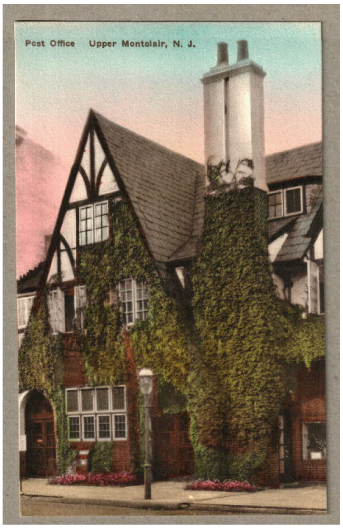
Montclair's Historic Design Guidelines Manual









Historic Preservation Commission
Township of Montclair, New Jersey
September 2014

Montclair's Historic Design Guidelines Manual



Art Deco style panel at 20 Church Street

2014

Prepared for the
The Township of Montclair

Thomason and Associates
Preservation Planners
Nashville, Tennessee

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MONTCLAIR TOWNSHIP

Historic Preservation Commission Members

Stephen Rooney, Chair
Diane Scotland, Vice Chair
Debra David
Christina Mayer
Grace Lynch
Elizabeth Ceccio
Eric Girven
Kathleen Bennett
Ed Gaffney

Planning Department Staff

Janice Talley, Director
Richard Charreun, Planning Technician/ Zoning Official
Peter Primavera, Historic Preservation Consultant

CONSULTANT

Thomason and Associates
Preservation Planners
Nashville, Tennessee

OTHER RESOURCES

Montclair Historical Society

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1.0 PRESERVATION IN MONTCLAIR

1.1 Intent and Purpose

Montclair Township is committed to preserving its abundant historic resources. At the core of historic preservation is the reinforcement of community. Design review guidelines demonstrate a clear commitment, purpose, and blueprint for ongoing community evolution and help to protect Montclair's unique identity. Through following design guidelines, property owners gain assurance that their investment will be protected and enhanced.



Clairidge Theater on Bloomfield Avenue.

Why Preserve?

Historic Preservation Promotes Quality of Life
Through historic buildings and landscape, a community differentiates itself from any other place. Historic buildings often attract cultural occupants like museums, theaters, and libraries. The quality and condition of buildings and landscape conveys a community's self image; well-maintained and unique historic sections draw visitors and improve life for its residents.

Historic Preservation Supports Taxpayers' Investments
Montclair's infrastructure - sidewalks, lights, water and sewer lines, telephone and electrical service, gutters and curbs, and roads and streets - collectively represents an investment. Maintaining the livability of existing neighborhoods and infrastructure is an important Montclair Township goal.



Decorative Terra Cotta detail at 350 Bloomfield Avenue.

Historic Preservation Provides Economic Benefits
Rehabilitation and revitalization of historic buildings create thousands of construction jobs annually and can create more jobs than new construction. In a typical new construction project, about half of the expenses are for labor and half for materials. In a rehabilitation initiative, between 60 and 70 percent of expenditures are usually for labor. Neighborhoods within National Register historic districts tend to have higher property values than adjacent, non-designated neighborhoods, even having similar architecture and landscape. This difference is especially pronounced in districts that also have historic district zoning and design review. Nationally, studies consistently illustrate that National Register listing and local historic designation benefit homeowners and create higher property values.

Historic Preservation Attracts Visitors

Heritage tourism, which focuses on historic areas and sites, is one of the most rapidly growing segments of the tourism industry. The historic architecture in Montclair enhances tourism by supporting historic identity and reinforcing historic character. This unique identity is a tourism draw. Heritage tourists tend to stay longer and spend more than other types of tourists, bringing economic benefit to merchants in the communities they visit.

Historic Preservation Benefits Property Owners

Design guidelines help to ensure that owners' investments in a historic area are protected from inappropriate new construction, remodeling, or demolition. Because the value and character of each property is influenced by the actions of its neighbors, design review helps protect the overall value and character of a neighborhood by providing consistent and proven guidance for treatment of properties.

- Income-producing properties listed on the National Register of Historic Places are eligible for a 20 percent federal tax credit.

- Properties built prior to 1936 but not listed in the National Register may also qualify for a 10% rehabilitation tax credit.

- The New Jersey Heritage Development Coalition is promoting the Historic Property Reinvestment Act (HPRA), introduced in the 2012-2013 New Jersey legislature. If passed, under the HPRA, a taxpayer would be allowed a credit against his/her personal income tax OR a business would be allowed a credit against its corporate business tax of 25 per cent of the costs of a completed rehabilitation.

Additional information on these tax incentives are located in Appendix C.



Design guidelines help to ensure that historic buildings such as the commercial building at 242 Bellevue Avenue retains its historic character and continues to be an asset to Montclair.

Montclair Historic Preservation Commission

The Montclair Historic Preservation Commission (HPC/ Commission) was established by ordinance in 1994. This all-volunteer board is responsible for protecting Montclair's architectural heritage and increasing public awareness of the Township's historical and cultural resources, including buildings, streetscapes and landscapes. In accordance with the State Municipal Land Use Law, the Commission surveys buildings, structures, objects, sites and districts located within the Township and assesses their historic significance. The Commission proposes to the Township Council those properties it deems worthy of landmark designation and therefore subject to the Township's Historic Preservation Commission Ordinance.

The Commission is charged with the protection, enhancement, and perpetuation of significant Township resources in order to:

- Safeguard Montclair's heritage by preserving resources that reflect its cultural, social, and architectural history;
- Encourage the continued use of historic and noteworthy buildings and structures;
- Promote the economic welfare of the Township through preservation of historic sites and landscapes;
- Enhance the visual and aesthetic character, diversity, continuity, and interest in Montclair;
- Discourage unnecessary demolition of historic resources, and;
- Encourage beautification and private investment in the Township.



Montclair's locally landmarked historic districts are composed primarily of commercial buildings such in the Upper Montclair Historic District (598 Valley Road).

The Commission also advises the Planning Board and the Township Council on all matters with potential impact on the historic buildings, structures, objects, sites or districts, as well as on the physical character and ambience of the Township. There are currently four locally landmarked historic districts: Town Center Historic District, Upper Montclair Historic District, Pine Street Historic District and Watchung Plaza Historic Business District. The Commission reviews and approves changes to properties within these districts and to all other local historic landmark properties.

In order to ensure that proposed changes to properties are in keeping with the historic character of their districts, the Commission follows criteria set forth in the Township's Historic Preservation Ordinance. Known as design guidelines, these standards assist the Commission and property owners in determining appropriate

means and methods for maintaining and enhancing the appearance of properties, keeping up property values, and improving the livability of historic areas. The Commission has the authority to approve or disapprove applications for Certificate of Appropriateness (CoA) pursuant to the provision of the Historic Preservation Ordinance.

The Design Review Process

Owners of historic properties within the locally designated districts must submit a Certificate of Appropriateness (CoA) to the Commission prior to initiating any rehabilitation or new construction within the locally designated districts. Applications for CoAs shall be made on forms available in the office of the administrative officer in the Montclair Municipal Building or at the website. Completed applications shall be delivered or mailed to the administrative officer at the same location. For minor applications, five copies of the complete application must be submitted; all other applications require 15 copies. The Commission shall schedule a hearing for the purpose of reviewing an application and shall advise the applicant(s), in writing, of the time, date and place of said hearing. The applicant is required to appear or to be represented at the Commission review meeting for his or her application for a CoA.



Both residential and commercial properties are reviewed in the Pine Street Historic District (89 Pine Street).

All applications must include properly completed application forms which contain the following information:

- Property information, including the zone of the property and block/lot.
- Applicant and owner information.
- Application fee and escrow fee (if required), paid to the Township of Montclair.
- Applicant's verification signature and owner's authorization signature.
- Photographs showing the existing condition of the entire building facade.
- Close-up photographs showing details of the area of work.

The main emphasis of the Montclair Historic Design Guidelines Manual is on preservation and rehabilitation. This emphasis is reflected through the use of terms such as *repair, retain, maintain* and *replace in kind*. In order to ensure that a proposed improvement is appropriate for the individual building and the historic district as a whole, a property owner must submit a Certificate of Appropriateness (CoA) application, which will be reviewed with the following approach:

- Property owners shall first consider preserving, maintaining and repairing original or historic building features. Rehabilitation that does not require removal of significant historic elements is encouraged.

- If such features and elements cannot be preserved, maintained and repaired, then replacement in kind is recommended. Replace original materials with like materials and with profiles, dimensions and textures to match the original as closely as possible. Historic architectural details and materials can be documented through historic and/or physical evidence. Such documentation will aid in defining appropriate rehabilitation activities.

- Rehabilitation of historic buildings is reviewed to determine impact, compatibility, and appropriateness of proposed work to the existing structure, site, streetscape and district.

- Ensure that rehabilitation is compatible with the historic building or structure for which it is proposed. Compatible rehabilitation efforts are those that protect significant architectural and historic resources of individual buildings and the district.



The guidelines emphasize preservation of original features such as this storefront rather than removal or replacement (190A Bloomfield Avenue).

The Montclair Design Guideline Manual includes recommendations consistent with those utilized and promoted by the National Park Service. Known as the "Secretary of the Interior's Standards for Rehabilitation," these guidelines form the basis for design guidelines in hundreds of historic districts in towns and cities across the country (see Appendix B). America's historic preservation commissions rely on these standards to ensure uniformity in the process of rehabilitation. These standards are on-line at http://www.nps.gov/tps/standards/rehabilitation/rehab/stand.htm. This web site also provides information on technical aspects of restoration and rehabilitation including "Preservation Briefs," which are excellent summaries of various building rehabilitation issues provided free on-line.

