertical, horizontal, square

### ROOF FORMS

Similar roof form and pitch characterize some neighborhoods in the Village's historic districts. Other neighborhoods exhibit a wide variety. Where one form and pitch predominates, follow the neighborhood pattern. Where there is a range of roof form and pitch, do not introduce a new variant, however. Modern architecture often emphasizes a flat roof and this may not be appropriate in areas outside of the Village's commercial areas.

### MASSING

Building mass may vary from the simple, gable-roofed, rectangular forms of Early English and Georgian architecture, to the complex massing of Queen Anne and Shingle Style houses. New construction should follow the general massing of surrounding buildings. In an area where buildings of varying mass are present, do not introduce a new variant.

### HORIZONTAL VERSUS VERTICAL

The rhythm of a streetscape is closely allied to the over-all vertical or horizontal feeling of the individual buildings along it. A commercial block consisting of narrow three- and four-story buildings is primarily vertical and the architectural elements in the design of a new building should contribute to this overall vertical appearance. A residential neighborhood with large Shingle and Queen Anne Style buildings with projecting porches possesses a more horizontal appearance. Some neighborhoods with evenly spaced two-story buildings may appear

more balanced and lack any overwhelming horizontal or vertical appearance. New construction should respect the predominant vertical, horizontal, or balanced appearance of its surroundings.

### MATERIALS

Popular mythology to the contrary, not all buildings in Southampton are covered with cedar shingles. Public and commercial buildings, as well as many large residences in the estate section of the Village, have been constructed of brick, or more rarely, stone. However, concrete, metal, and stucco are not appropriate building materials for new construction in the historic district.

### LANDSCAPE TREATMENT

Groundcovers in the historic districts generally consist of grass lawns. Plantings, whether formal or naturalistic, should complement those of surrounding residences. Avoid use of extensive paved areas such as patios, terraces, and multi-car driveways in place of front lawns. Limit paved areas in front yards to walks and well-scaled driveways. Paving materials should be in character with surrounding residential properties in the historic districts.

### OUTBUILDINGS

The construction of new outbuildings such as pool houses, garages, sheds, gate houses, and secondary living quarters can have either a beneficial or deleterious effect on the historic character of the main house and its surroundings. In addition to the design features listed above, new

outbuildings generally should adhere to the principle that they are secondary structures and should never overwhelm the main building or call overt attention to themselves. Thus, new outbuildings should generally be located to the rear of the main building or at a less conspicuous location.

## THE DESIGN PROCESS FOR ADDITIONS

Large-scale, visible additions to existing historic buildings should be both compatible with the character of the existing building and should reflect the times in which it was built; it should not recreate the past or give a mistaken impression of false antiquity.

- » Locate additions to historic buildings as inconspicuously as possible, usually to the rear or least public side of a building.
- » Do not obscure or destroy characteristic features of historic structures when making additions; the loss of any historic material should be minimal.
- » Whenever possible, design and construct additions so that basic form and character of the historic building can remain intact if they are ever removed.
- » Make the addition compatible with surrounding historic buildings in size, scale, materials, mass, and roof forms.
- » Do not introduce a new architectural style or too closely mimic the style of the existing building. Additions should be simply and cleanly designed in a compatible but not imitative style.
- » Adhere to the principle of additive massing, where an addition is secondary to the main mass of the building rather than a predominant element. Historic buildings often have smaller

additions at the rear of buildings, or at the sides. Several small additions can provide as much livable space as one large addition.

## HANDICAP ACCESSIBILITY

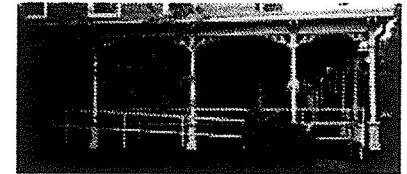
Providing handicap accessibility and barrier-free access, while at the same time preserving the historic character of a building, are not incompatible goals. Because there is no one way for incorporating barrier-free access in historic buildings, the ARB will work with a property owner to find a solution to achieve both the goals of access and preservation. Note that the Americans with Disabilities Act (ADA) does not apply to single family homes, churches, or private clubs. The ADA does not require the destruction or alteration of character-defining features of an historic building.

