



HISTORIC PRESERVATION GUIDELINES for TROY, NEW YORK



Protecting **Troy's** Architectural Heritage.



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With very special gratitude to preservationists

Lynn Kopka and Carl Erickson

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Preservation champions and protects places that tell the stories of our past. It enhances our sense of community and brings us closer together.

One of the best ways to improve the value of your neighborhood is to get involved in preservation.

National Trust for
Historic Preservation





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*“The greenest building
is the one that’s
already built”*

Carl Elefante
www.thegreenestbuilding.org

Below: Washington Place, where ten rowhouses were saved from demolition and neglect by the Friends of Washington Park Association and individual owners.

NOTE: *All photos in this document are of locations in Troy New York, unless otherwise noted.*



HISTORIC PRESERVATION GUIDELINES for TROY, NEW YORK





Broadway looking West

SECTION ONE

Historic Preservation in Troy

"...preservation engages the past in a conversation with the present over a mutual concern for the future."

William J Murtagh, First Keeper of the National Register





CHAPTER 1: INTRODUCTION

Who is this guide for?

Owners, tenants, design and real estate professionals, and contractors should become familiar with these Historic District Guidelines. Printed copies are available for viewing in the Planning Department in Troy City Hall and at TAP Inc., 210 River Street, Troy. The Guidelines and the Historic Review Committee’s meeting schedule can be found at www.troyny.gov.

Lack of maintenance or inappropriate treatment of older buildings can cause serious, expensive, or irreversible damage to irreplaceable historic buildings. Troy’s Local Historic District Regulations and Guidelines are based on the United States Secretary of the Interior’s Standards for Historic Rehabilitation. The guidelines outline specific procedures for compliance, encompassing nearly every aspect of maintenance and renovation. They describe preferred, time-tested treatments for preserving historic materials and details and common challenges that owners of historic buildings are confronted with in maintaining their properties. It is hoped that this document can be useful for all Troy’s historic properties and not just those in designated historic district where **following these guidelines is a legal requirement enforced by Troy’s Planning Commission and Bureau of Code Enforcement.**

Using These Guidelines

The handsome architecture of the Central Troy Historic District reflects Troy’s 19th-century industrial prosperity. Institutional and civic buildings, department stores, factories, residences and churches, all display the craftsmanship, technology and fashion of their time. The city wants to protect the value and integrity of historic properties and districts which are Troy’s living history.

Within the downtown are six local historic districts where these guidelines apply to **all exterior changes** proposed by building owners.

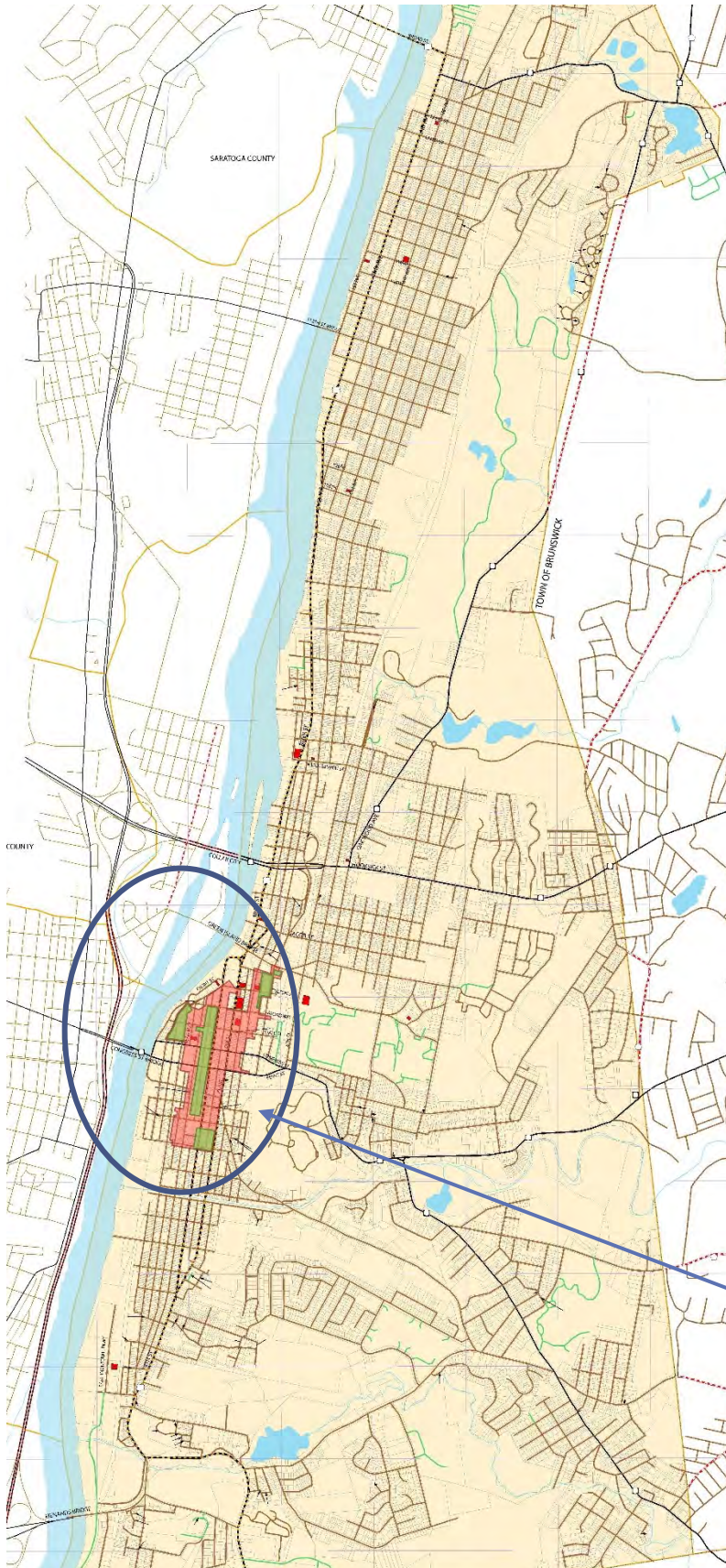
Following these guidelines will ensure the protection and preservation of historic buildings and sites through appropriate maintenance and repairs. The loss of historic context, whether an entire block, an individual building, or a character-defining feature of one structure, threatens Troy’s identity as a place that values its history. The Guidelines supplement Troy’s City Code, it’s Zoning Ordinance and the NYS Building Code. They are to be used by code officers, planning and zoning board members, contractors and property owners to establish a common expectation of what types of modifications will be considered appropriate to buildings and landscape in the historic district.



Brownstone stoop on 2nd St. near State St.



A well maintained rowhouse in the district



Troy has beautiful architecture and important landmarks that exist outside the district as well. These guidelines provide sensible information for the preservation of historic buildings anywhere in Troy, but they are enforceable within the Historic Districts. Failure to seek approvals and failure to follow these guidelines may result in fines and/or the removal of inappropriate modifications.

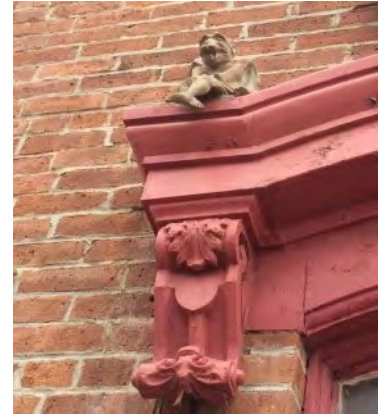
Following this guide will expedite the review and approval process for your project. If you plan to use materials and methods not recommended here, be prepared to justify your choices. If this guide does not address the unique challenges and details of your project, there are knowledgeable architects and preservations in the region who can assist you. The City of Troy offers this document as a reference for appropriate repair and maintenance decisions that will preserve the integrity of Troy's architectural legacy for future generations.

Troy's historic districts are located in the downtown area and south to Adams Street. See page 17 for map detail and Appendix 72 for actual building addresses



Preservation Overview

The built environment provides what historians and planners call a “sense of place” and preservation ensures the survival of that environment. Visitors are often seen looking up at buildings as they walk along the streets of Troy, captivated by the story told by the architecture. Even long-time residents can be surprised by some hidden ornament or feature of a building they thought they knew well. Dozens of elegant buildings built with Troy’s industrial wealth manifest an architectural legacy which still defines the central business district as well as many neighborhoods beyond downtown.



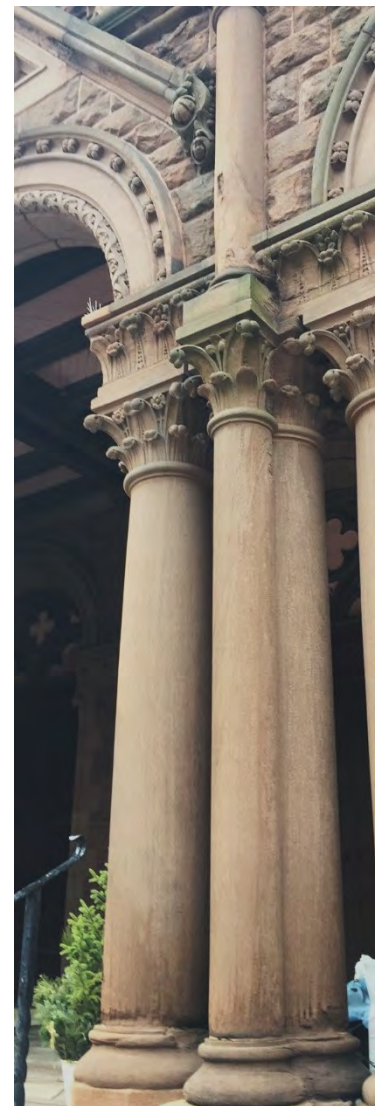
Door hood detail

Troy’s Historic Architecture

In the 1960’s in many cities in the Northeast “rust belt”, Urban Renewal projects threatened to demolish large swaths of Troy’s historic buildings. Peripheral neighborhoods were in fact destroyed, but through the efforts of local activists, historians, architects and academics, much of downtown Troy was spared. The growing preservation movement led to districts and landmarks being listed on the National Register of Historic Places, which recognizes buildings and other historic resources deemed worthy of preservation. Public values have evolved, and now preservation is widely accepted as a means toward economic revival, cultural education, and environmental conservation.

The effort to preserve Troy’s rich architectural legacy has been a long and difficult process, but persistence has paid off and historic preservation is now Troy’s main economic engine. Downtown’s renaissance— so dependent on its intact historic architecture and on its walkability – demonstrates historic preservation’s contribution to reinvestment. But bits and pieces of historic buildings, are quietly being compromised by the replacement of historic components with modern cheap materials. Examples of these ill guided “repairs” abound: white vinyl windows often are installed in openings that once held larger wood windows; vinyl and aluminum siding cover shingles, clapboards and even brick; and messy concrete patches over areas of brick and brownstone. Setting aside the pleasing aesthetics and sense of place fostered by preservation, historic preservation is also very much an economic matter. Consistently applied design guidelines yield the powerful benefits of increased property values and accompanying reinvestment.

Restoration of existing buildings generates construction jobs and encourages the sustainable practice of reducing construction debris dumped in landfills.



First United Presbyterian Church on 5th Avenue



Before and after restoration of 10 rowhouses of Washington Place. View East on the restored cobblestone street.

Recognition of the significance of the downtown architectural environment began in 1978 with a façade Revitalization Program administered by the Rensselaer Historical Society. The program provided design advice and grants to commercial building owners to restore facades in the downtown business district.

An early preservation success occurred in Washington Park. Developed as early as 1835 by wealthy industrialists, the neighborhood declined as industry diminished and its wealthiest residents moved away. By 1970's, Washington Park's former mansions were at best cut up into numerous small apartments, or vacant



The Rice Building, an icon of Troy, at First and River Streets, has been the set of several movie productions.



and pock-marked by broken windows. A determined band of preservation-minded residents lead a 40-year effort to turn the neighborhood around, with the crowning achievement of rescuing and rebuilding ten Greek Revival row houses designed as a single building facade on the south border of the park. Now the homes surrounding the park are some of the most desirable real estate. Downtown, too, has experienced its successes. The Rice Building, in the High Victorian Gothic style, with its multi-colored masonry and arched windows, was once slated for demolition, but instead was renovated in 1998 and is now occupied by a variety of commercial tenants. The streetscapes and fine interior spaces of Troy have been used in movies as period sets.

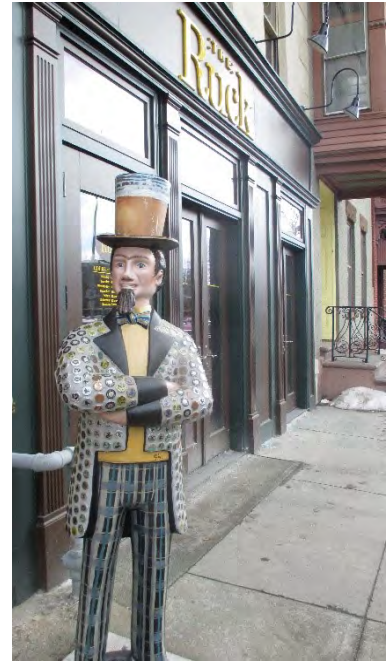
Historic downtown shopping districts are enjoying a comeback as more people move into downtown housing and offices. The success depends on a variety of small shops and restaurants that provide the kind of personal service not found in the malls or big box stores. The Shop Local movement has done wonders for small boutique businesses that thrive in small downtown storefronts. Urban downtowns naturally provide such proximity and walkability.

The Benefits of Preservation

Troy has some of the finest 19th-century architecture in the country. Buildings tell the story of a city that became an industrial powerhouse due to the location and the industriousness of its population. Located at the head of navigation on the Hudson River, the city took full advantage of its position at the crossroads of major transportation routes, including the Hudson and Mohawk Rivers, the Erie and Champlain Canals and a vast network of railroads.

Many diverse industries developed, harnessing the waterpower of streams flowing into the Hudson. The diverse skills of the local workers, many of them among successive waves of immigrants, transformed raw materials into products that were shipped around the world. These included structural steel, horseshoes, shirt collars, bells, cast-iron stoves and surveying instruments. Troy was also home to educational pioneers, abolitionists, proponents of equal rights for women, classic authors and artists.

Many states and cities have documented the value of historic preservation activities, which are usually labor intensive, generating more jobs than other sectors, such as manufacturing and new construction. Homes in Philadelphia's historic districts sell for much more than similar buildings in undesignated neighborhoods. Hartford has quantified the huge volumes of construction debris that preservation prevented from reaching landfills.



Decorated Uncle Sam statues greet visitors to Troy's unique venues

HOW DOES PRESERVATION BENEFIT TROY?

Builds pride and promotes a sense of common identity

Provides a sense of continuity with the past

Attracts tourists

Attracts businesses seeking a stable community where employees want to live and work.

Increases property values.



Preservation provides a sense of continuity with the past and ensures an interesting and pleasant city to live in. A preserved building is emblematic of fiscal health, pride of place and environmental conservation.

Financial Incentives for Preservation

Federal tax credits are available for rehabilitation of owner occupied commercial buildings and state tax credits are available for homes listed in the National Register of Historic Places.

Historic tax credits made many restoration projects in downtown Troy financially feasible. The Conservatory, The Chazan Building, The Market Block, The Gurley Building and others, all received tax credits. Quite a few homeowners in downtown Troy have also received rehabilitation tax credits for repointing, window repair, painting, kitchen remodeling and heating, roofing and more.

For up to date information about historic tax credits, call 518-237-8643 or visit: www.nysparks.com/shpo/tax-credit-programs/



The Market Block, at River and Third Streets, is a collection of six buildings renovated to share an elevator and a common circulation and service core. Creative solutions like this allow older structures to comply with current building codes.



The Chazan Building renovation restored an arched entry on Broadway that had been hidden by earlier inappropriate work.



CHAPTER 2: REGULATIONS AND PROCESS

Troy's Landmark Ordinance

“The City Council of the City of Troy declares that it is a public purpose to ensure that the distinctive and historical character of Troy's historic and/or architectural districts and landmarks shall not be injuriously affected, that the value to the community of those buildings, sites, monuments and districts having architectural and historical worth shall not be impaired and that such historic and/or architectural districts and landmarks be maintained and preserved to promote their use for the education, pleasure and welfare of the citizens of the City of Troy and others.”

From Chapter 47 of the 1973 City Code; 47-1. Legislative Intent.

Adopted 10-2-1975; amended 5-1-1986

The National Register of Historic Places

The National Register of Historical Places is a formal listing, based on criteria established by the United States Secretary of the Interior, of buildings and other structures worthy of preservation. It is largely honorary, unless someone uses public funding in the form of grants or tax credits to make improvements to those buildings. In which case the Secretary of the interior's standards must be followed. However, national and local designations are separate and distinct.