Overall Approach and Format

The primary approach of the Historic Preservation Commission (HPC) and the design review guidelines emphasizes preservation instead of removal/replacement and the use of sustainable practices and materials where possible. These principles are demonstrated in the use of words such as *repair, retain, maintain* and *replace in kind*. In conducting reviews of CoAs, the Commission will use the following approach:

- Proposed projects should emphasize retaining, maintaining, preserving and repairing original or historic features.

- If such features and elements cannot be retained, maintained, preserved and repaired, then replacement in kind is recommended. Replacement in kind means that the new feature and element match the existing original, or historic in material, size, detail, profile, finish and texture as closely as possible. Architectural details and materials can be documented through drawings, photographs, or physical evidence. Such documentation will aid in defining appropriate rehabilitation activities.

- If material replacement in kind is not feasible or practical, the HPC may consider the use of appropriate substitute materials that are sustainable.

- Rehabilitation of historic buildings is reviewed to determine the impact, compatibility and appropriateness of proposed work to the existing structures, site, streetscape and district.

- Rehabilitation should be compatible with the historic building or structure for which it is proposed. Compatible rehabilitation efforts are those that protect and retain significant architectural and features and elements of individual buildings and the district.



The historic sign at 515 Bloomfield Avenue reflects Montclair's commercial heritage of the late 19th century.

Throughout the guidelines a number of terms are frequently used to reflect the design principles that the Commission will consider when making decisions. These terms and their interpretation are as follows:

Appropriate: Rehabilitation and new construction actions especially suitable or compatible with the design guideline standards.

Compatible/Compatibility: The characteristics of different uses or activities that permit them to be located near each other in harmony and without conflict.

Character: Attributes, qualities and features that make up and distinguish a particular place or development and give such a place a sense of definition, purpose and uniqueness.

In Kind: Use of the same or similar materials to the original or existing materials.

Preservation: The adaptive use, conservation, protection, reconstruction, restoration, rehabilitation or stabilization of sites, buildings, districts, structures or monuments significant to the heritage of Montclair.

Recommended: Suggested, but not mandatory actions outlined in the design guidelines.

Rehabilitation: The act or process of making possible a compatible use for a property through repair, alterations and additions, while preserving those portions or features which convey its historic, cultural or architectural values.

Significant (Characteristics of Historical or Architectural Resources): Those characteristics that are important to, or expressive of, the historical, architectural or cultural quality and integrity of the resource and its setting, and includes, but is not limited to, building material, detail, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories and workmanship.



Significant character includes decorative treatments on upper facades such as the cornices at 20 Lackawanna Plaza.

This manual provides design guidelines for Montclair's locally landmarked properties and districts. The manual also addresses properties identified as historic in the Township Master Plan. The guidelines in this manual address common rehabilitation questions, recommendations for maintaining the site and setting of historic properties, and guidance for new construction. This manual also utilizes photographs of buildings and architectural details in Montclair to help property owners connect typical features and characteristics with familiar properties.

Design guidelines also respect the importance of remodeling work or additions that may have significance in their own right. For example, a ca. 1890 Italianate commercial building might have a storefront that was remodeled in the Moderne style in the 1930s. With a central business district largely built from the 1880s to the 1930s, Montclair's commercial architecture spans many decades and represents changing trends in styles. Design guidelines instruct property owners in the appropriate methods of preserving and maintaining historic features to illustrate the influence of later historical styles.

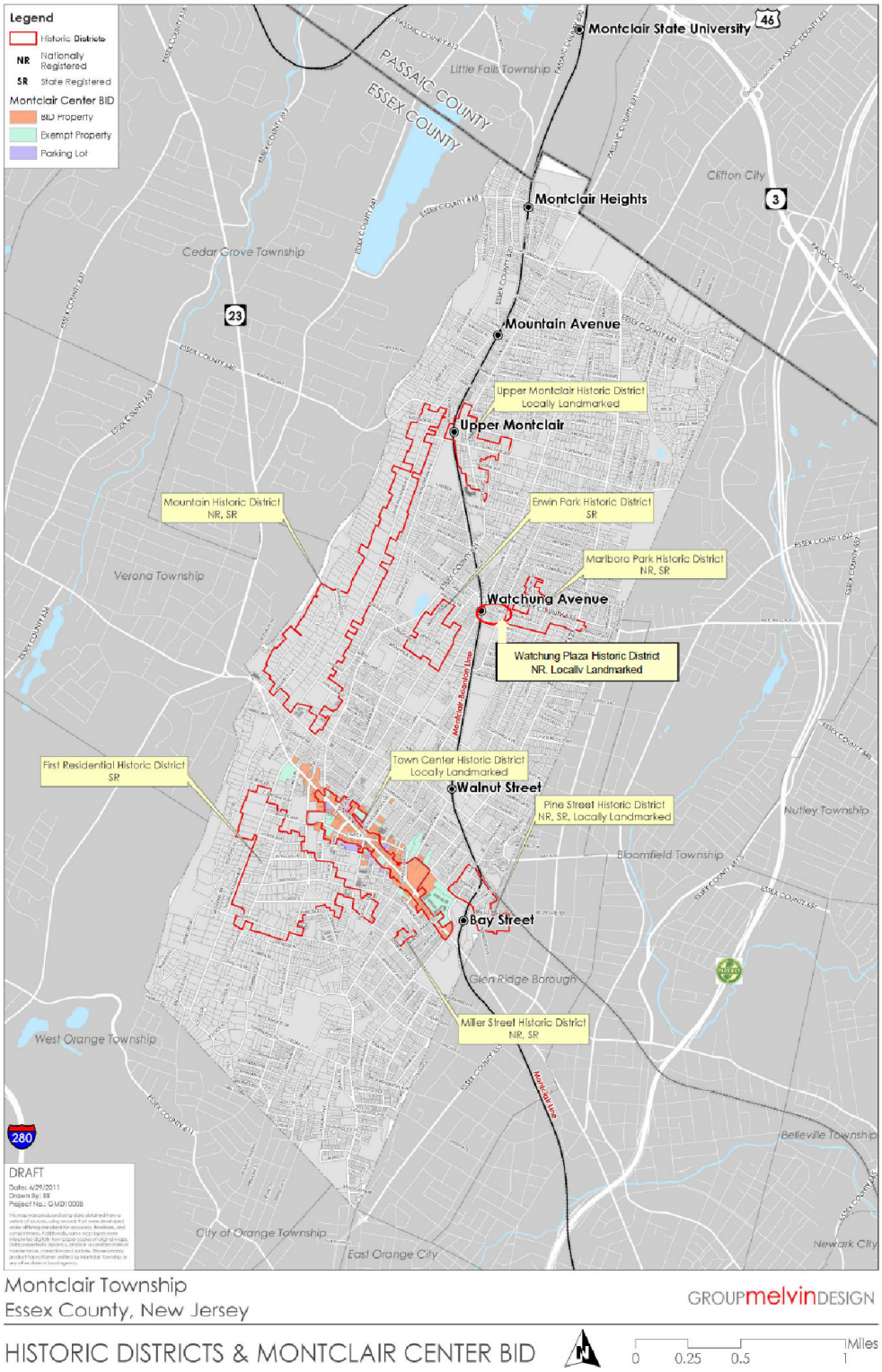


Storefronts remodeled in the 1930s and 1940s on earlier buildings may also be significant (543 Bloomfield Avenue).

Design guidelines are a useful planning tool for property owners considering improvements to their buildings. Design guidelines provide practical instruction and explanation of preservation rationale. The purpose of design guidelines is to provide clear and uniform recommendations that preserve the essential character of historic resources throughout Montclair.

National Register and State Register Designation

Historic properties in Montclair may be locally designated or listed on the National and/or State Register of Historic Places. Listing in the National and State Register is an honorary designation, and alterations to historic properties do not require review by the Montclair Historic Preservation Commission. However, owners of National and State Register properties are encouraged to consult these guidelines when rehabilitating existing buildings or designing additions or new construction. National Register historic districts in Montclair include the First Residential Historic District, Erwin Park Historic District, Marlboro Park Historic District, Miller Street Historic District, Mountain Historic District, and Pine Street Historic District.



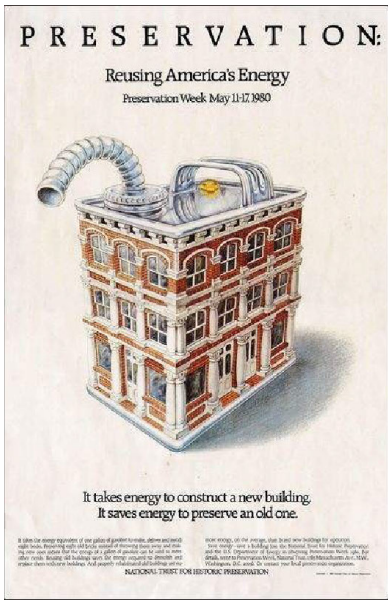
Map 1: In addition to Montclair's four locally-landmarked districts, there are several other historic districts with National and/or State Register designation. Property owners in National Register and State Register districts are not required to follow Montclair's Design Guidelines, though these standards do serve as an excellent aid for preservation and maintenance of historic properties.

1.2 HISTORIC PRESERVATION AND SUSTAINABILITY

Historic Preservation has evolved from the practice of saving important buildings into a broader philosophy of conservation. Preserving and revitalizing Montclair's historic buildings is "recycling" on a grand and community-wide scale. Reusing existing buildings with inherent energy-efficient design represents one of the best opportunities for sustainable development. As energy costs increase and resources dwindle, sustainable development means meeting the needs of the present without compromising the ability of future generations to meet their own needs. Historic preservation is a valuable tool for protecting the environmental resources that are embodied in existing buildings, as well as those not yet used. Reusing sound older buildings is much more sustainable than abandoning them or demolishing them.