- » Handicap ramps and lifts need not be relegated to the rear of the building. However, if they are placed at the front of a building, they should be screened by a fence or all-season plantings that mitigate the effects of the ramp or lift on the façade. A landscape plan should be submitted along with the plan for the ramp or lift. A location on the side of a building is usually preferred.
- » Respect the scale, height, material, and character-defining features of the historic building in designing the handicap ramp or lift.
- » For a private residence, avoid installing permanent lifts or ramps that can not be removed if the need for barrier-free access changes.

## SECTION

# 12

## NEW CONSTRUCTION OR ADDITIONS



*This well-designed handicap ramp on the National Register-listed Captain Goodale House is unobtrusive and fully usable.*

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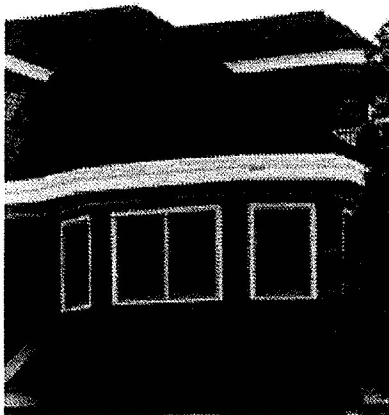
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## GLOSSARY

APPLIED WOODWORK  
TO  
BUTTRESS



*Bay or Bow Window*

## GLOSSARY

### A

**Applied woodwork.** Plain, carved, milled, or turned woodwork applied in decorative patterns to wall surfaces.

**Arcade or arcading.** A series of regularly spaced arches or arched openings supported by piers or columns.

**Arch.** Structural device, usually curved and built of stone or brick, that spans an open space to support the weight above.

**Ashlar.** Squared, but rough-hewn, blocks of stone masonry set in horizontal or random courses.

**Attic.** The upper level of a building, not of full ceiling height, directly beneath the roof.

### B

**Balloon framing.** A method of wood-frame construction, referring to the skeletal framework of a building. Studs or uprights run from sills to eaves, and horizontal bracing members are nailed to them.

**Balustrade.** A row of vertical balusters topped by a handrail; used to edge stairways, porches, balconies, and rooflines.



*Belvedere with Balustrade*

**Bargeboard.** A decorative board covering the projected portion of a gable roof.

**Bay.** A single unit of a building façade defined by columns or piers, or by single or grouped openings, such as windows.

**Bay window.** Multi-sided, projecting window structure that has its base on the ground, forming an extension of interior floor space. One or more stories in height.

**Belvedere.** Rooftop structure (i.e., small look-out tower), usually with windows on all sides.

**Box cornice.** A hollow, built-up cornice, usually made up of boards and molding.

**Bracket.** A decorative support feature located under eaves or overhangs.

**Brick Bonding pattern.** Usually describes brickwork composed of headers (short ends) and stretchers (lengthwise brick). *American Bond, Common or Running bond, English bond, Flemish bond* (see illustration, p. 54).

**Bracket.** A small structural projection, usually decorated and generally triangular or L-shaped and found along (supporting or appearing to support) cornices and under rooflines.

**Buttress.** A masonry structure (sometimes imitated in wood) that is built against or projecting from a wall as support.

## GLOSSARY

CIRCA  
TO  
EAVE



*Cornice on two adjoining commercial buildings*



*Dormers*

## C

**c. or circa.** Used before a date to indicate "approximate."

**Capital.** The top section of a column, usually decorative.

**Casement window.** A hinged window which opens out from a building.

**Clapboard.** Narrow, horizontal, overlapping wooden boards that form the outer skin of the walls of many wood frame houses.

**Colonnade.** A series of columns supporting an entablature.

**Column.** A vertical support that consists of a base, shaft, and capital. Circular in plan and usually slightly tapering. Columns, along with their corresponding entablatures) are classified into five ornamental styles: Doric, Tuscan, Ionic, Corinthian, and Composite.

**Coping.** A protective cap, top, or cover of a wall, chimney, or pilaster.

**Corbel or corbelling.** A stepped series of stone blocks or bricks that project outward and upward from a wall surface, sometimes to support a load and sometimes for decorative effect.

**Cornerblock.** Decorative square block located in the upper corner of door and window surrounds.

**Cornice.** The topmost part of an entablature, placed along the top of a wall or façade of a building.

**Cresting.** Decorative band ornamenting roof ridges; made of metal or wood and often pierced or filigreed.

**Cross-buck.** A style or feature that imitates the intersecting diagonals of structural crossbracing.

**Cupola.** A small decorative structure, having a domed roof supported by a circular or polygonal base. Occurring on the roof of a building, serves as a lantern, belfry, or belvedere.