Local historic district regulations at the law. Properties within the local historic district are protected from demolition or inappropriate alteration through local regulation. In Troy's local historical district, all property owners proposing changes to the exterior of their building must apply for a Certificate of Appropriateness. These guidelines will help property owners through the process as efficiently as possible and will result in appropriate and long-lasting work. Owners of older and historic properties outside of Troy's designated local historical district, though not subject to regulations, are also encouraged to use these guidelines for their own benefit and that of their buildings.

The Secretary of the Interior's Standards for the Treatment of Historic Properties

The Secretary of the Interior's Standards are a set of preservation best practices that are nationally accepted and applied to protect our nation's irreplaceable cultural resources. They guide the decisions of Troy's Historic Review Committee, and countless municipal review bodies nationwide. The US Secretary of the Interior oversees the NRS, which owns and manages the nation's historic properties; acres of wilderness and landmark buildings.

The Standards present four distinct approaches to the treatment of historic properties — [preservation](#), [rehabilitation](#), [restoration](#), and [reconstruction](#) with [Guidelines](#) for each. Some of their guidelines are universally applicable, some are not. So, municipalities that care about their architectural heritage develop guidelines to suit their objectives, their unique context and their economy, but municipal guidelines are always grounded by the Secretary of the Interior's Standards.

**THESE GUIDELINES
APPLY TO ALL
EXTERIOR REPAIRS,
ADDITIONS &
ALTERATIONS:**

***Porches & Stoops
Sidewalks & Streetscape
Storefronts
Windows & Doors
Signs & Awnings
Fences & Railings
Masonry & Stone
Paint Colors
Wood Siding
Roofs
And more..***

**THEY DO NOT APPLY TO
INTERIOR ALTERATIONS
AND REPAIRS**



The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

The philosophy and intent of the Secretary of the Interior's Standards is the basis for Troy's Guidelines, and for the historic Review Committee's evaluation of Historic district projects. They can be found at <https://www.nps.gov/tps/standards.htm>. But the Standards are not to be confused with Troy's Guidelines. Federal and State agencies use the Standards in carrying out their historic preservation responsibilities in the maintenance of state and federally owned historic landmark properties. State and local officials use them in reviewing both federally and state funded rehabilitation proposals. Historic district and planning commissions across the country use the Standards and Guidelines to guide their design review processes. The Standards for the Treatment of Historic Properties, codified in [36 CFR 68](#), are regulatory for all grant-in-aid projects assisted through the national Historic Preservation Fund. The [Standards for Rehabilitation](#), codified in [36 CFR 67](#), are regulatory for the review of rehabilitation work in the [Historic Preservation Tax Incentives program](#).



NATIONAL PARKS SERVICE STANDARDS FOR PRESERVATION

1. A property will be used as it was historically used or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic 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. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
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. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.
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. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.



The Hart Cluett House on 2nd St., a restored cultural asset and education resource for Rensselaer County



NATIONAL PARKS SERVICE 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 conjectural 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. Archeological 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 and 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.
11. 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.



Arthaus on River Street in North Central is an adaptive reuse project which transformed a factory building into residences.



NATIONAL PARKS SERVICE STANDARDS FOR RESTORATION

1. A property will be used as it was historically or be given a new use that interprets the property and its restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Materials, features, spaces and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period 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.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. 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.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.



It is understandable that Troy's beloved Music Hall be held to Standards for Preservation. Neighboring buildings that provide historic context for the hall are important as well.



NATIONAL PARKS SERVICE STANDARDS FOR RECONSTRUCTION

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts that are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.



The RPI Approach was built in 1906, fell into dangerous disrepair and was reconstructed in 1999



The distinctions between projects, preservation approaches and funding programs can be confusing. A privately funded project located outside of Troy’s designated historic district may be entitled to tax credits. Some properties within the Historic District are not considered historic at all, having been built at a much later date. The Historic Review Committee volunteers are glad to assist you in understanding how these guidelines and the Secretary of Interior’s Standards will apply to your project. It is also important to select architects, designers, engineers and contractors with experience in preservation.



Historic District and Landmarks Review Commission

The staff of the City of Troy Department of Planning and the members of Troy’s Historic Review Committee are your partners in preservation. In Troy, our Planning Commission doubles as the Historic District and Landmarks Commission. **Any construction or sitework project proposed anywhere in the city must be reviewed and approved by the Planning Commission. Any work proposed within the Historic District must also qualify for a Certificate of Appropriateness, or CA. For CA review the Planning Commission relies on recommendations of their Historic Review Committee**, a three-member body of volunteers with knowledge of Troy’s history, architecture, and historic preservation practices.

The members are appointed by the mayor, one member is selected by the mayor, one is recommended by the Rensselaer County Historical Society; the third is recommended by the Hudson-Mohawk Industrial Gateway. All three are experts in the field of architectural preservation and architectural history, and they volunteer their time to safeguard Troy’s architectural heritage.

As guardian of Troy’s Historic Districts, the Historic Review Committee is responsible for reviewing any exterior work that may impact properties located in the Historic Districts, and/or Historic Landmarks to make sure the work conforms to these guidelines.

The Historic Review Committee, HRC, meets monthly to review project proposals from owners and contractors and makes recommendations to the Planning Commission. The process is described in the City of Troy Code, Chapter 47. The Planning Commission is the official body granting approvals, but the recommendations of the committee weigh heavily.

Approved projects are granted a CA or Certificate of Appropriateness. This is required before a building permit can be obtained. **The following must be submitted with the application:**

1. **Address and map, survey, or site plan indicating the exact location of the proposed work.**
2. **Photographs of the existing conditions of the property.**
3. **Elevation drawings, and/or a written description of the proposed work.**
4. **Samples of colors and materials to be used.**
5. **Scale drawing of any proposed signage showing dimensions, materials, lettering, colors, illumination, and location of the sign on the property.**

Incomplete or unclear applications will be returned to the applicant, and the review process may be delayed.

EVERY PROJECT REVIEW BEGINS WITH A TRIP TO THE BUILDING DEPARTMENT

Provide basic information about your project to a Code Official and receive a Building Permit Denial to begin the process. The denial is perfunctory. It does not indicate that you have done something wrong, only that a review is required for you to move forward.

If you start work without a review you will receive a STOP WORK ORDER which may result in fees and delays to your project.



The HRC reviews each application in 30 days or less of its receipt of the application. If the plan does not conform to the Guidelines, the HRC will work with the applicant until an appropriate design is found to be acceptable by the owner and the HRC.

Questions about rehabilitation of buildings in or outside the districts can be directed to the Troy Planning Department, at 518-279-7392. If your project is more complicated than repairing and painting existing historic materials, you may want to engage the services of an architect familiar with preservation work and with the HRC review process. There are many local architects to choose from.

It is the goal of the HRC to guide property owners and others on how to comply with Troy’s Historic District Regulations and Guidelines. Members of the HRC are committed to protecting the architectural character of the city of Troy through the stewardship of its historic buildings.

Typical HRC Review process:

Call the Bureau of Code Enforcement when planning work on your building to determine the extent of review and permits needed.

Submit the necessary materials for your project review to the Planning Department. CONFIRM your deadline with the Planning Department Staff.

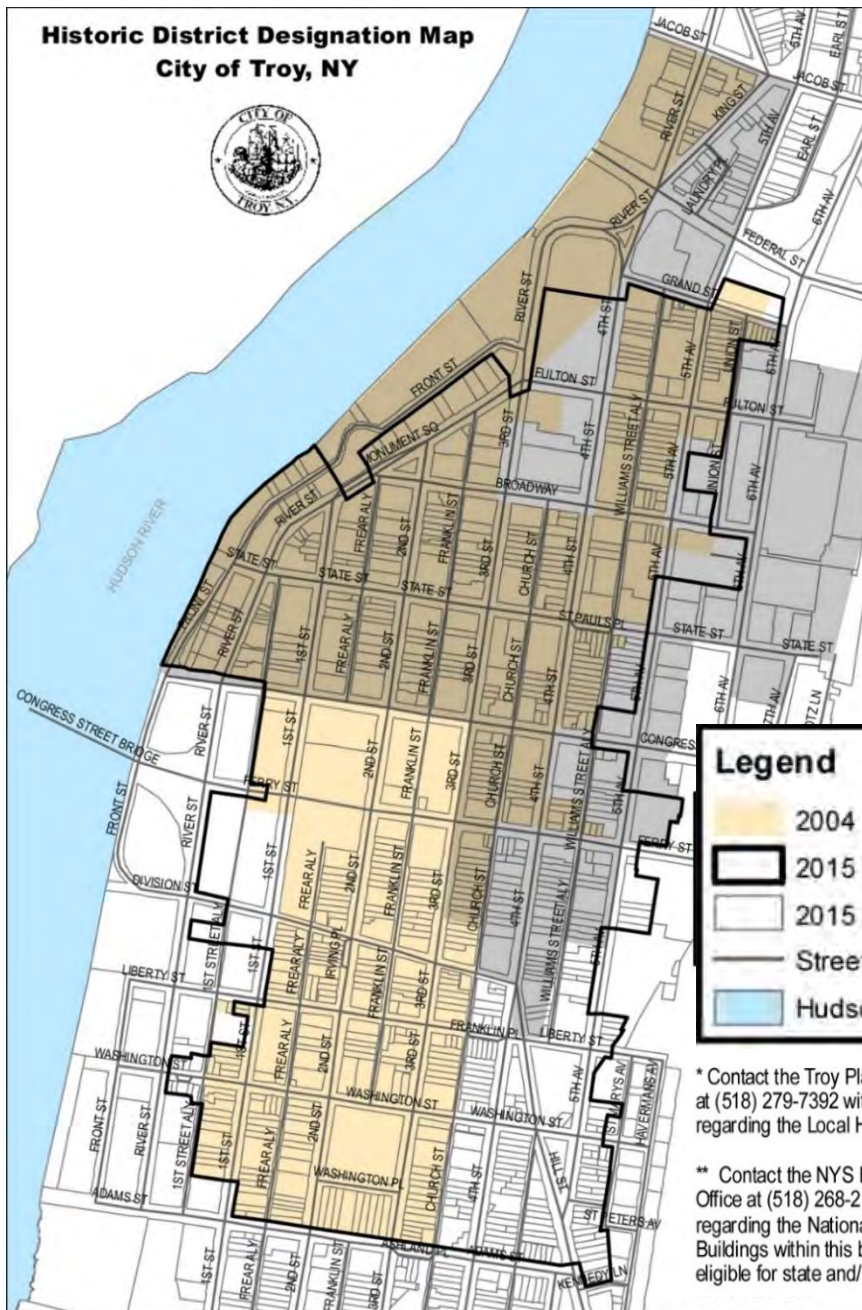
3rd Tuesday of the month @ 5:30 PM : Present your project to the HRC with all required materials and property descriptions. They will discuss recommendations and changes with you if necessary.

4th Wednesday of the month @ 6PM: Present your project to the Planning Commission for approval. The PC will consider recommendations from the HRC in their evaluation process.





Troy's Designated Historic Districts and Landmarks



The [National Register of Historic Places](#) describes a historic district as: “a geographically definable area, urban or rural, possessing a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united by past events or aesthetically by plan or physical development. In addition, historic districts consist of contributing and noncontributing properties. Historic districts possess a concentration, linkage or continuity of the other four types of properties. Objects, structures, buildings and sites within a historic

district are usually thematically linked by architectural style or designer, date of development, distinctive urban plan, and/or historic associations.” The Troy City Council has designated as Local Historic Districts a select group of neighborhoods whose architectural character reflects some particular aspect of our rich past. The maps here indicate the boundaries of our existing historic districts. Each of these relatively small geographic areas includes within its boundary’s individual buildings and a streetscape that convey to residents and visitors a local heritage. Each is a point of pride, not only for those who live there but for all the citizens of Troy.

* Contact the Troy Planning Department at (518) 279-7392 with questions regarding the Local Historic District. Parcel layers provided by Rensselaer County BRIS. National layers provided by NYS Parks SHPO. Local layers Provided by the City of Troy BIS department.

** Contact the NYS Historic Preservation Office at (518) 268-2167 with questions regarding the National Historic boundary. Buildings within this boundary may be eligible for state and/or federal tax credits. Dated: 5/4/2016



Each district has been formally surveyed and evaluated using criteria recognized by the National Park Service and each is protected by ordinances established in recognition of the importance of historic preservation. Each enhances Troy’s reputation as a city committed to preserving its exceptionally rich heritage of historically significant and aesthetically distinguished architecture.

Local historic landmarks nominated to the National Register of Historic Places are located throughout the city and are noted on the map. Districts and landmark status are established through a rigorous process involving local, state and federal review. Districts can be added and altered.

Review Process

What Needs to Be Reviewed:

Any exterior change to your building that is visible from a public right-of-way or alley must be reviewed.

What Does Not Need to Be Reviewed:

- If you are simply repairing or replacing something with the same material that is currently on your building and touching up paint in an area that makes up less than 30% of the façade, no review is required.
- The use of your building. This is regulated by zoning.
- Interior alterations and repairs that do not impact the exterior appearance of the building from a public right-of-way, including alleys.
- Removal of dangerous conditions if ordered by a qualified public official such as the Fire Marshal, City Engineer or Building Inspector.



An inappropriate 1970’s renovation interrupted the window rhythm and fortified the traditional storefront.



The completed project restored a pub type façade and corrected the poor window choices above. Creative signage was also installed.



General Advice for an expedient review and approval:

- ✓ **Avoid removing original material from your building.** These are usually what make your building distinctive. Instead of removing, restore the feature. In the long run, your building is apt to be worth more with its historic features intact.
- ✓ **Determine the architectural style** (or styles) of your building. Then make any changes so that they are consistent within the scale and proportions of this style. Learning your building's style can be done by consulting one of the books at the end of this guideline or by talking to an HRC member. Research what your building used to look like. Frequently, there will be a photo of your building in the Tax Assessor's office at City Hall. The Rensselaer County Historic Society is another good resource for historic research. Consider restoring historic features that have been changed or removed.
- ✓ Match your buildings original materials when making replacements; in general, **avoid using artificial materials.** For example, use wood rather than vinyl or aluminum for siding and windows.
- ✓ It is the goal of the HRC to be as helpful as possible in guiding property owners to comply with the guidelines. **Use the HRC as a design resource** to help with your decisions.
- ✓ Applications for the Certificate must be filed with the City of Troy Planning Department at least 10 days prior to the meeting of the Planning Commission at which the project is to be reviewed.
- ✓ The Planning Commission reviews and acts on each application within 30 days after submission. If the proposed work does not conform to the guidelines, the HRC will work with the applicant until a design that does conform to the guidelines is found to be acceptable. Questions about rehabilitation in or outside the district can be directed to the Planning Department at (518) 279-7392.
- ✓ If you are unsure of whether the work you are considering needs a certificate of appropriateness, it doesn't hurt to **have an informed conversation with staff, a member of the HRC, or attend a meeting for informational purposes.** Older and historical buildings generally require a different approach than more contemporary buildings. The HRC can provide you with valuable information and resources that extend beyond the regulations of the local historic district.
- ✓ **If you follow the guidelines set forth in Section Two, you are more likely to gain approval from the HRC. If you choose to present alternatives related to the unique nature and conditions of your building, be prepared to support those alternatives with an argument based on the Secretary of Interior's Standards**





*River Street on a busy
Farmers Market day*

SECTION TWO

Preservation Guidelines

“Preservation is simply having the good sense to hold onto things that are well designed, that link us with our past in a meaningful way, and that have plenty of good use left in them.”

- Richard Moe, National Trust for Historic Preservation





CHAPTER 3: STYLES

Architectural Building Styles

Much of Troy’s downtown historic district was built in the first decades of the nineteenth century, then redeveloped or remodeled during the Victorian and early 20th century period. Some buildings retain clear evidence of their earlier construction dates and others do not. Elements borrowed from the architecture of Troy’s Victorian heyday allowed for dramatic changes to many simple residential row houses.

When renovating the exterior of a historic building, one should have a basic understanding of the architectural features and elements that make their building unique. This section is not a comprehensive description of all styles. Following are some of the prominent architectural styles present in Troy.

Residential architectural styles in Troy range from the early 19th Century to the mid-20th Century.:

- Federal
- Queen Anne
- Greek Revival
- Colonial Revival
- Gothic Revival
- Beaux Arts
- Italianate
- Arts and Crafts
- Second Empire
- Tudor Revival -
- Stick / Shingle

Commercial & Civic architectural styles in the City include:

- Greek Revival
- Beaux Arts
- Italianate
- Neo-Classical
- Romanesque Revival
- Art Deco
- Eastlake
- Art Moderne
- Queen Anne
- Modern (International / Mid Century)

FEDERAL (1787–1830): Wood Federal Style homes, with their delicate carpentry and simple lines, are easily identifiable since they are not common in Troy’s historic districts. Brick buildings also received this treatment, with front doors dressed up with sidelights, arched fanlights, and sometimes pediments.





GREEK REVIVAL (1820-1845):

During the height of this style, individual homes, and government and commercial buildings exhibited classical columns and dramatic pediments. In Troy districts, this effect is more muted, with perhaps an elaborate, columned porch and paneled lintel in stone or cast iron applied to the front of an otherwise simple three bay home.