Embodied Energy

The most sustainable buildings and the "greenest" are those already built. Historic buildings represent embodied energy—the amount of energy associated with extracting, processing, manufacturing, transporting, and assembling materials in the form of sound, standing buildings. Embodied energy in historic buildings includes the expense and effort used to fire bricks, cut and tool stone, transport and assemble the wood framing and prepare and apply interior plaster. Conserving historic buildings preserves embodied energy and reduces the need for new materials.



Embodied energy is illustrated by this poster from the National Trust depicting the amount of energy expended in constructing a historic building.

Historic buildings can also be retro-fitted with new technology. Solar panels are expected to become more efficient in the future and can be mounted on rear roof lines or freestanding in rear yards to provide solar energy to a property. Solar roof tiles or shingles may also be an acceptable alternative for solar heat. Some roof tiles and shingles resemble traditional fiberglass and asphalt shingles and may be appropriate for rear roof lines, out of public view.

Preserving historic buildings also reduces waste in landfills. Construction debris accounts for 25% of the waste in municipal landfills each year. Demolishing a 2,000 square foot building results in an average of 230,000 pounds of waste. Demolishing sound historic buildings is wasteful of the building's inherent materials and strains the limited capacities of landfills.

Natural Heating and Cooling

Buildings constructed before World War II in Montclair were designed, constructed, and sited with respect to the advantages available via the natural environment, optimizing ventilation, insulation, and use of daylight. Commercial buildings were often designed with operable transoms over door and display windows to allow heat to escape. Awnings were often used on storefronts and upper floor windows to deflect solar heat gain. Thick masonry walls of commercial buildings help retain interior heat in the winter and also help lengthen the time it takes for summer heat to penetrate the building. As electricity, synthetic insulation, and central heating and air conditioning systems became standard installations in modern construction, architectural design no longer required attention to the natural environment. As energy costs increase many property owners are rediscovering the practical application of awnings and operable windows and transoms.

Retro-fitting and Weatherization

Buildings of the late 19th and early 20th centuries often have inherent energy-efficient design features. However, older buildings with numerous windows and minimal insulation, pose particular challenges in the face of rising energy costs. Some homeowners have resorted to covering the building's original exterior with synthetic sidings, replacing original windows, and enclosing porches. However, historic character need not be compromised for improved energy efficiency. Common upgrades to historic buildings include the addition of attic insulation, installation of storm windows, and more efficient heating and cooling systems. In particular, repairing and weatherstripping historic wood windows and adding storm windows often results in energy performance equal to or exceeding new windows and at much less cost.

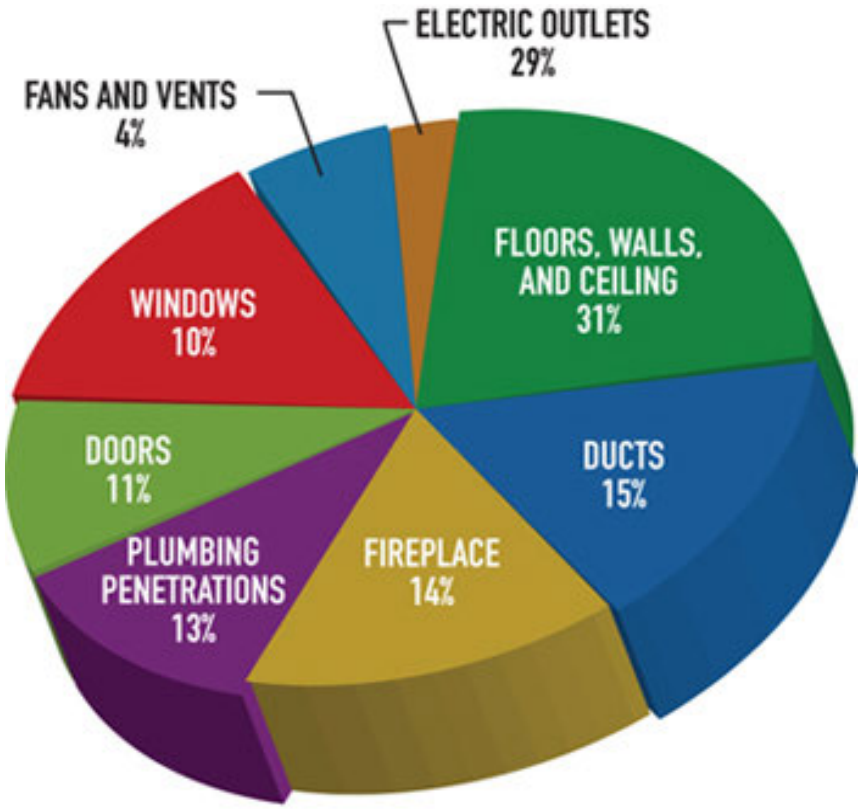


Adding ceiling insulation in older buildings is one of the most cost effective methods of saving energy.

Historic buildings can benefit from a systematic assessment of their energy-efficiency. Historic buildings can be adapted to benefit from new technology such as geo-thermal heating/cooling systems and solar roof tiles. Furthermore, many of the methods for improving energy efficiency of a historic or older building can be performed without the need for review by the Historic Preservation Commission, whereas requests for replacement and removal of historic architectural components may require review.

Keep Your Old-Growth Wood Windows

Tens of thousands of original windows are taken to landfills each year. Many of these are of "old-growth" wood harvested and used in the 19th and early 20th centuries. This type of wood has a tight grain, is rot-resistant and can last indefinitely if properly maintained. Energy loss through these windows can be minimized by sealing air leaks and installing storm windows. Rebuilding historic wood windows and adding storm windows can make them as efficient as new windows and more than offset the cost of replacement.



Energy loss through windows is much less of a factor than other parts of a building (courtesy U.S. Department of Energy).

Use of Alternative Materials

The use of alternative materials in Montclair's historic districts will be considered by the Commission and staff. The design guidelines have an emphasis on repairing original features and if repair is not possible, replacing the features with similar materials. With increasing concerns over sustainability and the expense and unavailability of traditional historic materials, the HPC will consider and review requests for the use of alternative materials within Montclair's historic districts.

Materials that may be appropriate include:

1. Cementitious siding for new construction and the replacement of original wood siding when the applicant can demonstrate to the satisfaction of the HPC that the siding is not repairable. The use of cementitious siding will also be considered for repair or replacement on rear or side elevations not readily visible from the street.
2. Fiberglass porch columns that are compatible with the original style and materials of a dwelling. This would be in circumstances where the original porch columns are no longer extant or when the applicant can demonstrate to the satisfaction of the HPC that the existing porch columns are no longer repairable.
3. Recycled plastic and wood materials (composites) that are compatible for the replacement or repair of porch floors or other wood features.
4. Synthetic slate composed of ceramic, asphalt or fiberglass or other composite materials. These materials would only be allowed if the applicant can demonstrate to the satisfaction of the HPC that the existing slate roof is not repairable and that the proposed synthetic materials would closely match the existing slate.
5. Aluminum clad windows with enamel finishes that closely match the originals in profile and dimensions. Replacement of original windows is appropriate only if the applicant demonstrates that the original windows are not repairable or no longer extant.
6. Other alternative materials demonstrated to be compatible and sustainable with historic features.

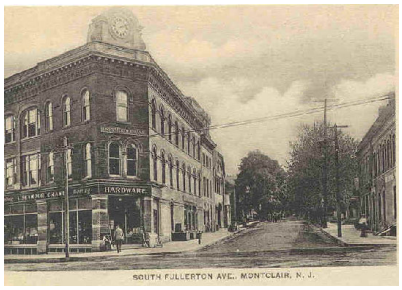


Fiberglass porch columns may be an appropriate alternative material under certain conditions.

1.3 HISTORIC OVERVIEW OF MONTCLAIR

> "It would be hard to convince most residents of Montclair that…any other city could compare with this Mountainside, either in natural beauty, or in the quality of the people who have found their homes here".
>
> Dr. Amory Bradford
> *Picturesque Montclair*
> Montclair Times
> May 1, 1909

The development of Montclair is a compelling narrative which begins with tales of the acquisition of Native American lands by calculating settlers and two 17th century agricultural communities uniting to form the Township of Montclair. In time, with the arrival of the Delaware, Lackawanna and Western train line, Montclair became an important New Jersey railroad suburb. Located on the slope of the Watchung Mountains, known as First Mountain, Montclair enjoys an uninterrupted view of New York City, twelve miles to the East. Lauded for its "lovely homes and picturesque locale", the character of Montclair evolved from the tradition of landscape design promoted in nearby Llewellyn Park in West Orange, and was widely praised in contemporary magazines and journals.



This ca. 1895-1905 photograph shows the view looking south down Fullerton Avenue from Bloomfield Avenue.

In 1675, Jasper Crane led a surveying party west of Newark, looking for new land to expand his entrepreneurial concerns. Following the old Indian trail of the Lenni Lenape tribe, modern Watchung Avenue, he managed to convince the natives to sell their holdings for "2 guns, 3 coats, and 13 cans of rum". This tract included present-day Montclair and Upper Montclair which the Indians called "Watchung", the Native American word for "under the watch or gaze of the mountain". He, and other members of the prominent Crane family of Newark, descendants of the Puritan settlers of Connecticut, expanded their properties.