## D

**Dentils.** A band of small tooth-like blocks ornamenting a cornice.

**Dormer.** A structure containing a vertical window(s) that projects through a pitched roof.

**Door hood.** A small, roofed projection over a doorway, usually supported by brackets.

**Double-hung window.** A window having two sashes, one sliding vertically over the other.

## E

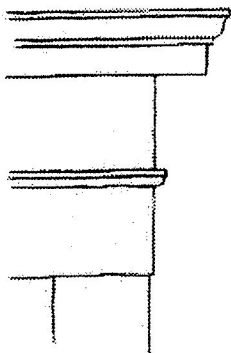
**Eave.** Where the underside of a sloping roof meets the wall.

# GLOSSARY

ELL

TO

HALF-TIMBERING



Entablature



Gambrel Roof

**Ell.** A secondary block of a building whose roof ridge runs at right angle to that of the main block.

**Elevation.** The exterior face of a building, usually denoted by the direction in which it faces (such as, the west elevation). Also, a rectilinear drawing depicting the exterior face of a building.

**Entablature.** Three-part horizontal trim, sometimes ornamented, and found under rooflines and over entryways. A style in Classical architecture.

f

**Façade.** Exterior face or wall of a building; usually referring to the front wall, but may refer to other prominent exterior faces, as well.

**Fan.** A semicircular or elliptical frame above a door or window, or in the gable ends of a building; usually filled with radiating wooden louvers.

**Fanlight.** A semicircular or fan-shaped window with radiating members or tracery set over a door or window, or in the gable ends of a building.

**Fascia.** A projecting flat horizontal member or molding; forms the trim of a flat or pitched roof; also, part of a classical entablature.

**Fenestration.** The arrangement of windows, doors, and other exterior openings in a building.

**Finial.** A relatively small ornament crowning the top of roofs, gables, or projections on buildings.

**Fluted.** Having regularly-spaced vertical grooves or flutes, such as on the shaft of a column.

**Fretwork.** Raised geometric patterned ornament, applied to architectural elements such as friezes and pilasters.

**Frieze.** Middle of the three parts that makes up an entablature, sometimes decorated.

G

**Gable.** A triangular wall segment at the end of a double-pitched or gabled roof.

**Gable roof.** Pitched roof with two sloping sides that meet at a ridge (the gable being the triangular wall area formed by the roof slopes).

**Gambrel roof.** Roof with two double-pitched sloping sides, meeting at a ridge.

**Gothic wall dormer.** Steeply pitched roof dormer whose front is a continuation of the main wall of the building.

H

**Half-timbering.** A method of construction in which vertical structural members are infilled with brickwork or plaster.

**Hip roof.** Roof with four sloping sides, meeting at a point or short ridgeline.

**Header.** A brick so laid that the short end only appears on the face of the wall.

**Hood molding.** Projecting molding over a window or door opening.

**Jerkinhead.** A roof form characterized by a clipped gable.

**Knee brace.** A wooden, triangular brace that supports the eaves of a building. Frequently used in the construction of Bungalow Style residences.

**Knee window.** A small, horizontal attic window, just below the roofline.

**Label lintel.** Molded lintelboard that extends downward along the sides of an opening and then outward at the ends.

**Light.** A single pane of glass.

**Lintel.** A horizontal stone, brick, cast iron, or wooden beam that spans the top of a door or window opening, carrying the weight of the structure above.

**Lintelboard.** Wooden board above window or door openings; sometimes ornamental.

**Louver.** A small opening comprised of overlapping, downward-sloping slats, which shed rain while admitting light and air.

**Mansard roof.** A roof having two slopes on all four sides.

**Masonry.** Brick, block, or stone which is secured with mortar.

**Modillion.** Small horizontal, scrolled, block(s) or bracket(s), used in regularly spaced series to support the overhanging section of a cornice.