SECOND EMPIRE (1860-1890):

The Second Empire Style borrowed from the French as Paris was rebuilt in the late 19th century. It's most common attribute of is the mansard roof, which gradually widens from its highest point (usually a flat roof). Often there are dormer windows projecting from the slope of the roof, which is typically clad in slate.

COLONIAL REVIVAL (1880 –1930 and beyond):

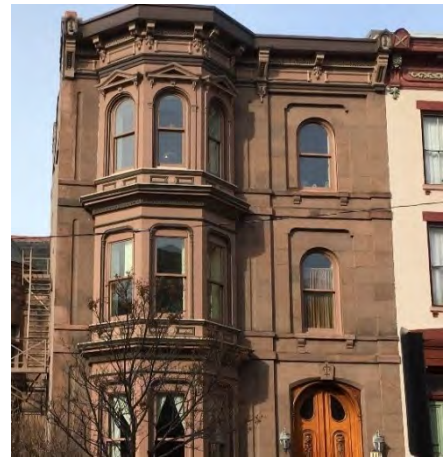
This style is inspired by early American architecture, in particular Federal Style houses, and applying elements of these buildings to all types of structures from houses to tall multistory commercial building. Delicate ornament and details such as balustrades and doors with fanlights and sidelights, and fine brickwork are characteristic of the style as is a desire for simpler more symmetrical facades.





AMERICAN RENAISSANCE (1890-1930): Based on classical architecture, architects tried to reproduce the glories of ancient Roman and Greek structures. Large scale columns and cornices, often with balustrades or parapets, entrances flanked by columns or pilasters and topped with pediments, and an overall symmetry of facades characterize this style. It is mostly seen in institutional, commercial or large residential buildings, almost always in masonry or stone.

ITALIANATE (1845-1880): Architects looked to the Tuscan countryside to design homes in the Italianate Style, which are a very common style in Troy's districts. Italianate buildings



often have heavy, projecting cornices with brackets, balustrades, arched or peaked window hoods, and windows extending to the floor. Italianate details incorporate classic motifs such as brackets with acanthus leaves.

QUEEN ANNE and SHINGLE STYLE (1880- until about 1900): This typically ornate building style follows English patterns incorporating small-scale ornament and irregular fenestration patterns of early English architecture. Usually the whole composition is asymmetrical and often busy with scalloped or patterned shingles, and a second story differently patterned from the first. Windows or portions of them (i.e. the upper sash of double hung windows) were divided into multiple small-scale panes.





ROMANESQUE – This style features strong simple forms and half circle arches. It was a popular style for institutional, civic and religious structures. Asymmetry is a hallmark of Romanesque buildings. Medieval type decoration was carved into column capitals and pilasters. Architect Henry Hobson Richardson was famous for his use of the Romanesque style.

STYLE COMBINATIONS –

Many buildings are altered over time to exhibit a combination of styles. This Queen Anne building was given a “modern” Colonial Revival makeover on the first floor. But the scale and rhythm of the new first floor treatment is very respectful of the original Romanesque upper stories.





CHAPTER 4: APPROPRIATE TREATMENT GUIDE

Do's and Don'ts for Repair and Replacement of Materials and Components

Following are a series of instructions, requirements and recommendations for the property owner or contractor to guide their decisions in repair and restoration of historic buildings and streetscape.

Adhering to these guidelines will expedite the approval process, but the HRC is always willing to consider alternatives and solutions on a case by case basis. Points from page 19, General Advice for an expedient review and approval, are summarized below:

- ✓ Avoid removing original material from your building.
- ✓ Determine the architectural style
- ✓ avoid using artificial materials.
- ✓ Use the HRC as a design resource.
- ✓ File applications in accordance with deadlines.
- ✓ Direct questions to the Planning Department at (518) 279-7392.
- ✓ have an informed conversation with staff to understand the process
- ✓ If you follow the guidelines set forth in Section Two, you are more likely to gain approval from the HRC. If you choose to present alternatives related to the unique nature and conditions of your building, be prepared to support those alternatives with an argument based on the Secretary of Interior's Standards



Brick Masonry



Poor quality repointing work is easy to spot. Inorganic pigments can be used to tint mortar so it matches the historic.



This damage traces the length of a chimney. The temperature differential has eroded the masonry. Repointing is useless without lining the chimney first.

BRICK Buildings in Troy's historic district are predominantly constructed of brick laid in courses of mortar. In the early 19th century, handmade brick was "soft" and varied in size. Mortar, too, was "soft," and comprised of just lime and sand. As the brick industry modernized, brick was made harder and more uniform. The mortar that held them together also was a harder mix, made with cement.

Bricks and mortars from different time periods are not interchangeable. Mortar binds the bricks to prevent moisture from entering the building in between them. When soft mortar is replaced with newer harder mortar, moisture can be trapped in older brick, causing the face of it to pop, or spall.

In the 1970s, brick was often sand-blasted to remove paint. But it also removed the face of the soft brick. It is easy to tell if a building has been sand blasted. The brick will be pockmarked, or worse, spalled and deteriorated because water has penetrated it.

An experienced mason will understand the importance of mixing a mortar compatible with the composition and color of the brick. A typical historic soft mortar mix is comprised of 1 part white Portland cement; 3 parts Type S hydrated lime; and 6 parts of sand with no admixtures that are sometimes used.

WATERPROOFING

Though tempting, water proofing is not a quick fix and can exacerbate water damage by preventing moisture from escaping. It is far better to keep water away from a building altogether by cleaning gutters, extending down spouts at least three feet from the foundation, removing overgrown shrubs and vines that prevent walls from drying out and repairing mortar joints or damaged stone which allow moisture in masonry walls.

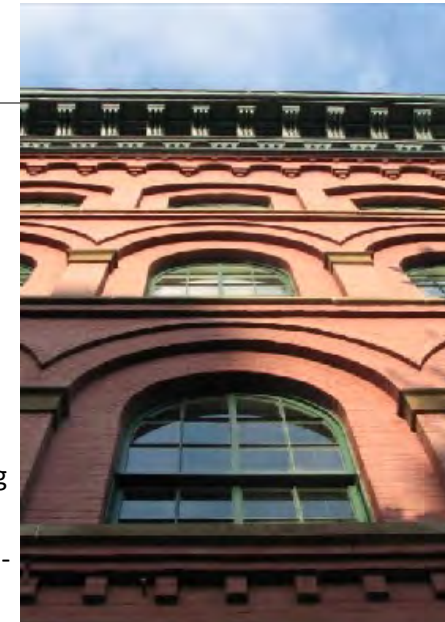
CLEANING

There often is a strong temptation to clean brick masonry. If brick masonry has become heavily blackened by grime, or vandalized by graffiti cleaning may be appropriate.

APPROPRIATE TREATMENT GUIDE

All repairs and replacements are subject to HRC review. Submit photos of your property with your application for review. Reviewers can help you in determining whether repair or replacement is appropriate.

- Joints being repointed should be raked clean by hand to remove deteriorated mortar.
- Mix and apply mortar in test samples to match strength, profile, color and texture of the existing mortar closely.
- Know the composition of your brick before deciding to paint. Rule of Thumb: Only paint brick that's been painted before.
- Understand why the masonry is damaged before deciding how to repair it. Most damage is moisture related and will reoccur if the source of moisture is not mitigated.
- When replacing brick, use brick of the same composition and color as the original.
- Cleaning should be done as part of a project that repairs the mortar joints to prevent water intrusion.
- Remove ivy from masonry walls. It looks charming but it can damage the mortar.



Hard brick, unpainted, is found when the brick pattern and color was a key feature of the design.



Ivy is not your friend, remove it



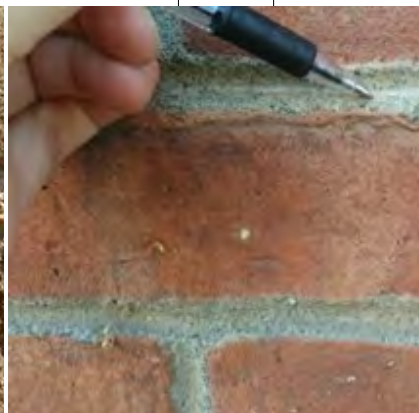
Some brick needs to be painted, some does not.



Uncle Sam Wilson manufactured bricks in Troy in the early 1800's.



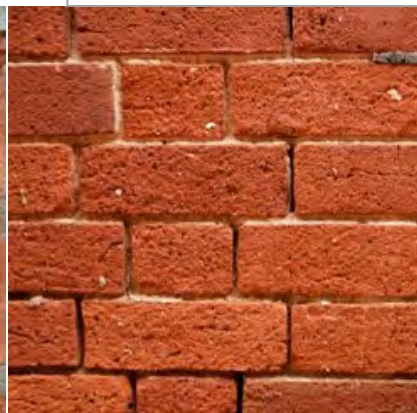
Soft mortar will shed granules of sand when scratched with a key or a pen.



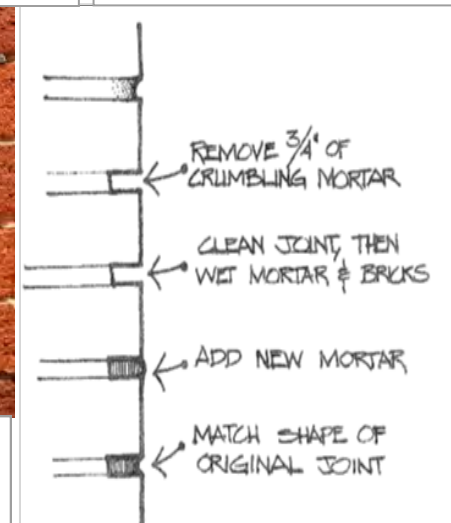
Hard mortar will not crumble when scraped with a sharp tool.



The use of hard mortar has caused the face of these bricks to spall.



Sandblasting removes the face of soft brick leaving it susceptible to damage.



[Repointing Mortar Joints in Historic Masonry Buildings.](#)

Stone Masonry



As with brick masonry, inappropriate sandstone patches are easy to spot



It is best to determine the reason for the damage and to eliminate that threat to the stone before making repairs.

SANDSTONE: Sandstone as its name implies, is grain-sized rock, bound together by pressure from sediment deposits in the earth, over time. Often called ‘brownstone’, it was a common 19th century building material used for lintels, foundations, ornamentation and occasionally whole building facades. Its use was prolific in Troy. It is notoriously prone to deterioration. Sills can become fragile and stone blocks often have their corners and surfaces eroded away. Making matters worse, sandstone elements were often installed improperly resulting in more rapid deterioration.

With the help of an experienced mason, or preservation specialist, an owner can determine the best course of action. If the sandstone has not deteriorated past a certain point it may be best to do nothing. Whether repairs are made or not, always mitigate whatever is causing the deterioration, like salt, snow or rain.

Sandstone can be patched if deterioration is not too severe. Never paint it or patch it with bagged concrete from the hardware store. These band-aids don’t work. A number of companies make ‘restoration’ mortar that best matches sandstone in color and texture. It can be used to rebuild the stone to its original dimensions and appearance. The mason should prepare sample panels to determine the most appropriate texture and color mix before doing the actual repairs. Sandstone elements are usually about 3 or 4 inches in depth and backed up with brick masonry.

CLEANING

There often is a strong temptation to clean stone masonry. If light-colored stone has become heavily blackened by grime, cleaning may be appropriate.

But a moderate amount of soot is acceptable on a 100+ year old building. Professional cleaning with a chemical agent can be expensive. It is only recommended when a professional determines it is necessary. Start by cleaning a sample area with a soft bristle brush and mild detergent, like dish soap. Conventional pressure washers are too strong. A garden hose is sufficiently strong to clean and rinse the building. Cleaning should be done as part of a project that repairs the mortar joints to prevent water infiltration.

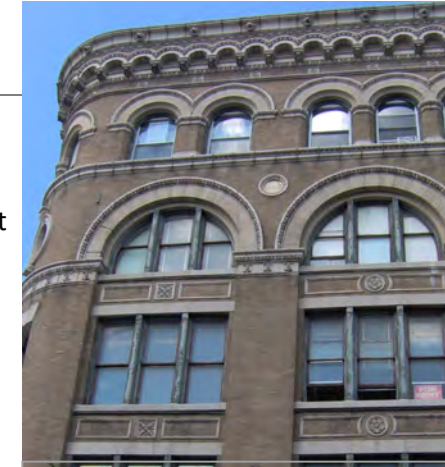


Replacing deteriorated sandstone is an expensive proposition. Very few quarries remain.

APPROPRIATE TREATMENT GUIDE

All repairs and replacements are subject to HRC review and Planning Commission approval. Submit photos of your property with your application for review. Reviewers can help you in determining whether repair or replacement is appropriate.

- Never patch sandstone with concrete mix
- Never paint stone. Sandstone, terra cotta, granite and limestone can be found in the district. Never paint them unless advised by a preservation expert.
- Always prepare sandstone mix samples to test for color and texture. The color changes as it dries.
- Cleaning should be done by professionals and only as part of a project that repairs the mortar joints to prevent water infiltration



Many Troy buildings which combine brick and stone masonry exhibit the fine skills of immigrant masons.



Cast Stone is a smooth concrete mix formed and pigmented to imitate the original stone.



When masonry is clean, the detail is enhanced, and the craftsmanship can be fully appreciated.



Stone building components that are beyond repair can be replaced with more durable materials, such as cast stone, glass fiber reinforced concrete and, in rare occasions, a resin component may be used.



[Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)
[Repointing Mortar Joints in Historic Masonry Buildings](#)



Well preserved wood sided buildings are unfortunately rare in Troy. So it is especially important to appreciate and maintain the ones we have

Woodwork, Trim and Siding

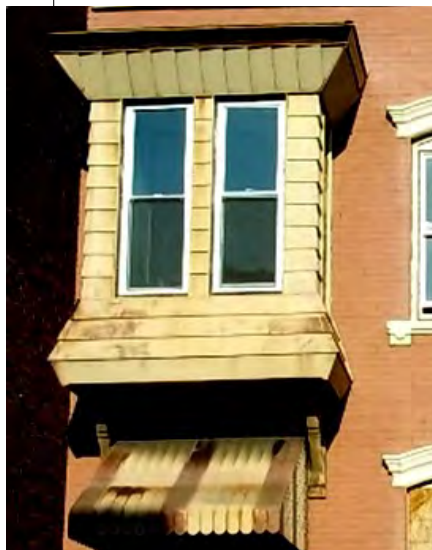
Perhaps because they are less common, wood buildings take on a special distinction in Troy's historic districts. They are frequently the earliest buildings, elegant in their simplicity. Wood also was employed in the ornamentation of masonry buildings for cornices, doorways and bay windows.

Unfortunately, aluminum and vinyl siding, have been used to mask deterioration of wood. By locking in moisture and creating comfortable habitats for insects and vermin, it generally makes matters worse. Occasionally the removal of artificial siding will reveal original carved and crafted wood details, but often those details have been carelessly sheared off.

Artificial siding is not recommended for the following reasons:

- They look artificial, and in spite of frequent claims to the contrary, artificial siding contributes little to insulation.
- In time, as artificial siding begins to require paint, maintaining it will cost almost as much as maintaining wood siding.
- Aluminum siding can be dented and vinyl can crack. Repairs may be impossible due to fading changes in the manufacturer design or color specifications. Artificial siding usually conceals deterioration of the original material until it reaches an advanced state.
- Artificial siding comes in a limited choice of colors, and the colors will fade.

How to Preserve Wood Siding—The preservation of wood siding is vital to preserving a landmark building. Broken siding can be replaced, usually at modest cost. Badly weathered siding should be given a penetrating application of boiled linseed oil followed by conventional prime and finish coats. Trim, where weathered, should be thoroughly cleaned of paint and given an application of high-quality wood preservative, following manufacturer's directions. Use marine quality wood fillers for filling gaps in weathered wood grain.



Artificial siding on the left could be hiding the same elegant detail seen on the right.

Removal of the siding and restoration of the woodwork will greatly improve the building's appeal and resale value.