The Township of Montclair originated with the merging of the villages of Cranetown, to the south and Speertown to the north. In the village known as Cranetown, Crane family investments included the ownership and operation of the Newark-Pompton Turnpike (roughly, the current Bloomfield Avenue), a cider mill and distillery, and a cotton mill. The construction of the turnpike helped spur development of the area, which had been largely agricultural before 1800. To the north, along the First Mountain

ridge, Speertown was settled by the Dutch who made their homes throughout the northern areas of New Jersey. A farming community, Speertown retained a bucolic landscape until the beginning of the twentieth century. Now known as the village of Upper Montclair, it is part of the Township of Montclair with its boundary being Watchung Avenue, the old Lenni Lenape trail.

However, before these two communities were united, Cranetown became associated with the town to the east known as Bloomfield and adopted the name of West Bloomfield. Disputes about inefficient train service to West Bloomfield compelled the town administration to separate from Bloomfield after Bloomfield officials decided not to issue a bond to underwrite another railroad. This prompted West Bloomfield residents to petition the State Legislature for a charter to establish a separate township. In 1868, the name of Montclair was chosen, meaning, as some have suggested, "clear mountain".



Montclair Streetscape, ca. 1900.

Railroad service, originally the Newark and Bloomfield Railroad Company, arrived in 1856, with a terminus on Grove Street and Bloomfield Avenue. This offered more convenient commuting opportunities for the increasingly affluent residents of Montclair. Trains ran to the Jersey City terminus and businessmen were quickly ferried to the concrete canyons of New York. Prior to this, traveling into the City had been a dangerous affair; coaches had to pass through the brigand infested area of the Meadowlands, which had to be periodically burned to destroy their lairs.

Realizing that train service would enable a reasonable commute with the opportunity to give families healthy and salubrious lifestyles , in 1852, architect Alexander Jackson Davis, with developer Llewellyn Haskell, began designing Llewellyn Park in nearby West Orange. They borrowed gardening traditions from England and transformed them into a distinctly American idiom. The dramatic or "picturesque landscape" was the dominant feature, with carefully planned topography accentuating the terrain and elegant villas discretely set into the hillsides. These communities were seen as therapeutic respites from the city. Retention of the original trees, setback requirements, recessed carriage roads, gatehouses, scenic drives, railroad stations, and village centers were common characteristics of the picturesque suburb.

By 1873, the Greenwood Lake Railway (service continued from Bay Street north to Greenwood Lake through Upper Montclair) was completed. The creation of this northern branch required five new stations. Walnut, Watchung, Upper Montclair, Mountain,

and College Ave. stations were built. Adhering to the concept of the "The Railway Beautiful", these stations were given "ample grounds, laid out with pleasantly modulated surfaces of turf, ornamented with diversified shrubbery". Frederick Law Olmsted, the father of American landscape design, stated "the station and its surroundings be given an artistic character commensurate with the standing of the suburb as a cultivated community".



"Sunset, Montclair," by George Inness, 1892.

A thriving artists' colony developed with the arrival of George Inness, the noted landscape artist, who arrived in 1884. Other artists soon followed, some because of their friendship with Inness and others because of the natural beauty of the area. George Bellows married into a socially prominent family and spent summer in Montclair. Notables such as Jonathan Scott Hartley, Thomas Ball, William Couper, Harry Fenn, Douglas Volk , Walter and Emilie Greenough and others established homes in Montclair, and commuted to studios in New York. This lifestyle is another example of cosmopolitan individualists who accommodated urban careers with suburban lifestyles. This tradition continues today with many contemporary artists and their families.

Montclair grew rapidly as New York business and their families began homes along the mountainside. These urbanites had a vision of Montclair as a model "country-town", located conveniently to the city. The two railroads served as many as six thousand people commuting daily from Montclair to New York. The appearance of the town was starting to change. "Instead of farms, barns and cattle, a visitor to Montclair saw elegant houses, perfectly kept lawns and shrubbery, indicating a quiet life of elegance", (*Daily Graphic* of 1887). New developments clustered around the railroad stations, Upper Montclair started to expand north and the wealthy were building large mansions at the south edge of the Township.



Tudor Revival style dwelling at 83 Watchung Avenue designed by architect Clifford C. Wendehack.

At the turn of the 20th century, the open fields and orchards of the Dutch farmers of Upper Montclair, succumbed to the subdivision of land by developers such as Timothy Sellew and Frank T. Clute. Numerous houses were built, by prominent local architects such as Dudley Van Antwerp, Clifford C. Wendehack, A. F. Norris, Francis H. Nelson, and others, in a variety of residential styles; Craftsman, Tudor, Colonial Revival, Italianate,

rural English Cottage, etc… following the tenants of the "picturesque" suburb and the "Railroad Beautiful".

The architecture of Montclair was well documented in the architectural periodicals of the late 19th and early 20th century. Montclair houses appeared in *American Architect & Building News* as early as 1878. The largest number of local residences appeared in the *Scientific Amercian Building Edition,* the most widely circulated of these periodicals. From 1886-1905, this significant journal published 52 Montclair buildings, approximately 37 are extant today. Other architectural journals such as the *American Architect* and *Architectural Record* regularly included Montclair buildings through the 1920s. These continue to be important documentation for architectural luminaries such as nationally significant McKim, Mead & White, Henry Hudson Holly, Alexander Jackson Davis, George Mayer, Van Vleck & Goldsmith Napoleon LeBrun & Sons, and others, who all designed houses in Montclair.



Postcard of downtown Montclair, ca. 1920.

Not only did Montclair contain the civic organizations necessary for the health and safety of its inhabitants, such as a police force, fire department and water department, but at the end of the 19th century, the Town Improvement Association was established advocating a number of cultural groups. Institutions such as the Young Men's Christian Association, the Children's Home, and Mountainside Hospital were created. Montclair became the recipient of two Carnegie libraries. Cultural organizations such as the Montclair Club, the Montclair Athletic Club and the Commonwealth Club along with a dramatic club, glee club, literary club, an equestrian group, and numerous reform organizations became popular. The opening of the Montclair Hotel, looking eastward towards New York, promoted transcultural exchanges both nationally and internationally.

In 1905, the Parks Commission passed a bond issue, underwritten by civic-minded residents, to buy 54 acres of land dedicated to creating public parks. The Shade Tree Commission was established, and Montclair became known for the proliferation of Norway maples and sweet gum trees lining the streets. The Montclair Civic Association was formed in 1900, sharing the principles of the newly formed American Civic Association whose purpose was stated as "the cultivation of higher ideals of civic life and beauty in American; the promotion of city, town, and neighborhood improvements, the preservation and development of landscape and the advancement of our art".

This socially conscious, financially secure and civic-minded milieu thrived in turn-of-the-century Montclair. Its citizens were well aware of contemporary urban and suburban planning issues. Montclair was recognized in *Suburban Life* , May, 1907 as "Montclair the Beautiful", and praised for its beautiful homes, picturesque locale, good schools, numerous churches, and variety in civic and cultural organizations. It notes that in Montclair there is a "prevailing note of comfort and convenience".

Yet, there was something missing. Montclair did not have a Town Hall or a Civic Center. It did not have an Art Museum; its roads were illogically placed with its main thoroughfare clogged with trollies, horse and wagons and pedestrians, the main railroad station and the surrounding yards were unattractive. The socially minded citizenry responded with a solution. The Montclair Civic Association held a meeting, known as the "Montclair Dinner" at the Montclair Club on March 14, 1908. At that meeting, the Montclair Art Commission was formed, comprised of representative citizens whose purpose was to study the Town and devise a plan to preserve its natural beauty and assure its future development. They were charged with the task of finding a prominent landscape designer to define and correct serious flaws in the city's streetscapes and improve the natural landscapes. They decided upon Mr. John Nolen of Cambridge, Massachusetts, trained in the newly established Harvard School of Landscape Architecture. His creation of a "Master Plan" for municipalities became a popular tool for cities and towns in the United States ; including Savannah, Ga., Schenectady, N.Y., Roanoke, Va., and Charlotte, N.C, and numerous others.



View of Bloomfield Avenue ca. 1930.

Mr. Nolen's report "Montclair: The Preservation of its Natural Beauty and its Improvement as a Residence Town" was published in 1909. Its supporters wanted to promote the beautification of Montclair while preserving the distinctive charm of its country town quality. They were concerned about future development, which to up to this point had been haphazard and subject to the whims of individual landowners. They wanted to promote appreciation of the Arts in daily life and to encourage the patronage of private and public art. Based on the contemporaneous *City Beautiful* movement, a reform philosophy of North American architecture and urban planning, these principles hoped to instill moral and civic virtue among urban populations.

Working with Frederick Law Olmsted Jr., his former Harvard professor, Nolen was familiar with Montclair, and praised its picturesque and irregular plan coupled with the natural resources of the

area which lent a certain age and mellowness which he associated with the rural landscapes of England. He proposed to capitalize on this "patina" in the improvement he proposed to the Committee. Only a few years before, John Charles Olmsted, of the famed Olmsted Brothers firm designed Anderson Park in Upper Montclair. A 15 acre parcel on land donated by prominent resident, Charles W. Anderson, the park exemplified the aesthetic principles of his famous father which Nolen acknowledged in the opening pages of his report.

Montclair was not able to incorporate all of Nolen's improvements, as the plan was defeated in a municipal election, but his main suggestions of street improvements, parks, improvement of the notorious "Six Corners" crosswalk on Bloomfield Ave., development of a business district in Upper Montclair and improvement of the appearance of the Bloomfield Ave. train station were realized. Perhaps his most significant recommendation was for architecture. He promoted architectural continuity in a style similar to that found in England, with low buildings containing facades which interacted in plays of light and shadow, and punctuated roof-lines with similar setbacks, especially in the commercial areas of the town.