**Molding.** A continuous decorative strip of material applied to a surface.

**Monumental portico.** Large, 2-story-high porch supported by massive freestanding columns.

**Mullion.** A division between multiple windows or screens.

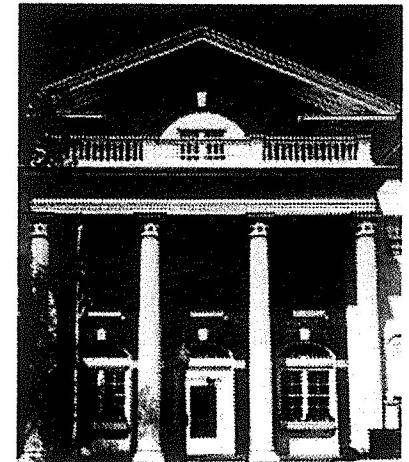
**Muntin.** A thin wooden or metal member that separates panes of glass in a window frame; vertical separators between panels in a panel door.

## GLOSSARY

### HIP ROOF TO MUNTIN



*Half-timbering*



*Monumental Portico*

## GLOSSARY

ORDER  
TO  
RIDGE



*Palladian Windows*

### O

**Order.** In classical architecture, the specific configuration and proportions of a column, including the base, shaft, capital, and entablature.

**Oriel window.** Multi-sided window that projects from the wall of a building, and whose base does not reach the ground.

### P

**Palladian window.** Three-part window consisting of a tall round-headed window flanked by two shorter and narrower windows, each window usually framed by pilasters or columns.

**Parapet.** A solid protective or decorative wall located along the outside edge of a roof.

**Pavilion.** Section of a building façade that projects forward from the main wall.

**Pedestal.** A support for a column, pilaster, statue, or urn.

**Pediment.** A wide, low-pitched gable found on the façade of a Classical-style building.

**Piers.** A masonry structure, usually made of brick or concrete block, which elevates and supports a building or part of a building.

**Pilaster.** A rectangular version of a column attached to a wall surface (flat representation of a column).

**Pinnacle.** Small, pointed ornament with squared or rounded sides. Usually found crowning rooftop features.

**Porte cochere.** A wide porch that permits the passage of vehicles.

**Portico.** A covered space used as an entry, with the roof generally supported by columns.

**Post.** Wooden porch member, usually square, turned, or chamfered.

**Pyramid roof.** A pavilion roof, or a roof sloped equally on all four sides.

### Q

**Queen Anne window.** A clear-paned window surrounded or topped by a border of small panes of stained glass.

### R

**Rafter tails.** Rafter ends that are exposed at the eaves.

**Return.** Usually a cornice return, where the cornice is carried a short distance onto the gable end of a building.

**Reveal.** The side of a recessed door or window opening.

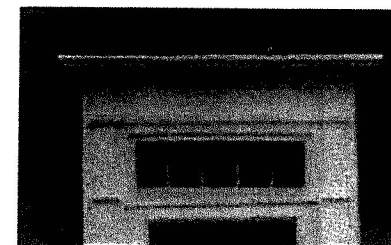
**Ridge.** The horizontal junction between two opposite sides of a roof, located at the highest point of the roof.

# GLOSSARY

## RUSTICATION

## TO

## WING



*Transom*

**Rustication.** A method of forming stonework with recessed joints and smooth or roughly textured block faces.

## S

**Sash.** The frame of a window, movable or fixed, which holds the glass.

**Scale.** The proportions of a building in relation to its surroundings, particularly other buildings in the surrounding context.

**Segmental arch.** An arch whose profile or radius includes less than a semicircle.

**Shaft.** The trunk of a column, between the base and the capital.

**Shed roof.** Roof with a single slope.

**Sidelights.** Narrow, vertical windows, usually consisting of small panes or patterned leaded glass, flanking a door.

**Sill.** The horizontal bottom members of a window, door, or other opening; also, a structure's horizontal bottom framing member resting on the foundation.

**Stretcher.** A brick so laid that the long side only appears on the face of the wall.

**Splayed lintel.** A lintel whose ends are angled inward, such that the top is wider than the bottom.

**Surround.** The frame and trim surrounding the sides and top of a door or window.

## T

**Transom.** A row of glass panes located directly above a window or doorway.

**Trim.** The decorative framing of openings and other features on a facade.

**Turret.** A small, slender tower.

## U

**Valance.** Decorative band of open woodwork running under the roofline of a porch.

**Verandah.** A roofed, open porch, usually covering an extensive area.

**Vernacular.** Having few of the architectural elements or ornamental details that characterize a particular architectural style. Reflecting native or popular taste as opposed to a formal style.

## W

**Wall dormer.** Dormer created by the upward extension of a wall and a breaking of the roofline.

**Wing.** A secondary block of a house in which the roof ridge is parallel to the main structure.