Vinyl covers all but 2 brackets on this house



Creative woodwork gives a building its unique personality

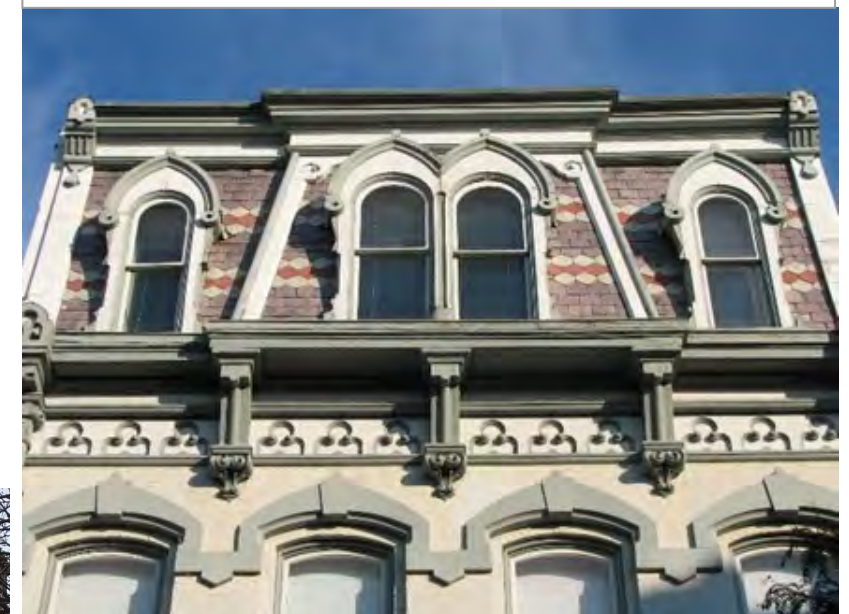
APPROPRIATE TREATMENT GUIDE

All repairs and replacements are subject to HRC review and Planning Commission approval. Submit photos of your property with your application for review. Reviewers can help you in determining whether repair or replacement is appropriate.

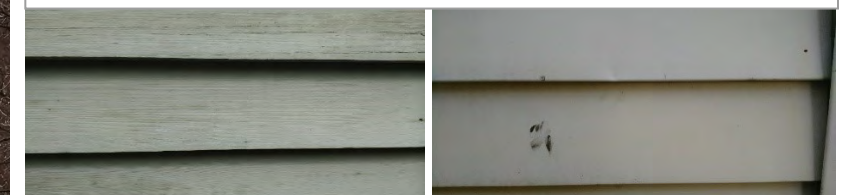
- Aluminum and vinyl siding are not allowed.
- A well maintained paint job is your woodwork's best friend.
- Remove all loose and peeling paint before applying new coats of paint
- When stripping paint from woodwork avoid caustic strippers, some can cause illness.
- Use caution with heat guns. They should be set below 1,000 degrees so that toxic lead in the paint won't be released. Using a heat gun also risks starting a fire.
- Select 2 or 3 potential paint schemes and allow the HRC to advise you which one is most appropriate. This will save you time.
- You will need a barricade permit if you plan to block the public right of way with scaffold, a lift or ladders.



The creative work of master carpenters is evident in every era and architectural style found in Troy.



From simple to extravagant, historic woodwork reveals the history of style, economy and technology in Troy.



Weathered wood siding (left) requires preparation and paint but so does aged aluminum (right). NO siding is maintenance free.

[Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings](#)
[Exterior Paint Problems on Historic Woodwork](#)

Just because the paint manufacturer says a color is historic doesn't mean it is appropriate for your building !!!! Combinations of colors and where they are applied are important decisions.



Proper preparation and paint will ensure the longevity of this metal window hood, masonry wall and wood windows.



This steeple is painted to appear as stone.

Paint

Painting can drastically change the appearance of a building. Paint color is the most debated and sometimes the most controversial choice a homeowner can make. Finding a building's original color can be tricky, but is possible. Obscured places underneath trim or light fixtures, and long covered siding may yield some answers. These steps can be fun but are not required.

Rather, the commission encourages owners to paint their buildings in historically accurate colors appropriate to the period of the building. While color is a matter of personal choice and should reflect the owner's tastes, a paint scheme should be considered in conjunction with the style of a building. Color combinations of even historic colors can be inappropriate or unattractive. Most paint manufacturers offer suggested combinations of three colors for body, trim and shutters or accent, which is a good place to start but still needs to be approved by the HRC.

Many wood and iron elements (cornices, columns, window lintels, and sills) of historic masonry buildings were made to simulate stone by the application of colored sand to the wet paint finish. This process provides the appearance of stone and greatly increases to life of the paint.

After preparation, apply one coat of oil-based alkyd primer, followed by two coats of paint recommended for wood or masonry. Water-based acrylic paint may be used over an oil-based primer, but paint won't stick if oil-based paint is applied over a coat of water-based acrylic primer or paint.

Italianate, until about 1885: Base colors included white, buff, yellow ochre, green-grey, pale grey, dark brown, and medium red. Trim and shutters typically contrasted strongly, with colors including pale yellow, dark green, and medium grey. Door colors included black.

Gothic, Italian Villa and other Early Victorian, 1840–1870 The base color was usually in a pale earth tone, such as buff, grey, mustard, light brown, or light pink. Trim and shutters were darker than the base color, including black, chocolate, red, dark grey, dark green, or dark brown. The door was frequently unpainted wood, often oak.

Greek Revival, until 1850:

The base color was typically white, buff, pale yellow, green-grey, blue-grey, or pale grey. Trim and shutters were olive green, grey-blue, dark bottle green, green-black, buff, white, or black. The door color was dark green, black, or medium blue.

Queen Anne Shingle Style

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

Federal

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

APPROPRIATE TREATMENT GUIDE

All paint colors are subject to HRC review and Planning Commission approval. Submit photos of your property with your application. Reviewers can help you in determining what colors are appropriate.

- Colors should complement the overall color schemes on the same street.
- Bright and obtrusive colors will not be approved.
- Good preparation is key to a successful, long-lasting paint job.
- Avoid using caustic strippers; some can cause illness.
- Use heat guns only when other methods are unsuccessful. They carry the risk of fire and exposure to gasses.
- Select 2 or 3 color combinations. Bring the paint chips to the HRC for approval.
- Apply colors to a small area to test how the colors look in context with the building and neighborhood.

LEAD IS VERY COMMON IN OLDER BUILDINGS. MAKE SURE LEAD SAFETY IS PART OF YOUR RENOVATION PLAN

Owners:

[Find a Lead-Safe Certified firm](#)

Contractors:

[Apply for lead safe certification/ recertification](#)

Landlords:

[Know your responsibilities](#)

PLEASE NOTE: If your home was built before 1978, there is a very good chance it has lead-based paint. In 1978, the federal government banned consumer uses of lead-containing paint. Lead from paint, including lead-contaminated dust, is one of the most common causes of lead poisoning. Lead can cause permanent brain and nerve damage in children, as well as learning and behavioral problems. Adults too can be poisoned.

Lead paint is still present in millions of homes, sometimes under layers of newer paint. If the paint is in good shape, the lead paint is usually not a problem, but deteriorating lead-based paint (peeling, chipping, chalking, cracking, damaged, or damp) is a hazard and needs immediate attention.

Preparation and safe work practices will help you avoid generating lead dust. If you are hiring a contractor, check to be sure the firm has the required federal certification and training to follow lead-safe work practices. This federal requirement was enacted in 2008. The hazard of lead poisoning cannot be over emphasized. For more information, and contact Rensselaer County for a lead risk assessment at 518-270-2640 or <http://www.rensco.com/departments/public-health/environmental-division-programs-services/>

Doors and Hardware

Historical buildings doors are likely to be solid wood, first growth lumber, hand-crafted and uniquely designed for the building. These doors express the architecture of the building and make an important first impression on the visitor. Anything sold by a building supplier today is of interior quality and won't fit the historic opening. Proper weather stripping and repair of the original doors is usually the more lasting energy saver. If replacement is necessary, try searching for one at a parts warehouse, which stock antique doors and windows salvaged from demolished buildings. The non-profit Historic Albany Foundation operates a warehouse at Lexington Avenue, Albany.

Before painting, careful scraping can determine if your front door was a fine hardwood (mahogany or walnut). Victorian houses of pretense often showed the world a fine hardwood front door with a clear varnished finish. This can handsome and reward the owner with a door that could not be purchased today. Regardless of the original appearance repainting is always an approved option. Stripping and applying a clear finish to a pine door is not encouraged. Historically a pine door would have been painted, and not clear finished.

Most historic district buildings have a secondary set of doors so that storm doors are not necessary. When used, metal storm doors should be painted to match adjacent trim. A wood or metal storm door should conflict as little as possible with the appearance of the primary door. Ornamental motifs on the storm door are not appropriate. In some cases, anodized aluminum is an appropriate choice when it has a dark finish that blends well with existing trim.



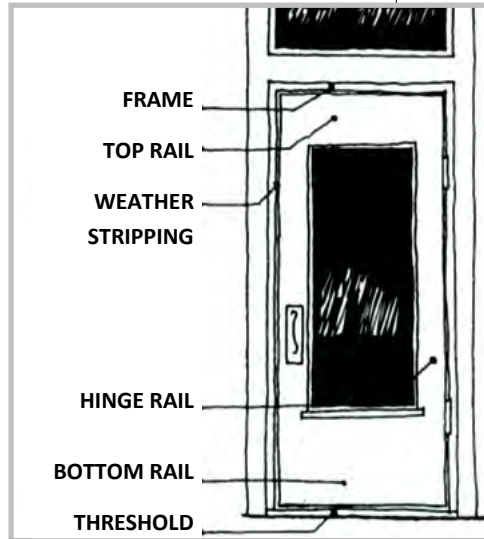
Downsizing a door is inappropriate and not allowed



Brushed aluminum doors are not appropriate



Hardware choices are very important for historic doors



APPROPRIATE TREATMENT GUIDE

All door and entryway repairs and replacements are subject to HRC review and Planning Commission approval. Submit photos of your doorways with your application for review. Reviewers can help you in determining whether repair or replacement is appropriate.

- Door openings will not be changed in size. Original transoms and sidelights must be retained. They should never be boarded over and painted or sided.
- Replacement doors must be appropriate to the design and style of the building and must match the original in size, shape and design and materials.
- If replacement is truly necessary, try first to find appropriate doors from a salvage vendor
- Decisions to paint or clear finish a door must be approved
- Retain original hardware wherever possible
- Aluminum commercial doors are not preferred but may be allowed with review



Examples of beautifully maintained doors, entries and hardware are plentiful in Troy's historic districts. The owners of these buildings are to be commended for their stewardship.



<https://www.thisoldhouse.com/how-to/how-to-refinish-door> This Old House Door Restoration Tips

Windows

Since the 90's, historic windows have been under assault by the replacement window industry. Replacing windows is lucrative and easy for installers. Once old windows are removed and discarded, they're gone forever. And once old windows are replaced, a cycle of replacement begins. Cheap vinyl replacement windows will not last. Your wood windows may already be 100 years old. They may last another 100 if restored and maintained. Replacement windows cost between \$700 and \$1,000 each, on average. Restoring an existing window and adding storm windows costs between \$150 and \$750 per window, on average.

Wood windows manufactured before 1940 are old growth lumber, far more resistant to rot and wear than nearly all wood windows today. Wood windows can be modified to function properly in older buildings that shift and settle with age. Vinyl and aluminum cannot be modified. Vinyl units tend to warp and sag over time, and when the argon gas escapes from between the panes, the glass will fog and lose any thermal quality.

The claim of high energy cost savings with insulated glass is greatly exaggerated. Insulating the attic, and preventing air infiltration throughout the building are the most cost effective means of saving energy and maintaining indoor comfort.

Many house painters can re-glaze and re-paint your old windows. Full-scale window restoration, is a growing business. People are appreciating the value of the old-growth wood and the irreplaceable beauty of historic windows. The wood of a 50+ year old tree is actually stronger than the wood of a farmed 20 year old tree.

The Window Preservation Alliance is a network of window specialists and their website is a wealth of information on the topic of window restoration. An experienced contractor can determine whether isolated parts of a window need to be replaced or can be reconstituted using epoxy and wood hardeners.

WHEN A WINDOW MUST BE REPLACED:

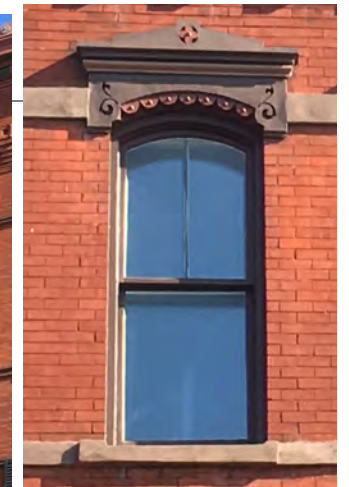
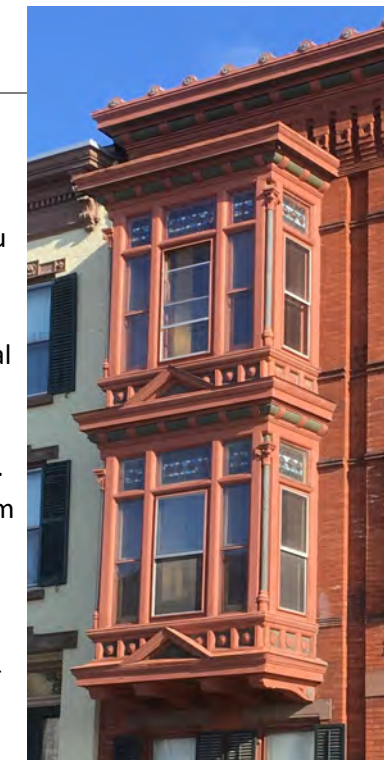
Maintaining the building's original windows will likely save a lot of time. Gaining approvals from the HRC for replacement can take a month or more. If a window truly is deteriorated — if the sash is coming apart, dried out, or rotted — and more than 50% of the material comprising the window needs repair, the HRC might agree that replacement is necessary. Support your appeal with extensive photography of the poor conditions. Consult city staff and the HRC to determine what material and style window is most appropriate for your building. They must be replaced in-kind with wood windows. Muntins divide sash into two, six or more panes. Muntins should never be imitated by snap-in grilles or grilles sandwiched between the glass. These never look authentic. Many manufacturers offer simulated divided lights where a muntin profile is glued to the outside and the inside of the glass (with a spacer bar between thermal panes), which produces a much more authentic look. Vinyl windows are not appropriate in historic districts. And windows with a different grid configuration than would have been used in the era of the predominant style of the building are inappropriate as well.

[The Repair of Historic Wooden Windows](http://www.treehugger.com/green-architecture/new-study-shows-restored-200-year-old-windows-are-effective-brand-new-replacements.html)
www.windowpreservationalliance.org

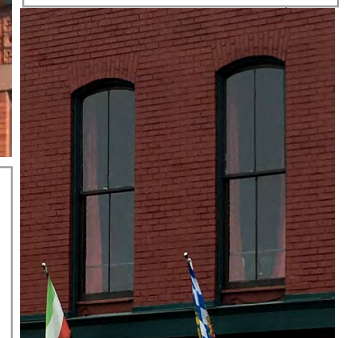
APPROPRIATE TREATMENT GUIDE

All window repairs and replacements are subject to HRC review and Planning Commission approval. Submit photos of your property with your application. Reviewers can help you in determining what repairs are appropriate.

- Original sash, frames and trim are to be preserved to the greatest extent possible. Choosing to restore the original window material will expedite the approval process
- ALWAYS maintain the size and shape of the original opening. Reducing the size of an opening is not allowed.
- Replacement windows must be wood. Vinyl or aluminum windows will not be approved on primary facades.
- False, or snap-in, muntin grids are not allowed.
- Aluminum storm windows are not preferred but they may be allowed if installed without damage to the original window.
- The city has the authority to require owners to remove and replace inappropriate windows that have been installed without approval
- Replacement windows should be appropriate to the design and style of the building and must match the original in size, shape, design and material.
- Consider installing interior storm windows, leaving the exterior unchanged.
- Skylights can be considered on roofs that are not visible from the street.
- Only muntin patterns that match the original configuration are appropriate



2 over 1, and 2 over 2 muntin patterns are common in Troy



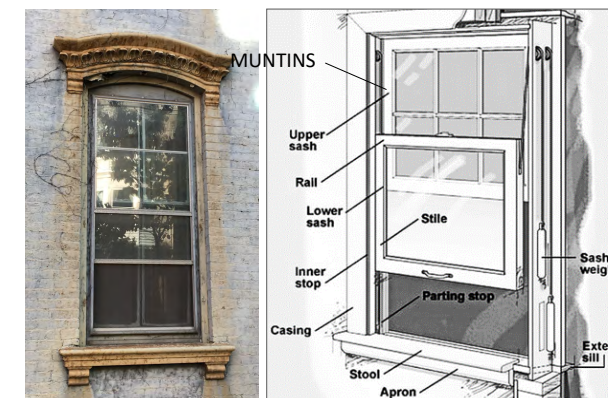
Well maintained windows are plentiful in Troy. The owners of these buildings are commended for their stewardship.



Reduced size: not allowed. Vinyl units: not allowed

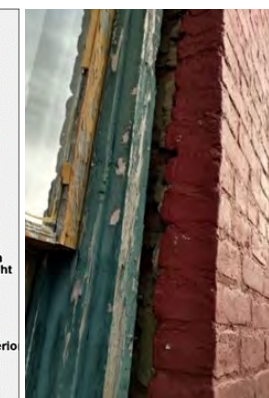


Owners can be fined for a highly inappropriate work.