Another result of Nolen's plan was the formation of the Montclair Art Museum in 1914. Florence Rand Lang, a painter and sculptor, donated $50,000 to construct a fire-proof building for a collection of American art donated by William T. Evans. These two Montclair residents realized the "civilizing "effect of artworks and the importance of accessibility for all people. This resulted in the 1908 resolution "Art for the Town's Sake". Advocating the theories of the *City Beautiful* movement, the commissioners wished to "beautify Montclair and preserve the charm of a country town." The Montclair Art Museum was built and opened to acclaim as "one of the finest galleries of American paintings."

Religious buildings were a significant source of pride for Montclair citizens. Few suburbs can claim such an impressive group of high style churches. Bertram Goodhue (First Congregational Church), Lamb & Rich (St. James Episcopal Church), Carrere & Hastings (Central Presbyterian Church), Cady, Berg & See (Union Congregational Church), and Van Vleck & Goldsmith (First Methodist Episcopal Church) are examples of nationally recognized architects who worked in Montclair between 1890 and 1920. This relatively short time span occurred when the town was at its height of cultural and economic prosperity.

The New Jersey State Normal School at Montclair was established in 1908 to meet the growing need for professionally trained instructors. The school became the Montclair State Teachers College in 1927, expanding its two-year program into a four-year Bachelor degree.

Late 19th century demographics of Montclair indicate a richly diverse population. Town residents included New Englanders, southern African-Americans and immigrants of Italian, German, Irish, and Scandinavian origins. Between 1880 and 1900, Montclair's population grew from 5,147 to 13,962 residents. Montclair continued throughout the early 20th century, reaching a population of 42,017 by 1930. Its population peaked in 1950 at 43,927, just before increased suburban expansion in the New York area. In 1977, the Board of Education established a system of magnet schools with the aim both of achieving racial balance and enriching the curriculum. After many years under the commission form of government, the community adopted the manager-council plan. Revenue considerations led to the Town of Montclair return to the status of Township.



Moving the Israel Crane House along Bloomfield Avenue in August, 1965. (Courtesy Montclair Historical Society)

In 2010, Montclair had a population of 37,669. Despite its historical reputation as a "commuter suburb", Montclair is still a family-centered town with notable amenities. Its heritage in education has been enhanced by its innovative public and private school education programs and the expanded offerings at Montclair State University. Montclair continues to be a haven for artists and writers. The community's historic residential, commercial and ecclesiastical buildings and siting, "under the gaze of the mountain", enhance its charm and vibrancy.

1.4 HISTORIC DISTRICTS

Town Center Historic District

The Town Center Historic District is the largest commercial district in Montclair. Its collection of architecture spans from 1840 to 1960, though the majority of buildings date from the 1880s into the 1930s. The district represents Montclair's development and growth as a suburban commuter community outside of New York, and it includes a wide array of architectural styles. The community evolved from two 17th century agricultural settlements to become one of New Jersey's first railroad suburbs.

One of the town's oldest and most distinctive homes was built in 1796 by Israel Crane, close to his store on the Old Road which wound through town, following what now is Glenridge Avenue and Church Street. (The house was moved to its current location at 110 Orange Road in the 1960s.) The massive Federal-style residence stood out among the town's domestic architecture at the time. Modest cottages lined the roads close to the town center such as Park and Chestnut streets. These three- to five-bay homes could have been influenced by designs in the Andrew Jackson Downing handbooks. As businessmen and their families moved to Montclair, they commissioned prominent architects to design elaborate homes in the fashionable styles of the day.



The Town Center Historic District contains a notable collection of buildings constructed in the 19th and early 20th centuries. These include designs reflecting the Colonial Revival (above 26 Lackawanna Plaza) and Beaux-Arts styles (below, 605-609 Bloomfield Avenue).



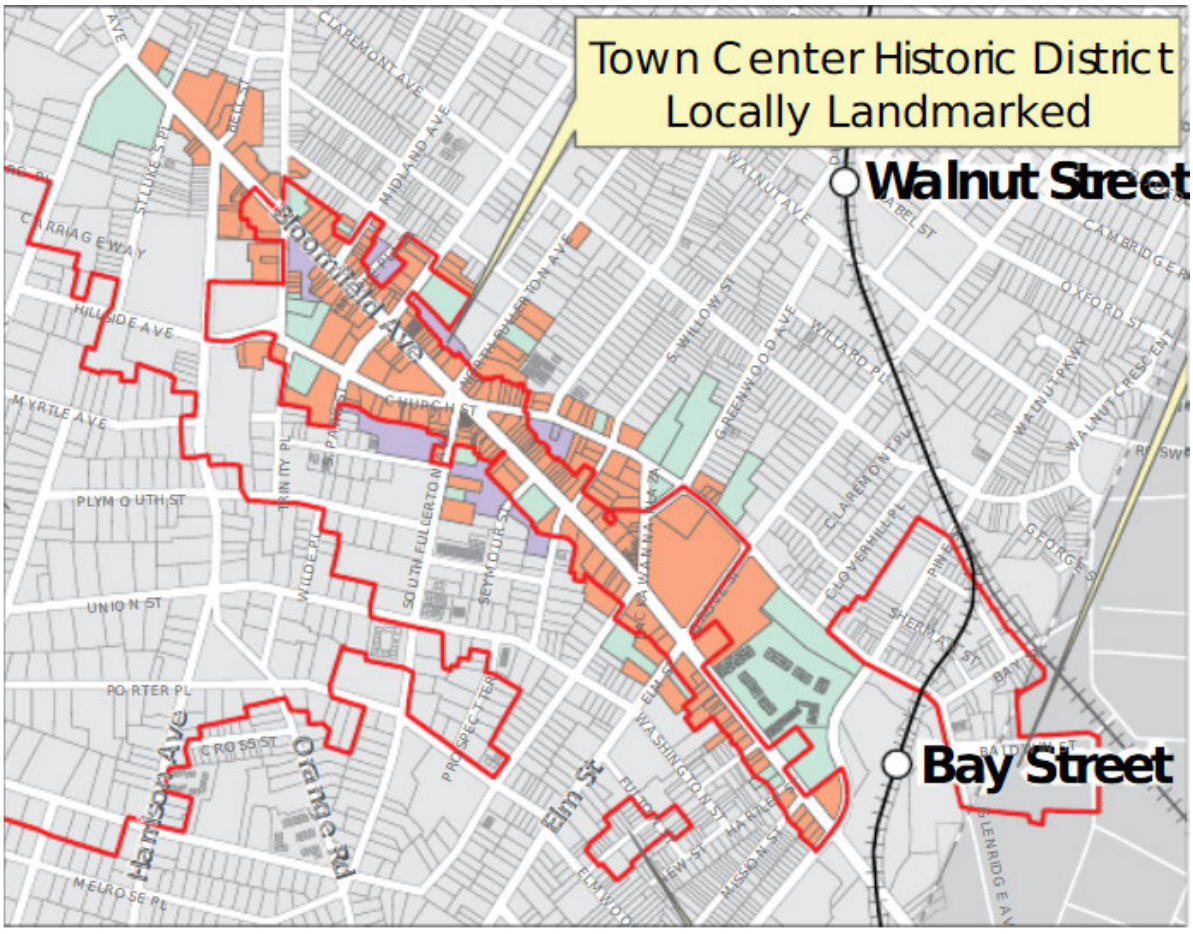
The majority of buildings located in the Town Center Historic District were built as commercial properties. They are one- to three-stories in height. Common building materials included brick, stone, and terra cotta. Street lighting was introduced to the downtown area in 1873. when over one hundred gas lamps were installed at prominent street corners.

The late 19th- and early 20th-century architecture in the Town Center is an eclectic mix representing the changing cultural and aesthetic trends in the United States. The Old Primary School building (now home to the Board of Education) was constructed in 1856 to accommodate the increase in students, as new commuters took up residence in Montclair. Designed in the Italianate style, it is the city's oldest extant school building. Also representative of the Italianate style in commercial interpretation is the Crane Block, built in 1889. It is located in the heart of the business district at 460 Bloomfield Avenue.

At 441 Bloomfield is the Neoclassical-style Montclair Saving Bank. It was constructed in 1924. A commercial building in the Neoclassical the style, also built in 1924, is located at 605-609 Bloomfield Avenue. At 68 Church Street is the Romanesque Revival-style Christ Church, built in 1911.

Montclair's Town Center also has commercial representatives of architectural style more often associated with residential designs. The Hinck Building at 31 Church Street is designed in the Spanish Mission style, by architect William Lehmann. It is the site of Clairidge Theatre and was built in 1921. Another unusual style used commercially in the Town Center is the 1925 Hall Building. It is an example of the Gothic Revival style, by the architects Holmes & Von Schmid.

Over time, architectural trends emerged and passed. It is noteworthy that Montclair retained representative styles spanning from 1885 to 1937. Montclair's unique sense of place derives from the rich history reflected in its architecture. As a group, these buildings embody the town's preservation commitment.



Upper Montclair Historic District

Like Montclair's Town Center, Upper Montclair was one of two 17th century agricultural settlements that developed into a popular commuter town with the construction of rail lines. The Township originally known as Speertown became Upper Montclair. Dutch farmhouses, constructed of sandstone, were scattered along Speertown Road, which became Valley Road, a major thoroughfare through Upper Montclair.