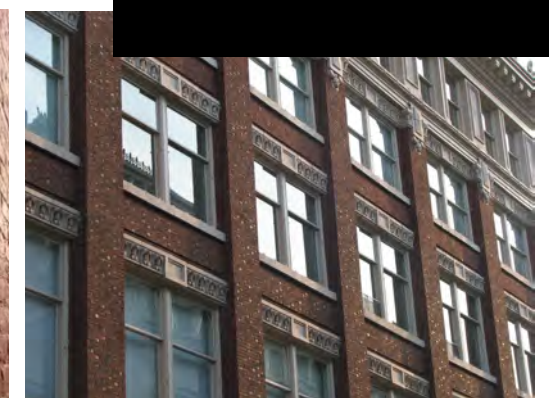


Storm windows are not preferred but they may be allowed by HRC

A double hung window's counterweights can be repaired. Springs in vinyl window units cannot.



Deteriorated wood can be repaired. Vinyl can only be replaced.



Whether elaborate or simple, the windows are a defining feature of most historic building facades

www.treehugger.com/green-architecture/new-study-shows-restored-200-year-old-windows-are-effective-brand-new-replacements.html how restored windows can equal new ones in preventing



Beautiful cast iron details are museum pieces for all the public to enjoy. They need to be protected.

Railings, Metal and Ironworks

Troy's pedigree as an iron city is especially apparent in the exquisite wrought and cast iron ornament found in the districts' rails, balustrades, gates and fencing. These are works of craft. Cast and wrought iron and even sheet metal elements are often important visual features of a historic building. If your 'brownstone' window lintels and sills are unrepaired and in good condition they are probably cast iron. Cast and wrought iron are vulnerable to rust, fractures and vandalism.

Repainting is a good DIY project but unprotected iron will immediately rust. Scrape off all loose paint. On the same day, brush on a readily available "zinc-rich" primer, or rust inhibiting alkyd primers which offers a stronger layer of protection than general primers. Two prime coats are recommended followed with two coats of oil-base alkyd paint.

Ironwork may be removed for professionally chemical dipping or low pressure sandblasting for more thorough cleaning. Chemical stripping or low pressure sand blasting can also be done in-situ by professional contractors.

Some minor repairs to cast iron can be treated like automotive repairs with epoxy fillers. Missing elements may sometimes be replicated with fiberglass but this material is susceptible to damage.

Sheet metal was also historically used to craft lintels, brackets, cornices and decorative panels. If sheet metal is sound and not rusted or pitted it should be gently wire brushed and painted using good quality metal primer. Storefronts have components of metal, cast iron, and aluminum that should be preserved in place if they pre-date the 1950's.

APPROPRIATE TREATMENT GUIDE

All repairs and replacement are subject to HRC review. Submit photos of your property with you application review. Reviewers can help you in determining whether repair or replacement is appropriate.

- New cast iron railing and fences are available on the market if a total replacement is needed.
- New cast iron is expensive but will increase the resale value of the property.
- Complicated repairs or replication should be left to a professional. If original material is missing or not salvageable, please consult city staff or members of the HRC to determine how best to proceed.
- Any decorative elements visible from the public right of way needs to be reviewed by the HRC.
- Basic maintenance of cast or wrought iron elements are good DIY projects.
- Fences on the street side of property must be low, 3' to 4' high and should not be made of wood.
- Pressed metal decorative components can still be purchased from historic metalwork manufacturer's catalogs.
- Do not add decorative elements if they did not originally exist on the building.



Many garden fences have been lost. Maintenance is important to their preservation



Pressed metal and cast building component were cost cutting measures 100 years ago. Ironically they have lasted far longer than their sandstone counterparts may have.



A book by Dianne Waite, documents wrought and cast iron in Troy is available at the Historic Society



Pressed metal detailing is found throughout the district. It rusts easily so paint is important. If you have only the pain shadow of trim that has gone missing it can probably be located and replaced. These elements are available and not very expensive.



Accessories

Historic accessories are finishing touches that express a building's personality. Original door knobs, hinges, and mail slots or boxes are usually integral design features of the building exterior. Unless you want to spend a lot of money, today's hardware can barely compare in quality to the original. Consider adding a dead-bolt or other security mechanism to a door instead of replacing the handset on the door. A good locksmith shop can offer smart alternatives.

Shutters and awnings are historic accessories that provide energy savings and should contribute to historic appearances. They are designed to be movable and retractable to allow for solar variations. They can shade windows from solar heat gain in the summer and allow heat in in the winter.

Awnings shelter customers and merchandise; straying from that essential purpose may result in an inappropriate awning. Awnings come in a wide array of shapes, sizes and materials. The standard cloth awning, is a hallmark of traditional Main Street design.

Fabric awnings last only 5 to 10 years. merchants should make sure that an awning is indeed necessary and originally intended for the building. Sometimes you can find evidence like a paint outline for an old shutter or mailbox. Research historical photos to see what features have been removed. The Rensselaer County Historic Society is a good resource for photos.

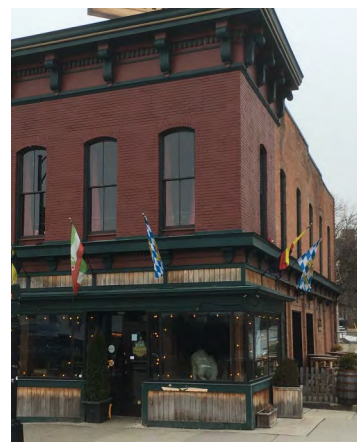
Shutters were designed to swing closed over a window opening. They are installed on hinges, not fastened flat to the building exterior. Historic shutters are made of wood, not vinyl or aluminum that looks like wood.



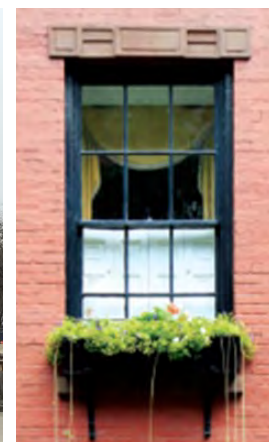
Contemporary metal awnings are not appropriate and this awning obscures the architect-



Above: shutters sized and installed inappropriately Below: wood shutters on hinges can cover the window



Signs, and flags, should not hang below 8' 6"



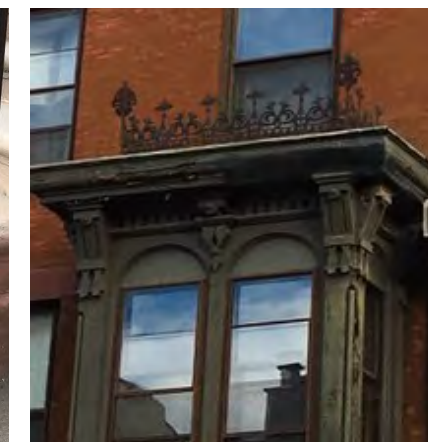
Window box hardware should be dark metal



Decoration must be secure but removable



A boot scraper is designed into this railing



Cast iron cresting is rare now and should be preserved with a good coat of paint

APPROPRIATE TREATMENT GUIDE

All repairs and replacement are subject to HRC review. Submit photos of your property with you application review. Reviewers can help you in determining whether repair or replacement is appropriate.

- Historic accessories should always be preserved in place.
- Awnings should be retractable if they will be damaged by snow load
- Original awning hardware should remain even if the canvas no longer exists.
- Signage incorporated in accessories, like awnings, falls under the jurisdiction of the Signage Ordinance (see Signage section)
- Temporary accessories like flags and sculpture should be placed to complement building features, and should be fixed so as not to create a danger to anyone.
- Keep flower boxes full of plantings. Don't leave dead plants and weeds in the box
- Do not install accessories just because they look historic. Accessories should complement the style of your building
- Awning installers do not necessarily know to comply with Troy's regulations
- Do not install shutters unless there is proof, like hardware, that they once existed
- Shutters are not to be screwed to the face of a building



Contemporary architectural accessories that are compatible with the building's architecture are allowable. Involve HRC in early design decisions.



These awnings complement the architecture of the building and give shelter to sidewalk café patrons.



Roofs

A building's roofline can be a distinctive feature and should be preserved as the designer originally intended it to be.

Visible roofs in the historic district are usually slate, copper or sheet metal and in rare instances terracotta tile. All are expensive to replace in kind but they are unique and beautiful contributions to the Historic Districts. Repair should always be the first option. Very few houses with pitched roofs of wood shingles survive today. The replacement of The Troy Music Hall's red slate roof was an exceptional project, the cost of which was justified by the extraordinarily long lifetime of the slate roof, and the high visibility of this landmark.

'Flat roofs', very low pitched roofs, are not usually visible from the street. They can be repaired and maintained without HRC review

Historically they were made of terne (sheet metal) in small rectangular pans soldered together with flat joints or cured with asphalt roofing ('flat seam roofing'). Most historic flat seams have been covered with built-up asphalt roofing sheet. The HRC is generally not concerned with 'flat' roofs and modern roofing materials.

The flashing (sheet metal or rubber) used at the intersection of roof and walls, roof edges and penetrations of the roof in the application of modern roofing can, however, be very visible and intrusive to the district if not selected carefully.

Care and thought should be given to the design and appearance of flashing as large sheets of artificial rubber carried up vertical walls or bright aluminum sheet metal can ruin the look of any building. Gutters and leaders should also be kept to a historic appearance and design when visible.

A slate roof is probably the longest lasting roof available. Slates can be partially removed so flashing can be replaced and matching new slates or the old slate reinstalled.

APPROPRIATE TREATMENT GUIDE

All modifications to the roof line or profile of a building in the district, or changes to the material of a visible roof in the district are subject to HRC review. Submit photos of your property with you application review. Reviewers can help you determine whether your project proposal is appropriate.

- Modification to the roofline in the historic district must be reviewed
- Slate and tile roofs should be repaired by professional roofers with slate/tile experience
- Visible flashing should be copper or other approved material
- The addition of skylights or dormers visible from the street are not allowed
- Satellite dishes, antennae, mechanical systems and similar devices installed on roofs must be placed where they are not visible
- Box gutters should be preserved and lined with copper or EPDM products
- New downspouts should be painted the same color as the building to "disappear."
- Replacement of slate with asphalt shingles is not allowed where visible from the right of way



The terra cotta tile roof of the Troy Savings Bank Music Hall is perhaps the most iconic roof in Troy.



Bays and porticos often have decorative roofs.



Flat roofs are so common in Troy that special roof lines are a delight to discover. These unique properties must be carefully preserved as part of Troy's architectural legacy.



[The Preservation and Repair of Historic Clay Tile Roofs](#)
[Lightning Protection for Historic Buildings](#)

[The Repair and Replacement of Historic Wooden Shingle Roofs](#)
[Roofing for Historic Buildings](#)



Modern aluminum storefronts are not allowed and two storefronts in the same building should match each other.



Successful storefronts bring interest to the streetscape



Storefronts

At its early 19th-century beginning, downtown Troy was defined by the Hudson River, where goods were imported and exported, filling riverfront warehouses with cotton and wool, housewares, and even pharmaceuticals. Remarkably, many of these warehouses still exist between First and Congress streets. As Troy grew, downtown became more sophisticated, with “retail palaces” such as the G.V.S. Quackenbush and Frear’s department store, offering a huge variety of clothing and household goods, in buildings ornamented in marble and terra cotta. Entertainment flourished in competing venues, including the monumental Troy Savings Bank Music Hall. Large iconic buildings—now business incubators, office and stores—are stand-outs, but the commercial row building was responsible for decades of retail success and today sets the stage for downtown renewal. Commercial row buildings of the late 19th and early 20th century are traditionally made up of three horizontal components: storefront, upper facade and cornice.

The composition is a simple but inviting way to attract customers. Expansive sheet glass on the first floor allows for maximum display of merchandise and a recessed, sheltering entrance funnels consumers into the store. The design creates an inviting and orienting experience for pedestrians.

Downtown streetscapes and small town main streets are being restored to the purpose for which they were intended: to offer a well-scripted, walkable experience that can’t be matched by the mall.

Features associated with a doorway’s character should be retained, such as hardware, fanlights, sidelights, pilasters, entablatures, columns, balustrades, and steps.

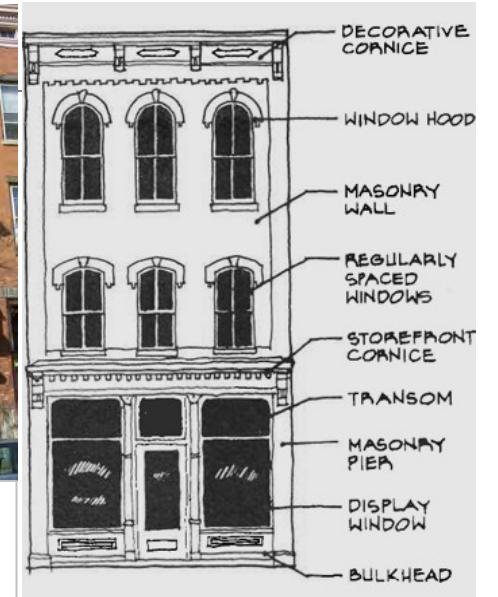
APPROPRIATE TREATMENT GUIDE

All repairs and replacement are subject to HRC review. Submit photos of your property with you application review. Reviewers can help you in determining whether repair or replacement is appropriate.

- Preserve existing historic storefront features whenever they still exist, even when they have been damaged or covered by later treatments.
- Preserve the character of existing storefronts even when internal use has changed.
- When large buildings are divided among different owners or tenants, treat the façade consistently
- Contemporary materials may be allowed if they replicate historic character.
- Missing elements should be replaced in kind and the door’s original size, profile, and configuration should be preserved.
- Recessed entries should be retained.
- Replacement doors should match the original design, placement, and materials.
- Solid doors are not allowed
- If a storefront is used as offices, do not block the windows with furniture. Have window displays that are interesting to passers by.
- Set storefront lighting on timers for safety and marketing even when the business is closed.



Storefronts that use signage and appropriately.



TYPICAL STOREFRONTS



Early to Mid 1800s

- POST AND BEAM FRAME
- DIVIDED DISPLAY WINDOWS
- SIMPLE DECORATION



Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- CAST IRON COLUMNS
- LARGE DISPLAY WINDOWS



Late 1800s to Early 1900s

- SIMPLE CORNICE
- TRANSOM WINDOWS
- RECESSED ENTRANCE



Early 1900s to 1930s

- METAL WINDOW FRAMES
- STRUCTURAL GLASS
- RECESSED ENTRANCE



1960’s alterations modernized downtowns by trying to emulate malls, and much historic character was destroyed

STOREFRONT WITH TRADITIONAL MATERIALS

- A cornice can be constructed with wood framing, plywood and moldings with a sloping sheet metal cap to shed water. The cornice spans the top of the storefront, often covering a structural beam or unfinished brick.
- Transoms are optional design elements that help to break up the massive effect of very large sheets of glass. Transom windows can be clear, tinted or stained glass.
- Masonry piers are uncovered and match the upper facade.
- The storefront is recessed 6 inches into the opening.
- The storefront and windows are framed in wood. The sill slopes forward for drainage.
- The bulkheads are constructed with wood framing and a plywood back with trim applied to it.
- The storefront rests on a masonry or concrete base to prevent water damage.



Aluminum may be allowed if it emulates wood, but don’t replace wood with aluminum



Internally lit acrylic box signs are not historically appropriate

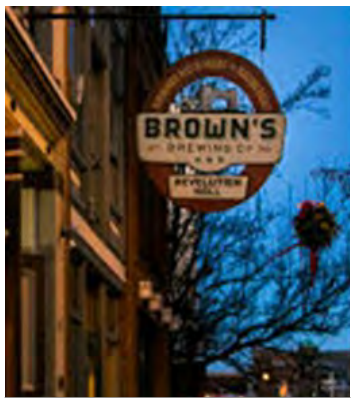


Hanging signs are pedestrian friendly. Mount at 8.5' above the sidewalk

Signage

The city's signage zoning is largely based on the philosophy that proper size and placement will enhance and preserve the value and quality of a building. Permits are issued after Planning Commission and sometimes Zoning Board of Appeals approval. based on scaled drawings, a site plan and certification of the strength of the support. There are a number of instances when a work permit is not required, particularly for maintenance that may include re-painting and changing the copy. The exemption extends to temporary signs, but even these are regulated for size and length of display time. General regulations more specifically address signs dimension and anchoring. As an example, a first-floor size

The map, right, shows the B-4 where the signage ordinance is enforced, shaded in gray, roughly follows the borders of the Central Troy and Northern River Street historic districts.