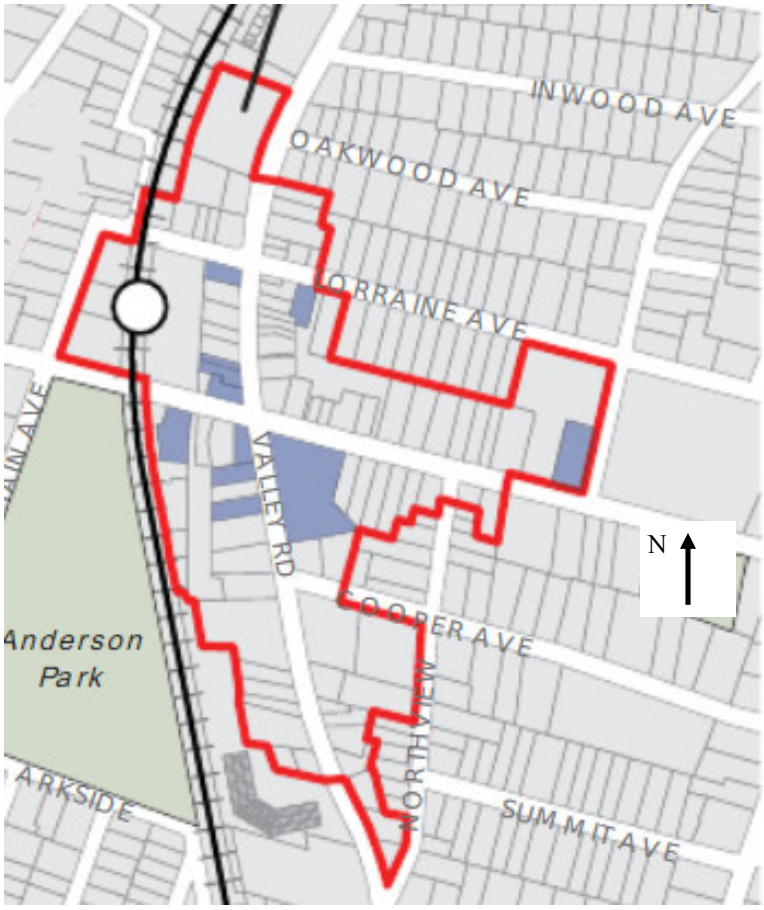
Upper Montclair is a substantial commercial hub, with a mix of national chains and locally-owned stores that draw both local and regional customers. The buildings are comprised largely of 2 to 3-story commercial structures, with retail uses on the first floor and commercial or residential uses above. The district stretches along two major roads, with Valley Road as the principal thoroughfare and Bellevue Avenue as a secondary corridor. Two major grocery stores bookend the Valley Road segment of Upper Montclair, with A&P at the southern end and Kings at the northern end.

Upper Montclair is a locally-designated historic district containing an eclectic mix of historic styles defined by several key buildings, as shown on the attached map which identifies historic buildings and open space areas. The Bellevue Theater is a regional draw for the district. St. James Church, located in the heart of the district, is an important historic building whose front yard provides a gathering place for special events in the district.

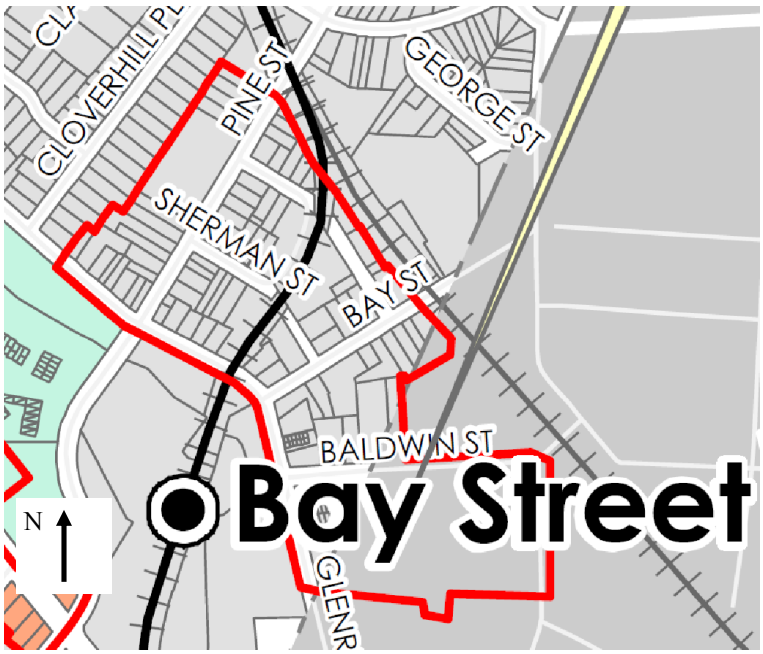
The Bellevue Library includes a plaza that defines the eastern edge of the district. Anderson Park, a County-owned park designed by Frederick Law Olmstead, is on the State and National Register of Historic Places and defines the western edge of the district.



Bellevue Theater in the Upper Montclair Historic District.



Boundary of the Upper Montclair Historic District.



Boundary of the Pine Street Historic District.

Pine Street Historic District

The Pine Street Historic District is significant as an intact working class neighborhood with single-family and multi-unit dwellings and small scale neighborhood-oriented commercial properties. The architecture within the Pine Street Historic District includes vernacular-form, frame residences dating from the 1880s to multi-story masonry buildings from the 1910s-1930s in the Renaissance Revival, Italianate, Neo-Classical, and Craftsman Bungalow styles. Settled by Italian immigrants, the neighborhood features an Old World preference for masonry construction. The Pine Street Historic District reflects a cohesive and insular late nineteenth-early twentieth century Italian-American immigrant community whose social, cultural and religious life was intertwined with key buildings - Our Lady of Mount Carmel Roman Catholic Church, the Baldwin Street School and the Minnie A. Lucey House.

This working class neighborhood was established as an early industrial community in Montclair. The first sawmill was built soon after 1695. By the 19th century, the area included woolen and textiles manufacturers. In 1856, the Newark and Bloomfield Railroad was completed, southeast of the community, giving rise to coal and lumber yards and modest workers' housing and small commercial structures.



Apartment building at 108 Pine Street in the Pine Street Historic District.

Industry declined, but railroads into Montclair provided new opportunities. The modest housing stock once associated with the mills came to house Italian, Irish, and other immigrant groups. Many Italian immigrants came during the 1870s. They found work in various construction trades. Early 1900 Montclair directories listed several dozen Italian surnames in a construction-related trade. At that time, Italians far outnumbered other foreign-born groups in Montclair. The need to house these new arrivals was met by a boom in construction. Building permits indicate the high employment in construction among the Italian community. Prompted by the major population growth, the Board of Education purchased land and built several schools, including the two-story Baldwin Street School, designed in the Classical Revival style and constructed of red brick with limestone trim. The school reflected the masonry tradition of the neighborhood.

The growing Italian community was anchored by the Catholic Church. The existing Immaculate Conception Parish could not keep pace with the swelling Italian population. In 1907, a petition to the Diocese of Newark was granted for a new parish, the first

Our Lady of Mount Carmel church. With the growth of the community during the 1920s, the wooden church was increasingly unable to meet the needs of the parish. The new Our Lady of Mount Carmel Church was designed by Anthony DePace in the Italian Romanesque and Gothic architectural traditions and was constructed in 1937 by the firm of Leopold Bellofatto.

In 1915, Miss Minnie A. Lucey was assigned to the faculty of the Baldwin Street School as Director of the Home Department. She provided instruction to mothers in the care and hygiene of their children. Miss Lucey also helped the Italian women to assimilate to life in America. Most immigrants could neither read nor write. Five nights a week, Miss Lucey taught elementary English, reading and writing. She also held monthly social gatherings where the women were encouraged to speak English and learn American customs. She was considered a pioneer in the field of social work for these efforts. After fourteen years of successful programs in the Baldwin Street School, the Township of Montclair built the Baldwin Street Community House in 1929 to house Miss Lucey's activities.

At a cost of $85,383.58, the building was designed by the architectural firm of Holmes and Von Schmid of Montclair in the style of an Italian villa to reflect the Italian heritage of the residents of the surrounding neighborhood. Following Miss Lucey’s death in 1930, the Baldwin Street Community House was re-named the Minnie A. Lucey House. The Minnie A. Lucey House served the Italian American neighborhood in Montclair until the 1960s. The Pine Street Historic District remains relatively intact and is an excellent example of a late nineteenth-early twentieth century Italian-American immigrant community.



Buildings in the Pine Street Historic District display notable detailing such as this storefront cornice at 43 Glenridge Avenue.

Watchung Plaza Historic District

The Watchung Plaza Historic Business District includes the Watchung Avenue Station, Watchung Plaza Park and Watchung Park, and commercial properties on Watchung Avenue, Watchung Plaza, and Fairfield Street. The district was developed between 1900 and 1930 as a commercial shopping center serving the Watchung section of Montclair. It is historically significant as an early twentieth-century neighborhood, shopping area, and transportation center, and for the notable role that local citizens, organized as the Watchung Improvement Association, assumed in its planning and development. The district has additional significance in the area of architecture for its Tudor Revival-style commercial buildings and for associations with architects Clifford C. Wendehack and Arthur Ramhurst.

The history of the district is tied to the Watchung Avenue Station of the Erie Railroad. Construction of four rail stations allowed urban professionals to seek homes outside the city, spurring Montclair's development as a commuter suburb. One of the four stations was located at Park Street and Watchung Avenue. Most of the land around this station was owned by William H. Power, a local businessman. In 1906, the area was sparsely developed.