Signs should reflect the personality of the business and the building



permanent and temporary signage, cannot obscure over 10% of the storefront glass area



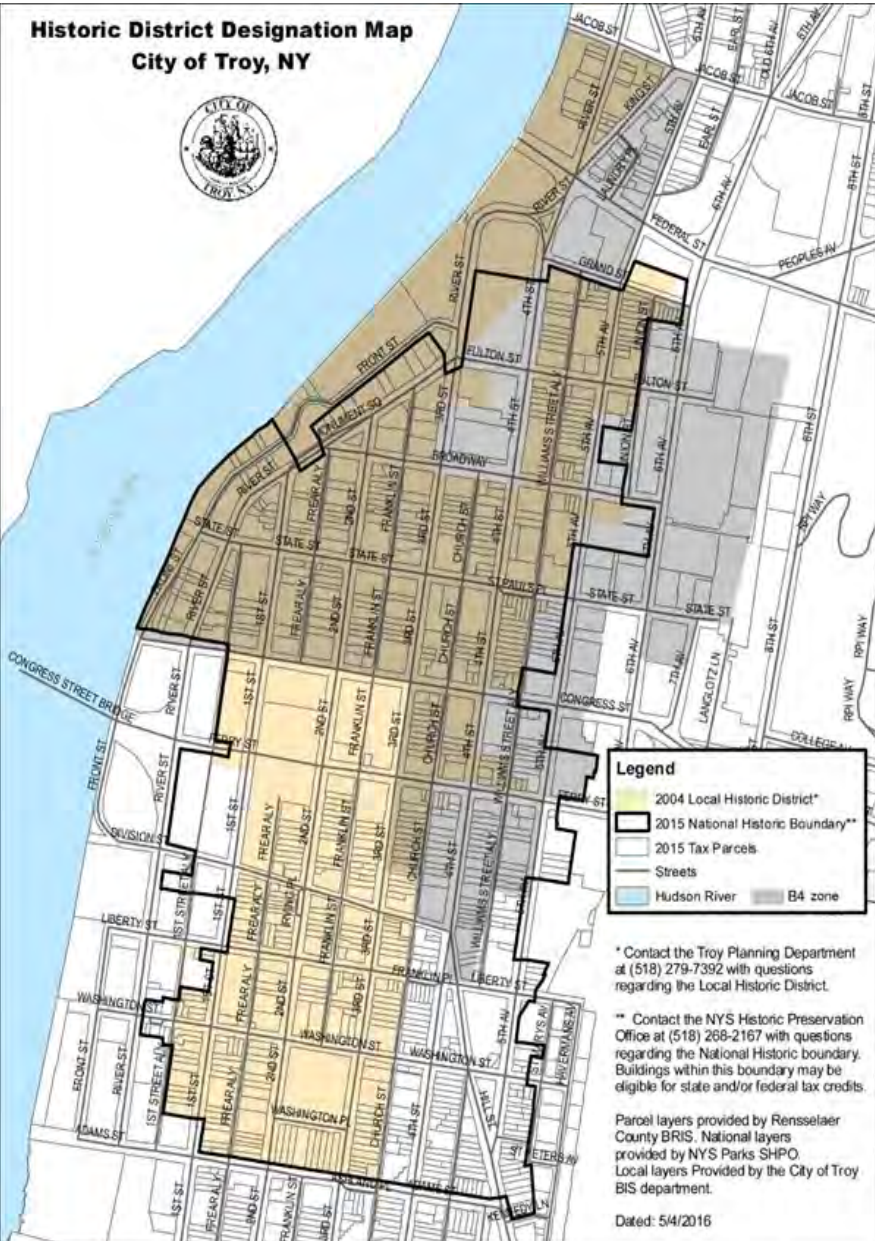
Vinyl applique on glass must be professionally designed and installed, and should not obscure the view in or out



Troy's signage ordinance addresses both permanent and temporary signage



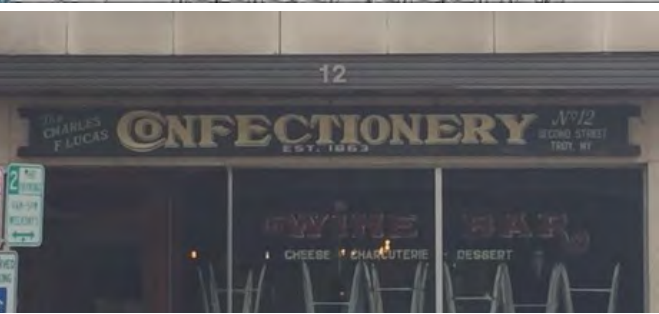
Historic signage is to be preserved, and restored whenever it is possible



APPROPRIATE TREATMENT GUIDE

All signage applied to commercial buildings in the district, are subject to HRC review. Submit photos of your property with you application review. Reviewers can help you determine whether your signage proposal is appropriate.

- If historic signs exist they should be preserved
- All sign work requires a building permit
- Submit accurately scaled drawings or photo shop images and bring material samples for HRC review
- Neon signs that are creative and professionally designed may be allowed but they must be reviewed by HRC
- Oversized signs will require a signage variance from the Zoning board of Appeals
- Internally lighted acrylic box signs are not allowed, instead;
- Install light fixtures directed onto signage
- Do not allow signage to obscure the view into or out of the store



The band of space between the storefront cornice and the glass is traditionally used for signage. Add light fixtures directed on the band for best effect



Planting no tree at all is better than planting the wrong type. Seek advice before planting trees near your property



Proper pruning will assure that tree canopy does not interfere with building components or pedestrian safety

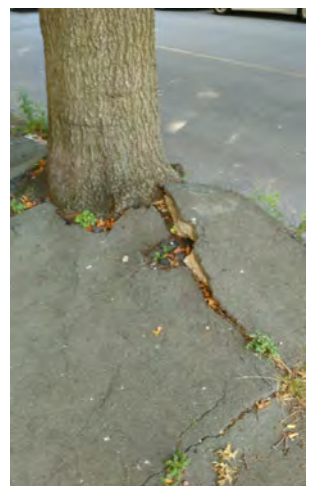
Street Trees

A discussion about the importance of preserving historic buildings has to include street trees. They complement architecture and contribute to sense of well-being for visitors and residents. Trees don't just add to beautification. Their existence translates to dollars and cents value. Like historic preservation, a healthy tree canopy can attract new business and tourism. And that growth leads to more shoppers and more residents. Trees make a place feel more people friendly.

According to The Arbor Day Foundation, real estate agents believed trees help sell homes faster. Residential streets with giant elm tree canopies are universally appealing.

Besides bringing more shoppers, trees in commercial areas promote faster apartment rentals and cause tenants to stay longer. Trees reduce the "heat island" effect — higher temperatures due to expanses of pavement and few trees require more air conditioning. Street trees absorb CO2 and prevent runoff.

Planting a street tree is not particularly difficult, but if the wrong species is planted in a tree pit that is too small, the results are disastrous and long lasting. When trees are denied water in a constricted space with hard packed soil, the roots will not spread out, they'll grow up, lifting and breaking bluestone and concrete sidewalks and scattering brick pavement, as the upper, left photograph shows.



A tree denied water



Species variety guards against spread of tree diseases

APPROPRIATE TREATMENT GUIDE

All tree and landscape planting subject to HRC review AND to the review of the Urban Forestry Advisory Board. Submit photos of your property with your application review. Reviewers can help you in determining whether planting, pruning or replacement is appropriate.

- Do not remove a tree or plant a tree without city approval
- Do not prune a city street tree. Call the city so they can contact a professional horticulturalists
- The City's Urban Forestry Advisory Board guides tree planting in Troy. Seek recommendations from UFAB and city on species and locations. Inquire at the Planning Office in city hall.
- It is better to have no tree than a wrong tree, or a poorly planted or uncared for tree.
- Planting requires contacting Dig Safety New York (1-800-962-7962 or 811) to avoid damaging underground utilities.
- Choose smaller, ornamental trees, over large trees like oak and maple so that their root system will not lift sidewalks and their height will not interfere will utility lines.
- Check with department staff for recommendation about planning a tree in relation to intersections, driveways , utility poles or hydrants.
- Water your street trees weekly in their first year
- Regular pruning, weeding and checking for insects/disease will sustain a healthy tree canopy for generations
-



Street trees provide shade and protection from heat gain in buildings, pavement and cars.



A healthy tree canopy makes urban living healthier and more enjoyable. It reinforces a sense of history and heritage.

<https://www.cwp.org/making-urban-trees-count/> Making Urban Trees Count
http://www.walkable.org/download/22_benefits.pdf 22 benefits of Urban Street Trees

Streetscape and Landscape



Poorly maintained streetscape and landscape gives an impression that the neighborhood is uncared for and even unsafe.

STREET FURNITURE

Street furniture adds ambiance and welcomes people to linger and enjoy a neighborhood. Businesses are encouraged to have street furniture related to their storefronts as long as the placement is safe and does not block pedestrian and wheelchair access. Café tables and chairs, sandwich board signs, bike racks, flower pots and trash receptacles all contribute to a feeling that a place is cared for and that people are welcome to be there. Bicycle racks encourage a diverse population of shoppers and visitors. Riders like to lock bikes close to their destination. The city has a standard product for items like trash bins and bike racks but property owners are encouraged, and may actually be required to install them depending on the type of business in their building.

LANDSCAPING

Beyond street trees, landscaping is limited in the historic district. But plenty of opportunities arise when looking closely. Peeking down gangways and through fences are green yards and colorful gardens. Some buildings have small front yards with flowering plants. These should be protected by low ornamental fencing. Flowering pots on stoops and window boxes are welcome sights as long as they are lush and cared for.

WALLS AND FENCES

Walls and fences should be preserved and restored where at all possible. Cast iron and wrought iron fences are a particularly visible feature of a district. New fences should be in a style that is sympathetic with the building architecture. Along the public right of way they should be substantial. Wood fences should have masonry or iron components.



APPROPRIATE TREATMENT GUIDE

All repairs and replacement are subject to HRC review. Submit photos of your property with you application review. Reviewers can help you in determining whether repair or replacement is appropriate

- Preserve major street elements where they still exist, including street signs
- install site furniture that is designed and sited to enhance the pedestrian experience, not to obstruct it.
- Do not allow street furniture to infringe on public access along the sidewalk. Keep 5' clear passage for wheelchairs, strollers and deliveries.
- Street furniture must be substantial to withstand the seasons. It should be safely secured at night.
- Make sure that flower boxes and planters are filled with healthy plants, not dried dusty twigs.
- Use low decorative fencing to protect front yard plantings from dogs
- Encourage street tree plantings (see tree section)
- A sidewalk use permit is required for placement of street furniture.
- Chain link, split rail and stockade fences should not be used in historic districts



New street furniture does not need to mimic historic furniture. Bright colors enliven the streetscape.



A well maintained hedge is an alternative to fencing.



Umbrellas are colorful additions to the street. They offer the same advantage as awnings. They need to be safely secured in case of high rain or wind storms.



Tables and chairs announce the presence of a café or restaurant from blocks away. This is helpful marketing.



Design fences to be substantial in appearance

Sidewalks



Sidewalks are the responsibility of the property owner



Don't allow building drainage to drip on a sidewalk and create dangerous icing.



Slate/Bluestone can be reset by an experienced mason. It has lasted 100 years and can serve many more decades.



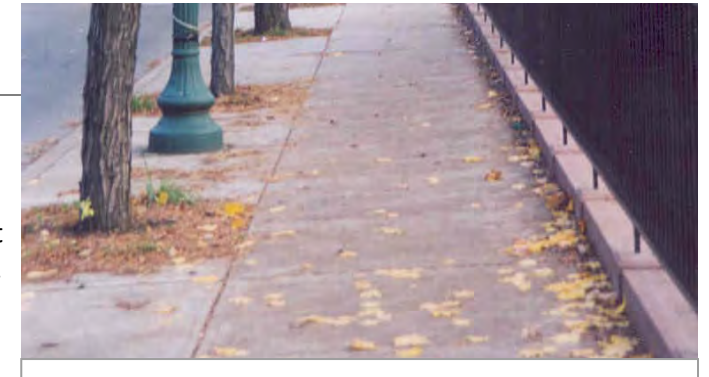
Concrete filler can be used to level uneven surfaces but it won't last long



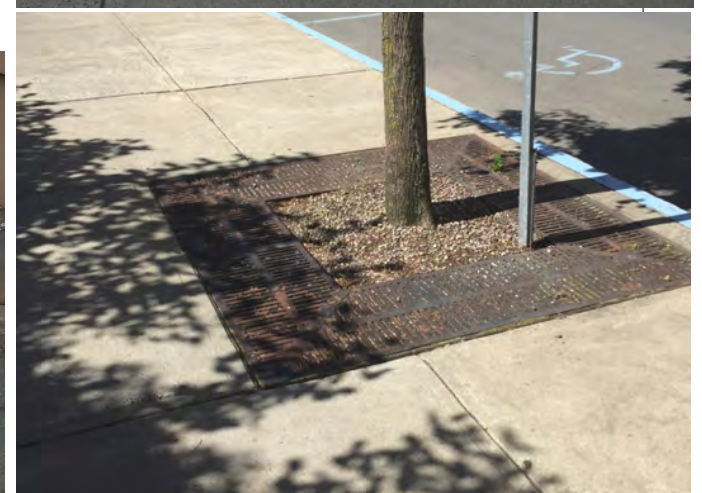
Brick is not a sidewalk material but it makes a nice border



Asphalt, or macadam, is not allowed to be installed as a sidewalk surface.



Well maintained sidewalks indicate conscientious property owners.



Tree grates must be no more than 1/2" out of level with the surrounding sidewalks.

A safe walkable city must have well maintained sidewalks. No one can enjoy the architecture or browse shop windows if their eyes are constantly at their feet. The sidewalks are legally part of the public right-of-way. But in Troy, as in many small cities, it is the responsibility of the property owner to install and maintain safe sidewalks.

Some sidewalks in the historic district still have slate or bluestone slabs for sidewalks. The size of the blue stone slab in front of a property was indicative of the status of the property owner. Bluestone or slate should be preserved to the extent it is possible. A variety of surfaces (stone, concrete, brick) lends richness to the urban fabric. But all surfaces must be level with each other.

For safety and accessibility, any edge over 1/2" high is considered a hazard. A patch of concrete filler can be added to taper the surface. But it won't last long so plan to replace it regularly until the uneven walk is replaced.

Try to preserve existing bluestone sidewalks as part of the historic streetscape and consider re-introducing bluestone sidewalks when those built with more modern materials need replacement. As an alternative, a good flatwork mason can replicate the look of slates. This is slightly more expensive than broom finished concrete but it is a nice touch.

Only hire experienced "flatwork" masons to lay concrete sidewalks. This is a specialty that not all masons are capable of.

APPROPRIATE TREATMENT GUIDE

All sidewalk repairs and replacement are subject to Planning Commission and Bureau of Code Enforcement Review. Submit photos of your property with you application review. Reviewers can help you in determining whether repair or replacement is appropriate.

- Owners are responsible for installation and maintenance of sidewalks adjacent to their properties, all year round .
- Owners can be fined for not removing snow, leaves, trash and weeds in a timely manner
- Do not remove slate or bluestone walks without approval
- Asphalt is never allowed as a city sidewalk surface. Concrete is the city standard, but bluestone preservation is encouraged
- Uneven concrete sidewalk panels can be ground down to diminish tripping hazards
- Keep sidewalk hatch doors in good condition, secure, structurally sound and painted
- Preferred sidewalk material in historic districts:
 1. Slate or Bluestone—preserved or new
 2. Concrete that imitates slate/bluestone
 3. Broom finished concrete



Choose fixtures with black or dark bronze details. Historic fixtures would likely have been iron or bronze.



Historic fixtures can be restored and fitted with new LED technology. If maintained well they will last another 100 years. Electrical wiring should be done by professionals. There are lighting supply companies in the region who do this very well.

Lighting

Appropriate lighting makes a city feel safer and welcoming. Properly placed lighting accents the beautiful architecture and tree canopy. It also enhances storefronts, inviting people to window shop even when stores are closed. There are so many highly efficient light fixtures available on the market today that there is no excuse for a darkened doorway or dimly lit stoop.

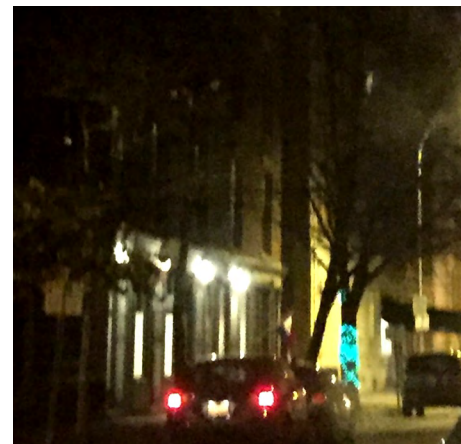
If existing fixtures exist they should be preserved and rewired with current lighting technology. Several lighting suppliers in the region provide this service.

Storefront lighting should be controlled by timers or left on all night to add interest and safety to the street. Always aim lighting fixtures away from neighbors windows.

Control light pollution by choosing fixtures that focus light where it is needed. Don't waste energy lighting the sky. Select "dark sky" friendly fixtures. Light pollution wastes energy, disturbs upper floor occupants, and disrupts wildlife.

Well designed lighting can be used to accent the beauty of historic structures. There are professional lighting designers in the region to assist with artistic effects. The RPI Lighting Research Center in Troy is a great resource. They can refer you to reputable designers.

Neon lighting is an art form and should be treated as such. Creative neon signs are welcome to be reviewed on a case by case basis. Flashing neon is not welcome. Any lights that flash, blink, cascade or pulse are not allowed in a permanent installation.



Choose fixtures that will focus light where it is needed; the sidewalk, people on the street, merchandise in windows, doors and gates. Reduce glare and light upward into residential windows.



Install timers to keep entry lights on all night

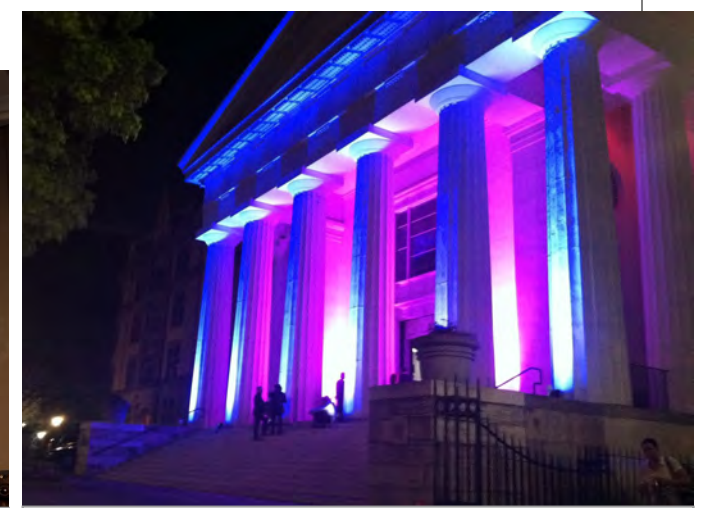
APPROPRIATE TREATMENT GUIDE

All lighting is subject to HRC review. Submit photos of your property with your application review. Reviewers can help you in determining whether the selections you propose are appropriate for your building.

- Historic style light fixtures are not one size fits all. Bring photos of the fixtures you choose to the HRC for review.
- Flashing, blinking or cascading light strips are not allowed and will not be approved
- Position fixtures to shine onto signage.
- Internally lit signs are not historically appropriate. They will be considered on a case by case basis. See signage section.
- Mount fixtures so they do not create glare for drivers and pedestrians, and they don't shine upward into residential windows.
- Do not install low pressure sodium lights.
- Historic lighting should be "warm" like the yellow glow of gas-light.
- Dramatic lighting that enhances the historic architecture is encouraged. Bring renderings of the light effect to HRC for review.



Appropriate lighting is directed down toward the building signage, retail display and sidewalk. People walk the path with better lighting. This is good for business.



Advances in lighting technology make dramatic artistic lighting possible.

Alleys



Its easy for alleys to become neglected. But they are important to our urban fabric and should be cared for as public right of way.



New buildings on the alley should be masonry or metal. Wooden structures will look out of place and may be prohibited by code in some areas.

Troy alleys are a unique resource for the city. They allow for utilities infrastructure, trash collection, parking and deliveries. They are a shared driveway for everyone on the block. The streetscape of an alley is generally a mixture of original carriage houses, brick garden walls, ir tall fences along the property line. Maintenance and repair of rear facades and alley structures is often delayed. It is easy for alleys to become overgrown and neglected.

But, alleys are an important part of the history of our neighborhoods and they are a feature which makes the city more livable. Generally the HRC will consider the alley side of a building less visually important than the street side. But all exterior proposed work must be considered during the review process.

New structures on the alleys should not be setback behind the building line, and they should reflect the height and character if their historic neighbors. Flat roofs are more appropriate than gables. New garages on the alley are generally more appropriate when constructed of masonry. Frame construction almost always looks out of place because they were almost always finished in vinyl or metal siding. Pre-fabricated metal buildings with an industrial aesthetic are more appropriate.



Report all illegal dumping. Trash tends to multiply quickly

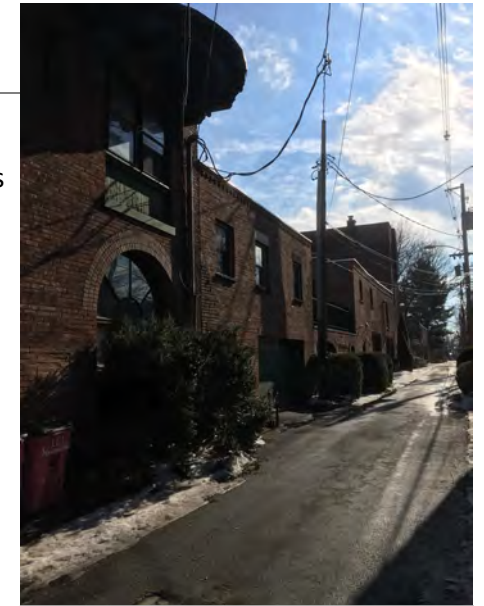


Lighting is critical for safety and security in the alleys.

APPROPRIATE TREATMENT GUIDE

All repairs and replacement of alley buildings and the alley sides of main buildings are subject to HRC review. Submit photos of your property with you application review. Reviewers can help you in determining whether repair or replacement is appropriate

- Keep alleys clear and clean. They are not dumping grounds. Owners can be fined for not following trash pick up laws.
- Report illegal dumping to the Public Works Department. Trash attracts more trash. Follow all solid waste laws for solid waste pick up.
- Photograph graffiti and report it to the police. Then clean it off or repaint right away. Graffiti attracts more graffiti
- Alley facades of main buildings should be treated the same as the public facade on the main street. HRC may be less stringent with alley facades but all changes must be discussed with the HRC.
- Most alley buildings are masonry. See the sections on masonry repair and replacement for guidance on maintenance of brick and stone buildings.
- Fencing along alleys can be 6' high without a zoning variance. But a fence permit is required.
- Install motion activated lighting on they alley side of residential property for safety. Commercial buildings in downtown should have alley lighting on timers to provide security whenever it is dark.
- New buildings on the alley should meet the property line and be similar in height to those buildings near it.
- New buildings should be masonry or metal siding. Aluminum or vinyl siding is not allowed.
- Roof drains should not dump into the alleys. Follow best practices for storm water collection.



Historic District alley buildings have unique features to be appreciated and preserved.



Alleys offer creative opportunity but all color schemes, signage and art-work must be reviewed



This inappropriate porch was added where none existed. The same effect could have been achieved for less expense with awnings and street furniture.



Porches are very rare in Troy's historic districts. So preserving their original features is especially important.

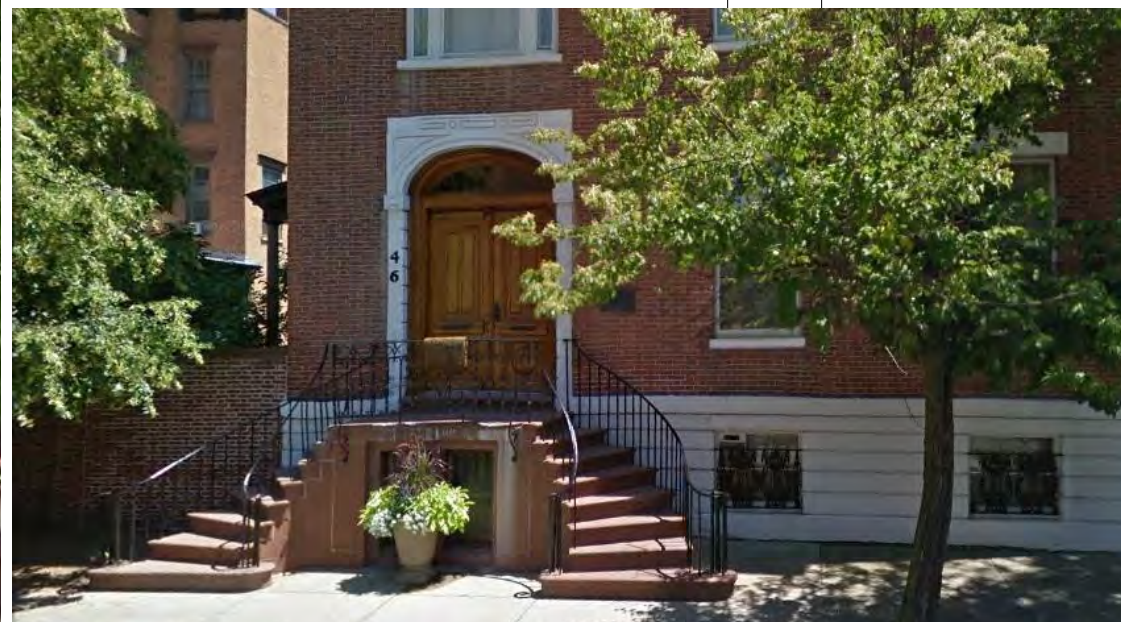
Porches and Stoops

Porches are less common than stoops because wood structures are less common than masonry in Troy's downtown districts.

Because porch and stoops suffer a lot of weather and traffic they tend to require maintenance more often than other building components. This makes them vulnerable to inappropriate alterations. So it is rare to see an original porch that is well preserved.

Troy is lucky to have several wood porch that are still true to their architectural origins.

Masonry stoops are much more common in Troy. But stoops are anything but routine. Every one has unique qualities that celebrate the architectural style and technology of their time, and the skill of their builders.



Brownstone stoops can be simple or elaborate. Most have unique cast or wrought iron railings and balusters.



Porches are more commonly a feature of wood structures than of masonry ones. And not many wood structures remain in Troy's historic districts.

APPROPRIATE TREATMENT GUIDE

All repairs and replacement are subject to HRC review. Submit photos of your property with you application review. Reviewers can help you in determining whether repair or replacement is appropriate.

- Porches should be repaired or replaced using like materials.
- Retain or restore existing wood porch trim
- The use of pressure-treated wood is not appropriate except in ground contact applications
- Rear porches and decks are not subject to review if they are out of public view
- See the sections on Sandstone Masonry for repairs to sandstone stoops
- See the section on Cast and Wrought Iron for repairs to original iron railings



The rhythm of these brownstone stoops is an important feature of the historic streetscape.

Infill Construction



The height of a new building should reflect its historic context. Window rhythm and storefront treatment are important. Materials should be substantial and reflect the palette of materials in the district.



Stucco is not a preferred material in Troy's historic district. Bring samples and discuss your material selections with the HRC.

The construction of new building on vacate lots in the historic district is encouraged. The design of new infill building there is no formula for what is good infill design. In general infill design, additions should look new and similar to its neighbor in materials and detailing. Mimicking older facades in modern material and construction techniques seldom, if ever, succeeds.

The salient principal behind good infill design is respect to those around it. New designs that are based on the defining characteristics of those of its neighbors are most likely to be compatible. If the organization of its parts are based on the surrounding streetscape, a great deal of freedom in design can be accommodated. After all, most blocks of downtown reflect an assortment of architectural styles and growth over the years. The key to the overall pleasing appearance of downtown blocks is achieved with common materials, scale, composition, rhythm, and a modest design philosophy to fit in and not call too much attention to itself. Many downtown buildings are themselves a product of several periods as single family homes were converted to first floor shops with residential units above. A scale of shop window and entrances designed for pedestrians provides continuity for a wealth of diverse designs.

The National Trust for Historic Preservation main Street Program has produced a set of guidelines in its publication Keeping Up Appearances which should be studied by all design professionals undertaking infill projects.

It discusses in general terms the appearances of downtown streetscapes and then identifies ten general concepts to be considered; height, width, proportion, relationship with the street, roof and cornice forms, composition, rhythm, proportions of openings, material and color. The guide offers simple easy to understand illustrations of what works and what does not work well. The HRC endorses the principals embodied by this guide while recognizing that there are lots of successful historic examples where one or more of these principals are ignored:

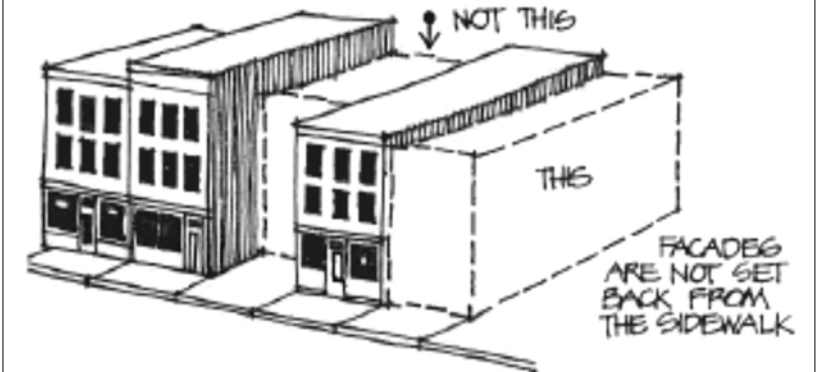
APPROPRIATE TREATMENT GUIDE

All infill construction is subject to HRC review. Meet with HRC during the schematic design phase.

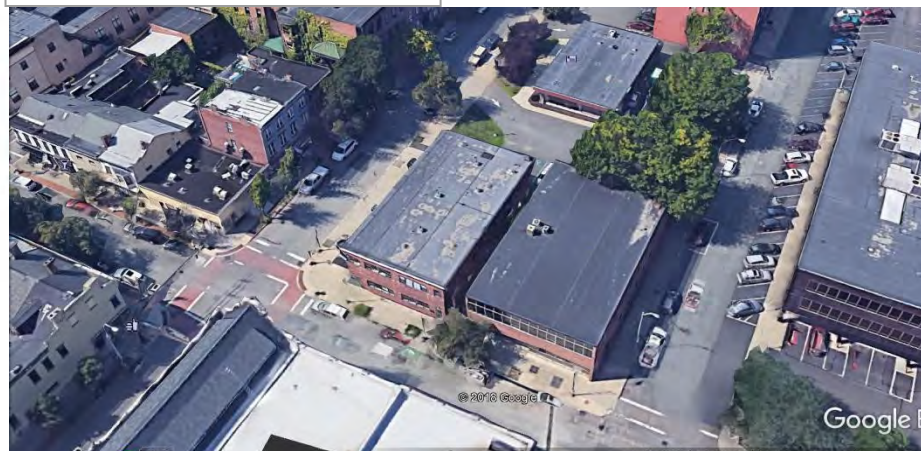
- Respect adjacent and surrounding building height. This does not mean exactly aligning with any building but keeping within a range of those on the street.
- Respect the spacing between existing buildings.
- Maintain the proportion of width to height seen in adjacent buildings.
- The front of the new building should align with its neighbors. In Troy, respecting the building lines means abutting the sidewalk.
- The rhythm and proportions of window openings and divisions, should be similar to that of adjacent historic buildings
- The overall ratio of openings to wall area should closely match historic buildings nearby.
- Infill buildings should be designed to complement adjacent building not to imitate them. This might mean materials with horizontal visual emphasis to continue the horizontal pattern of brick buildings.
- Color has the potential to be controversial. Ideally infill keeps within the range of colors and materials on the street.



This large addition, left, is a successful example of appropriate infill. Height, mass, rhythm and materials are all complimentary with and informed by the original building.



From [MAIN STREET Keeping Up Appearances](#) a very helpful publication of the National Trust for Historic Preservation



This block of Fifth Avenue in Troy suffered several inappropriate infill projects in the 1970's



A lack of upper story windows and a gap in the street wall deemed this infill design inappropriate



New materials can be utilized if height, massing and rhythm of the building design is successful



Meet with the HRC in the early phases of schematic design for smooth and informative review process.



SECTION THREE

References and Resources



Frequently Asked Questions

What work requires a permit in the historic district?

All exterior improvements to historic property and/or property within an historic district will require a building permit and a historic district review. Including the following

- Replacing windows and doors
- Remodeling, alterations and repairs that include changes to or replacement of portions of the structural system of the building (structural system includes all framing, masonry and sheathing materials) and any area of the building that is
- Removing existing porches, stoops or sheds larger than 100 sq. ft., additions or garages
- Adding or replacing above ground swimming pools
- Replacement of roofs where structural decking is replaced
- Construction of decks and stairs
- Installing new or replacement of fences
- Exterior repairs where the work to be done, including scaffolding or ladders used, extends beyond property lines
- Painting a building exterior

Are there any types of work that do not require approval?

Interior work and ordinary exterior repairs and maintenance, such as replacing broken window glass and spot painting do not require the Commission's approval. The exception for interior work is if it affects the exterior, such as the blocking up of a window, in which case the project must be reviewed by the Historic Review Committee.

The City's Bureau of Code Enforcement can tell you whether a permit is needed for work you are considering. Typically, using ladders and scaffolds in the City right-of-way requires a barricade permit. Replacing (rather than repairing) a window or door requires a building permit.

What are some of the factors considered when my application is reviewed?

The Commission reviews your proposal to evaluate the effect of the proposed changes on the architectural and historical character of your building and/or the historic district.

Can the commission make me restore my building to the way it originally looked?