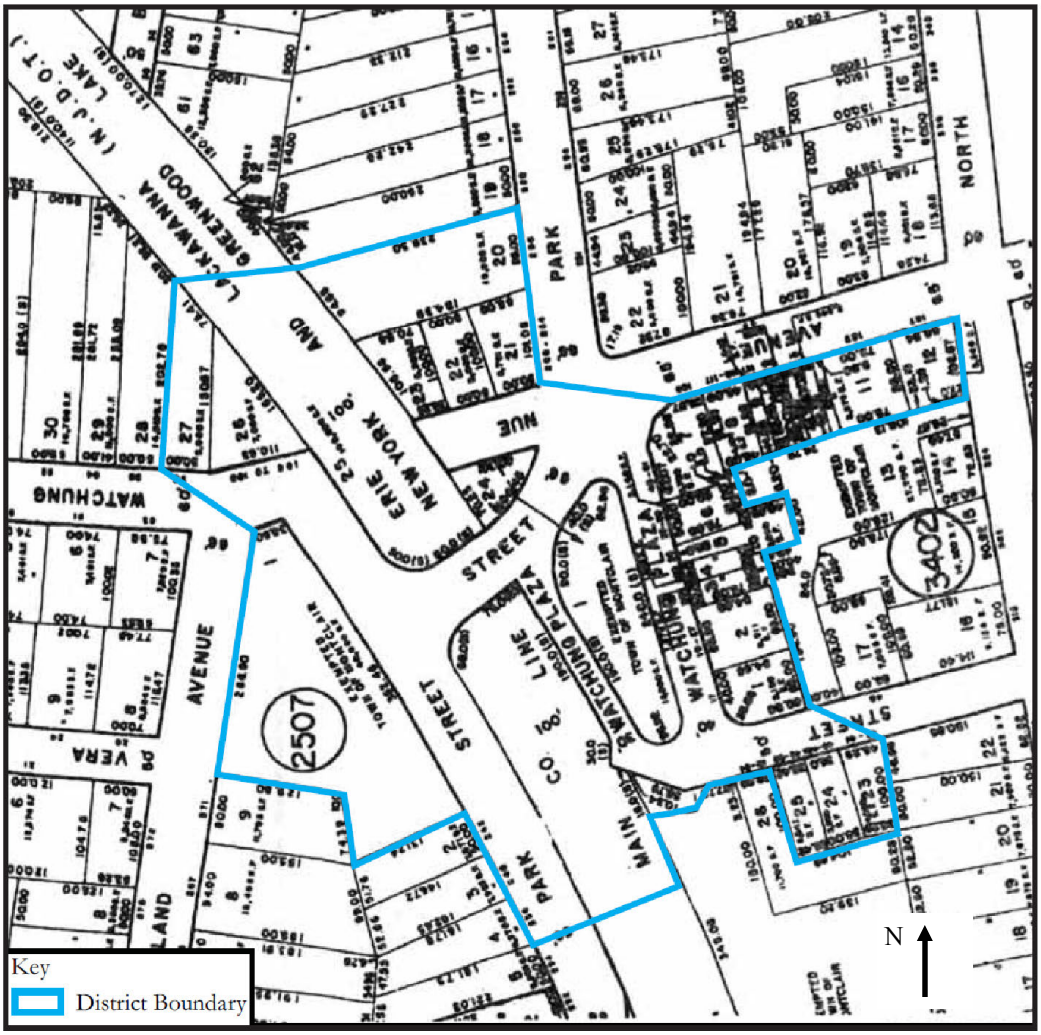
Tudor Revival-style building at 2 Watching Plaza photographed in 1980 and in 2014.



In that year, the Montclair Civic Association was established with the foresight of planning the rapid development the station would bring to the area. This organization assumed the charter of the previous Town Improvement Association. Noted landscape architect and city planner John Nolen was hired in 1909 to survey the area and make recommendations. At the time, only one commercial business existed, an auto garage near the rail station. The concrete block building still stands today. A two-story commercial building was constructed adjacent to the garage in 1912.

By 1916, the town had a barber, grocery, shoe maker, and confectionery. In 1918, the G. & G. Holding Company acquired a large parcel with frontage on both Park Street and Watchung Avenue for the construction of several commercial stores and an apartment building. Local residents opposed the development, prompting Architect Clifford C. Wendehack to design a plaza in the area of the station that would include parks, a pedestrian tunnel from the railroad, and a false front to conceal the unsightly iron work of the rail platform over Watchung Avenue. Wendehack, known for his residential architectural designs, created a Tudor Revival-theme that served as a template for future commercial design in

Watchung Plaza experienced rapid growth during the 1920s. By the early 1930s, Watching Plaza had fifteen grocers, two bakeries, two confectionery stores, and two restaurants. There were general stores, gift and jewelry stores, a tailor, shoe repair shop, two pharmacies, and four laundries, as well as a doctor, a dentist, two barbers, and several realtors. Local merchants founded the Watchung Business Associates group in 1934 to focus attention on customer service and promotion of the business district. After the 1930s, very little changed within the district. The plaza has been altered from the removal of a central planter and radiating walkways. The Watchung Plaza Historic Business District locally designated in 2013 based on its associations with broad patterns of community planning and development. It is also significant for its collection of Tudor Revival-style architecture.



2.0 COMMERCIAL BUILDING TYPES AND ARCHITECTURAL STYLES

2.1 BUILDING TYPES

Commercial buildings in Montclair can generally be defined by building types and often by a specific architectural style or style influence. Building types can be categorized by form, massing, door and window openings, and other features that shape the overall arrangement of the façade. The primary façade generally faces the street and serves as the main entrance into the building. Building types may then be embellished to reflect architectural detailing and styles common from its construction period.

The most comprehensive study of commercial buildings is *The Buildings of Main Street, A Guide to American Commercial Architecture* by Richard Longstreth published in 1987. Longstreth's research resulted in the identification of eleven major building types that dominate the country's commercial architecture in the 19th and 20th centuries. Most of these building types are found in Montclair and also reflect a variety of architectural styles.



The one-story buildings at 28 Church Street (above) and 190A Bloomfield Avenue (below) are also examples of One-Part Commercial Blocks.



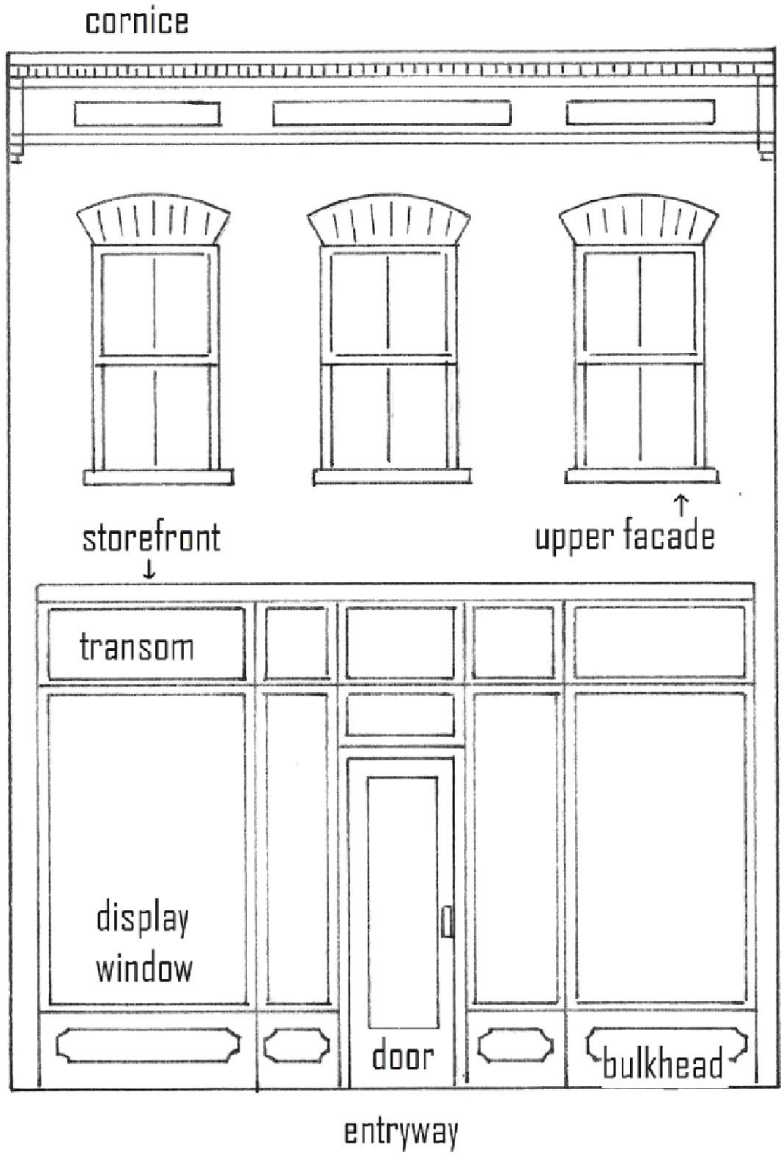
One-Part Commercial Blocks

Many commercial buildings in Montclair, particularly in residential neighborhoods, can be characterized as One-Part or Two-Part building types. A One-Part commercial building is generally one-story in height and displays a storefront with transoms and display windows resting on bulkheads (the lower panels on which the windows rest).



A good example of a One-Part Commercial Block is the building at 55 Glenridge Avenue.

BUILDING TYPES, continued...



Most historic commercial buildings were designed with these details on the first and second floors.

BUILDING TYPES, continued...

Two-Part Commercial Blocks

The majority of commercial buildings in Montclair can be characterized in form as Two-Part Commercial Blocks. These are buildings which have two primary components – storefronts and upper facades. Original storefronts are largely transparent and consist of display windows resting on bulkheads, transoms, and entrances with glass and wood doors. Upper facades have one or more floors of windows and decorative detailing such as brick, concrete or terra cotta panels and cornices at rooflines. These buildings are generally no more than three-stories in height.





The buildings at 2-6 Church Street (above) and at 570 Bloomfield Avenue (right) are representative of Montclair's Two-Part Commercial Blocks.

BUILDING TYPES, continued...

Temple Front

Temple Front buildings are derived from the designs of classical Greece or Rome and feature classical columns, pilasters and pedimented entrances. They are generally of one continuous design or composition across the width of the façade. They are usually two- to three-stories in height. The solidity and formal appearance of these buildings were often the home of banks and other financial institutions.