No. The Commission reviews only changes that the property owner proposes to make.

Will the commission make me repair my building?

No, but the Bureau of Code Enforcement requires that all City of Troy buildings be maintained in a safe condition. The Bureau enforces the Uniform Fire Prevention and Building Code, which includes the Property Maintenance Code. If you are interested in making repairs to your designated building, the Planning Department staff is available to give you expert technical advice.

Will landmark designation prevent all alterations and new construction?

No. Landmark designation does not "freeze" a building or an area. Alterations, demolitions and new construction continue to take place, but the Commission must review proposed changes and find them to be appropriate. This procedure helps ensure that the special qualities of the designated buildings are not compromised or destroyed. New construction is allowed and encouraged. The Commission will review the proposed project to assure that new construction is appropriate to the character of the historic district.



How can I find architects or contractors who have experience with historic buildings?

There are a good number of local and affordable design and construction professionals who are accustomed to design and renovation methods that are sensitive to the historic character of old buildings. Ask professionals about their experience with landmark buildings and whether they are familiar with the Historic District and Landmark Review Commission application process. Request references and look at projects they have completed. The Commission does not make referrals for restoration professionals. Owners of historic buildings in your neighborhood and the City of Troy's Planning Department staff may be able to provide information about area architects and contractors. You may contact the Planning Department at (518) 279-7168.

I own a designated building. Should I tell my tenants about the building's landmark status?

Yes. You should inform each of your tenants that the Historic District and Landmark Ordinance protects the building and that the Commission must approve alterations in advance. If a tenant makes alterations without receiving Commission approval before doing the work, the building owner will be held responsible.

I want to sell my landmark building. Must I tell the commission?

No, you do not need to tell the Commission that you are selling your building. Landmark designation places no restrictions on an owner's right to sell his/her property.

If I sell my building, should I tell the new owner that the building is a landmark?

Yes. Even though the Commission informed the owner of each property when they were listed, it will help the new owner to comply with the Historic District and Landmark Ordinance.

My designated building is not capable of earning a reasonable return. May I demolish it?

The Commission has a hardship provision. You may apply for a Certificate of Appropriateness to demolish your designated building or to appeal a decision on the grounds of "insufficient return" or "hardship". The Commission discourages demolition of the historic fabric of the community.

Are landmarks owned by not-for-profit organizations subject to the same regulations as others?

Yes. The criteria for approving permits for work on buildings owned by not-for-profits are the same as the criteria on other buildings.

Is being designated a Troy landmark different from being listed on the national register?

Yes. The National Register of Historic Places is a list of buildings of local, state or national importance. The National Parks Service through the New York State Office of Parks, Recreation and Historic Preservation administers this program. The National Register has no connection to the City of Troy Historic District and Landmark Review Commission, although many of Troy's individual landmarks and historic districts are also listed on the National Register. For more information, contact the New York State Office of Parks, Recreation and Historic Preservation, State Historic Preservation Office, Peebles Island State Park, P.O. Box 189, Waterford, New York 12188-0189, 518-237-8643.

How do I find out more about the effects of designation?

Members of the public are encouraged to call the City of Troy Planning Department to discuss questions or concerns about the effects of designation. The staff of the Planning Department is experienced in working with owners to help them meet their practical needs while preserving the architectural and historic character of the city's landmarks. The National Park Service and SHPO websites are also very helpful resources.



Agencies and Institutions

There are numerous resources available in the Capital Region to help contractors and property owners make appropriate decisions when making building improvements.

City of Troy Planning Department www.troyny.gov/departments/planning-department/ 518-279-7392

TAP Inc. www.tapinc.org 518-274-3050

NYS Parks, Recreation and Historic Preservation www.nysparks.com/shpo

Tax credits: www.nysparks.com/shpo/tax-credit-programs/ or call 518-237-8643.

Preservation League of New York State www.preservenys.org

Secretary of the Interior's Standards www.nps.gov/hps/tps/standguide/rehab/rehab_standards.htm

National Parks Service Preservation Briefs <http://www.nps.gov/tps/how-to-preserve/briefs.htm>

National Trust for Historic Preservation www.preservationnation.org

Rensselaer County Historic Society www.rchsonline.org

The Hudson Mohawk Industrial Gateway www.hudsonmohawkgateway.org

Lansingburgh Historical Society www.lansingburghhistoricalsociety.org

The Washington Park Association <http://wpa-troy.org/>

Historic Albany Foundation www.historic-albany.org

Historic Albany Foundation Parts Warehouse warehouse@historic-albany.org 518-465-2987

Glossary of Architectural and Construction terms

American Renaissance Style – See page 22

Arch – a curved structure for spanning an opening, designed to support a vertical load primarily by axial compression

Awning – a roof like cover of canvas or other material extending in front of a doorway or window, or over a deck, to provide protection from the sun or rain

Bond – The adhesion between mortar or grout and the masonry units or steel reinforcement being cemented; any various arrangement of masonry to increase the strength and enhance the appearance of the construction

Brick – a masonry unit of clay, formed into a rectangular prism while plastic and hardened by drying in the sun or firing a kiln

Brickwork – brick construction, specifically the art of bonding bricks effectively

Building Code – a code regulating the design, construction, alteration, and repair of buildings, adopted and enforced by a local government agency to protect the public safety, health, and welfare

Capital – the distinctively treated upper end of a column, pillar, or pier, crowning the shaft and taking the weight of the entablature

Capstone – a finishing stone of a structure

Cast Stone – a concrete building block with a face formed to resemble natural stone

Cement – a mixture of clay and limestone, finely pulverized and used as an ingredient in concrete and mortar



Clapboard – a long, thin board with one edge thicker than the other, laid horizontally

Colonial Revival Style – See page 22

Combination Storm Window – a window equipped with interchangeable screen and glass sections for winter and summer use

Concrete – an artificial, stone like building material made by mixing cement and various mineral aggregates with sufficient water to cause the cement to set and bind the entire mass

Concrete Masonry Unit or Concrete Block – A precast masonry unit of portland cement, fine aggregate, and water, molded into various shapes

Cornice – the uppermost member of a classical entablature, consisting typically of a cymatium, corona, and bed molding

Corbeling – an overlapping arrangement of bricks or stones in which each course steps upward and outward from the vertical face of a wall

Curb cut – a depression in a curb providing vehicular access from a street to a driveway on private property

Doorframe – the frame of a doorway, consisting of two jambs and a head or lintel

Dormer – a projecting structure built out from a sloping roof, usually housing a vertical window or ventilating louver

Double-Hung Window – a window having two vertically sliding sashes, each in separate grooves or tracks, and closing a different part of the window

Easement – a legal right held by specified persons or the public to make limited use of the land of another, as a right-of-way

Eave – The overhanging lower edge of a roof

Exterior Wall – a wall forming part of the envelope of a building, having one face exposed to the weather or to earth

Façade – the front of a building

Fascia – any broad, flat, horizontal surface, as the outer edge of a cornice or roof (1, p.213)

Federal Style – See Page 21

Flashing – Pieces of sheet metal or other thin, impervious material installed to prevent the passage of water into a structure from an angle or joint

Foundation – the lowest division of a building or other construction, partly or wholly below the surface of the ground, designed to support and anchor the superstructure and transmit its loads directly to the earth

Foundation Drain – open jointed tile or perforated pipe laid around the foundation of a building for the collection and conveyance of groundwater to a point of disposal (1, p.177)

Gable Roof – a roof sloping downward in two parts from a central ridge, to form a gable at each end

Glass Fiber Reinforced Concrete –

Greek Revival Style – see page 22

Grout – a fluid cement mortar that will flow easily without segregation of the ingredients, used to fill narrow cavities in masonry and consolidate the adjoining materials into a solid mass

Gutter – a channel of metal or wood at the eaves or on the roof of a building, for carrying off rainwater

Iron – a malleable, ductile magnetic silver-white metallic element from which pig iron and steel are made

Italianate Style – see page 23



Landing – a platform between flights of stairs or the floor at the foot or head of a flight of stairs

Latex – a water emulsion of synthetic rubber or plastic globules obtained by polymerization and used in paints and adhesives

Latex Paint – a paint having a latex binder that coalesces as water evaporates from the emulsion, also called water-based paint

Mortar Joint – the spaces between bricks or stones, that are filled with mortar or grout

Oil Paint – a paint in which the vehicle is a drying oil

Parapet – a low, protective wall at the edge of a terrace, balcony, or roof, esp. that part of an exterior wall that rises above the roof

Paint – A mixture of solid pigment suspended in a liquid vehicle, applied as a thin, usually opaque coating to a surface for protection and decoration

Pilaster – a shallow rectangular feature projecting from a wall, having a capital and a base and architecturally treated as a column

Plinth – A continuous, usually projecting course of stones forming the base or foundation of a wall; Slab beneath base of a column, pier or, pedestal; A flat, plain member at the bottom of a baseboard

Pigment – A finely ground, insoluble substance suspended in a liquid vehicle to impart color and opacity to a paint

Pitched Roof – a roof having one or more slopes

Portico – a porch having a roof supported by columns, often leading to the entrance of a building

Post – a stiff vertical support

Property Line – One of the legally defined and recorded boundaries of a parcel of land

Queen Anne Style – see page 23

Quoin – An exterior angle of a masonry wall, or one of the stones or bricks forming such an angle, usually differentiated from adjoining surfaces by material, texture, color, size or projection

Ridge – a horizontal line of intersection at the top between two sloping planes of a roof

Riser – the vertical face of a stair step

Row House – any of a row of houses joined by common sidewalls

Sandstone – a sedimentary rock consisting of sand, usually quartz, cemented together by various substances, as silica, clay, or calcium carbonate

Second Empire Style – see page 22

Runoff – something that drains or flows off, as rain that flows off the land in streams

Setback – the minimum required distance from every structure to the property lines of a lot, established by a zoning ordinance to provide for air, light, solar access, and privacy

Shaft – the central part of a column, between the capital and the base

Sheathing – a rough covering of boards, plywood, or other panel materials applied to a frame structure to serve as a base for siding, flooring, or roofing

Shingle – a thin, usually oblong piece of wood, asphaltic material, slate, metal, or concrete, laid in overlapping rows to cover the roof and walls of buildings

Siding – a weatherproof material, as shingles, boards, or units of sheet metal, used for surfacing the exterior walls of a frame building



Sill – the horizontal member beneath a door or window opening

Storm Window – a supplementary sash placed outside an existing window as additional protection against severe weather

Streetscape – the appearance or view of a street

Tread – the horizontal upper surface of a step in a stair, on which the foot is placed

Veranda – a large, open porch, usually roofed and partly enclosed

Window – an opening in the wall of a building for admitting light and air, usually fitted with a frame in which set operable sashes containing panes of glass

Wood – the tough, fibrous cellular substance that makes up most of the stems and branches of trees beneath the bark

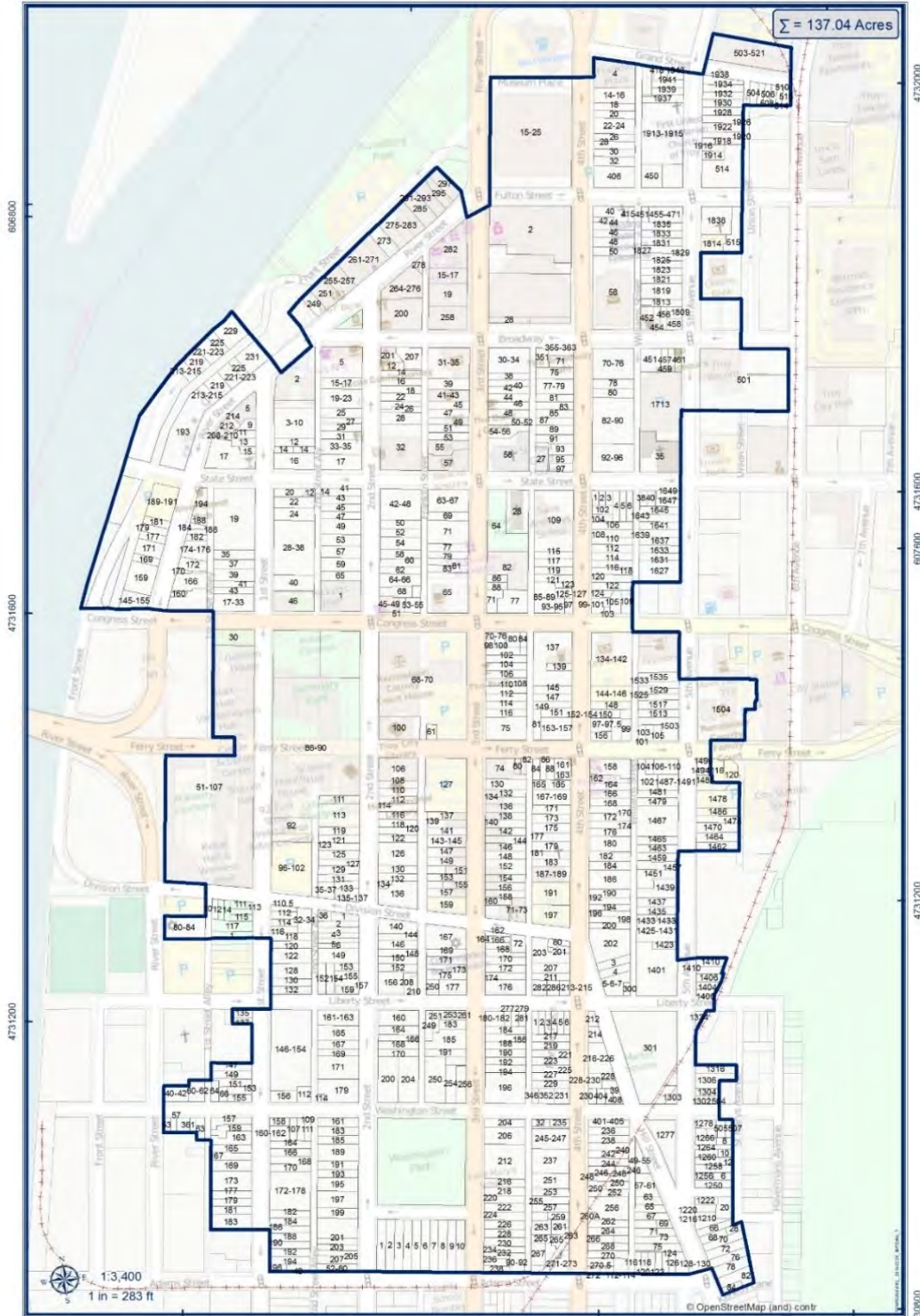
Wythe – a continuous vertical section of a masonry wall one unit in thickness



Troy Historic District Map with Building Addresses

Central Troy Historic District
Boundary Expansion-2016

City of Troy,
Rensselaer County, NY



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Boundary Expansion
 Contributing
 Non-Contributing






Keeping Up Appearances

This document was published by the New York MainStreet program. It has a wealth of information that is highly applicable to Troy's downtown historic district buildings.

KEEPING UP APPEARANCES



What makes a Main Street business successful? There is no single formula. Product, price, display, service, location and market all play a part. So does the outward appearance of the business.

Many store owners regard appearance as secondary to the more immediate concerns of price, product and service. Too often, the building itself is neglected or mishandled.

Yet experience shows, time and again, that appearance is important to a healthy commercial district. With merchants working together to create an attractive image, the downtown as a whole can benefit.

Through the National Main Street Center, the National Trust for Historic Preservation has demonstrated the value of keeping up appearances. Without gimmicks or themes, it has shown how to build on resources and strengths that already exist

in traditional commercial centers across the country. The time-tested methods for keeping up appearances are presented in this publication.

Recognizing the Problem

Most downtowns had their beginnings more than 150 years ago as the hearts of their communities. They grew in times very different than today, when merchants directed their attention to the walking trade and the fastest moving vehicle was the horse-drawn carriage.

The 20th century brought changes to Main Street. With the automobile grew competition from commercial strips and shopping centers. Downtown retailers turned their attention to passing cars, erecting shiny storefronts and eye-catching signs. Main Street stores tried to imitate their competitors.

In many ways, the result has been a sorry one. In too many communities, downtown now appears as a curious cross between neglected old buildings and a commercial strip. It presents a confused image to the shopping public, satisfying neither the pedestrian nor the driving customer.

The key to improving appearances lies in recognizing a simple fact: The traditional business district is neither a shopping mall nor a commercial strip and should not pretend to be either.

With its buildings, history, setting and place within the community, downtown is unique and special. It makes sense to acknowledge these resources and take full advantage of them, to develop the qualities that are already present downtown—qualities a mall or strip will never have.

Follow this link to the full document on the City of Troy Website [Keeping Up Appearances](#)



Application for Review

On the following pages are the forms that must be submitted to begin the review process for any work proposed to be done on structures in Troy's historic districts.

The documents can also be found on line at the city's website.

[The application for Minor Repair & Maintenance Work on an historic building](#)

[**The application for Certificate of Appropriateness in Troy's Historic District**](#)