The Bank of America building at 441 Bloomfield Avenue is distinguished by its Ionic columns framing the entrance.



The Chase Bank building at Watchung Plaza features the Temple Front design. The façade features large Doric columns flanking a central entrance.

BUILDING TYPES, continued...

Neighborhood Shopping Commercial Centers, 1884-1960

As residential areas developed outside the downtown area, small individual businesses often clustered together on major streets to serve the residents of the adjacent neighborhoods. The businesses were often small markets or groceries, drug stores or dry goods stores, and sometimes restaurants, dry cleaners, or other services. These buildings were typically one- or two-stories and housed a single business, and commonly owner-occupied. Built and owned by small business owners, the buildings generally were simple vernacular designs or were built to reflect a common architectural style such as Tudor Revival.



Commercial architecture along Valley Road in the Upper Montclair Historic District is characterized by Tudor Revival-style buildings.



Streetscape in the Watchung Plaza Historic Business District.

2.2 ARCHITECTURAL STYLES

Architectural Overview

Montclair contains a wide range of commercial and residential architectural styles and designs. Historic commercial buildings in the town date from the late 19th century through the mid-20th century and reflect the town's commercial growth. The commercial buildings in Montclair follow the stylistic designs of the period. Those built from ca. 1880 to ca. 1910 generally display the influences of the Italianate, Second Empire and Victorian Romanesque styles. These styles placed an emphasis on rounded arched windows, decorative cornices at the roofline and extensive decorative detailing on upper façades. Victorian Romanesque-influenced buildings also often feature a variety of materials on upper facades including stone arches and terra cotta decorative panels.

By the early 20th century, commercial building design expressed Colonial Revival and Neoclassical styles. Buildings with Colonial Revival characteristics were generally built with rectangular rather than arched windows and with classical detailing such as Doric and Ionic pilasters, and cornices with dentils and modillion blocks. Neoclassical designs featured a dominant entrance and large classical columns typically with Ionic or Doric capitals. Many buildings from this period were also built with modest facades with decoration confined primarily to different brick patterns, textures and corbelled brick cornices. These are often referred to as "Tapestry Brick" and can be found in most of Montclair's districts.



Terrazzo tile entrance at 631 Bloomfield Avenues reflects the attention to modernizing of commercial design.

In the 1920s and 1930s, commercial buildings generally became more restrained in their use of detailing, and many buildings were designed with simple inset concrete or brick panels on the upper façade. An increased emphasis on commercial marketing in the 1930s and 1940s led to the remodeling of storefronts with new materials such as tinted glass known as "Carrara glass" or vitriolite, copper and glass display windows, and recessed entrances with terrazzo floors. In some cases, changes to buildings that were made over fifty years ago can be architecturally or historically important, and in such cases are to be retained when the building is rehabilitated.

ARCHITECTURAL STYLES, continued...

Federal, 1780-1840

The Federal style was the dominant architectural style in the United States during the late 18th and early 19th centuries. The Federal style commonly features an accentuated main entrance with an elaborate door surround with an elliptical fanlight above the front door. Sidelights also typically flank the door. Decorative moldings, particularly dentils, line the cornice of the roof, and windows appear in symmetrical rows and usually contain six-over-six, double hung sash. Palladian-style windows are also common.

Characteristics

- Symmetrical facade
- Eave dentils
- Entrances with classical detailing and fanlight transoms
- Palladian windows



The Israel Crane House was built ca. 1796 and reflects the Federal style in its symmetry and entrance portico with Ionic columns.

ARCHITECTURAL STYLES, continued...

Greek Revival, 1830-1870

The Greek Revival style emerged in the early nineteenth century as interest in Greece and its classical architecture increased. The Greek Revival style flourished in settled regions of the United States and followed settlers as they moved westward. A frieze at the cornice line of the main roof and porch roofs reflects the classical entablature of Greek architecture. Other identifying features of the style include a full-width or entry porch with prominent square posts or round columns, often with Doric capitals, and narrow sidelights and transom lights at the main entrance. Full-height porches are also common.

Characteristics

- Symmetrical form
- Entry porch supported by classical columns with Doric, Ionic and Corinthian capitals
- Entrances with transoms and sidelights
- Cornice lines emphasized by wide, divided bands of trim



Greek Revival influenced dwelling at 49 Union Street.

ARCHITECTURAL STYLES, continued...

Gothic Revival, 1840-1880

The Gothic Revival style became a popular architectural style for country homes during the mid- to late nineteenth century. The style was promoted through pattern books by Andrew Downing and Alexander Davis and emphasizes steeply pitched roofs with multiple gables and wide porches. Common details include decorative vergeboard trim along the gables and Gothic pointed-arched windows. Other details often include quatrefoil and trefoil vergeboard or decorative trim.

Characteristics

- Steeply pitched roof with cross gables
- Eave vergeboard
- Gothic arched doors and windows
- One-story or full-width porches



The Gothic Revival dwelling at 185 Valley Road was built in 1850 and features a stone exterior and steeply pitched roof.

ARCHITECTURAL STYLES, continued...

Carpenter Gothic, 1840-1880

The architectural style known as Carpenter Gothic is a subtype of frame dwellings in the Gothic Revival style which feature an abundance of decorative woodwork on the exterior. Imporvements in milling machinery in the mid-19th century allowed architects and builders to design Gothic Revival houses with extensive ornamentation of wood such as eave and porch vergeboard, window hood molding and roof finials. The style was popularized from the publication by Alexander Jackson Davis, *Rural Residences* and from detailed plans and elevations in publications by Andrew Jackson Downing.

Characteristics

- Frame construction
- Steeply pitched roof with cross gables
- Extensive eave and porch vergeboard
- Window hood molding
- One-story or full-width porches



Carpenter Gothic influenced dwelling at 224 Lorraine Avenue.

ARCHITECTURAL STYLES, continued...

Italianate, 1870-1910

The Italianate style was one of the most dominate residential and commercial architectural styles in the United States during the late nineteenth century. The style was adopted from Italian architecture of the Renaissance which features arched windows with decorative molding and elaborate cornices at the roofline. Italianate commercial buildings typically used brick piers or cast iron on the storefront to support the weight of the masonry above. Principal features of Italianate dwellings are low-pitched roofs with wide, overhanging eaves with decorative brackets, and tall, narrow windows often with arched hood molding and with elaborate cornices. Many examples also feature a square cupola or tower.

Characteristics

- Exteriors of brick, stone or wood and with traditional storefronts.
- Brick piers or cast iron columns/pilasters on the storefront.
- Rounded arched windows with hood molding.
- Cornices at the roofline and also sometimes above the storefront.



Built ca. 1889, the Crane Block is an excellent example of the Italianate style. (460 Bloomfield Avenue).

ARCHITECTURAL STYLES, continued...

Second Empire, 1865-1910

This architectural style originated in France during the regime of Napoleon III from 1852 to 1870. Its use in the United States was throughout the late 19th century. In the United States, the style might be combined with other architectural styles such as Italianate or Gothic Revival. The Second Empire style in the United States was popular for residential architecture; however, it also can be found in commercial districts, as in downtown Montclair. French building fashions inspired the Second Empire style, particularly its distinctive Mansard roof design. The unique roofline was also practical as it provided a full upper story of usable attic space. Dormer windows typically appear on the steep lower slope. At the eaves are bracketed cornices and windows often display hood molding

Characteristics

- Mansard roof
- Decorative windows, often with hood molds
- Asymmetrical facades
- Dormer windows on the Mansard Roof
- Use of slate for Mansard roof materials



This example of the Second Empire style illustrates the hallmark Mansard roof. The building's windows have decorative jack arches (9 S. Fullerton Avenue).

ARCHITECTURAL STYLES, continued...

Romanesque Revival, 1880-1900

This late 19th century architectural style was very popular for both residential and commercial buildings and several of Montclair's buildings in the Town Center Historic District reflect this style. The style was adopted for many public buildings as well as residential and commercial forms. The style employs a variety of masonry, rounded arches, and emphasizes sculpted shapes. Romanesque buildings with massive stone arches and façades are known as Richardsonian Romanesque, named for architect Henry H. Richardson who designed in this style and was influential in the late 19th century.



Rounded arches and textured masonry are common features of the Romanesque Revival style (425 Bloomfield Avenue).

Characteristics

- Masonry walls, often of two or more colors, types or textures to create decorative wall patterns
- Rough-faced, squared stonework
- Asymmetrical facades
- Wide, round-topped arches featured over windows or entryways
- Deeply recessed windows, usually with one-over-one sashes
- Floral or other decorative details on wall surfaces and column capitals



Upper floor detail of the building at 425 Bloomfield Avenue.

ARCHITECTURAL STYLES, continued...

Queen Anne, 1880-1910

The Queen Anne style was popularized in the late nineteenth century and featured an asymmetrical floor plan and extensive exterior detailing. This style is generally two-stories in height and often features corner towers, turrets, or projecting bays. Exterior wall surfaces are often varied with mixtures of brick, wood, stone, and wood shingles. Large wraparound porches with milled columns and balusters are usually present on the main facade. Windows are one-over-one sash or of small multi-light design. Roofs often have slate or metal standing seam surfaces. Brackets or decorative vergeboard are often found in the gables.



This commercial building features a Queen Anne style tower at the roofline (295 Bloomfield Avenue).

Characteristics

- Asymmetrical floor plan
- Steeply pitched roofs
- Partial or wraparound porches with milled columns
- Corner towers or turrets
- Eave vergeboard
- Varied exterior surface materials such as weatherboard and wood shingles



This Queen Anne style dwelling at 108 Orange Road features a corner tower and wraparound porch.

ARCHITECTURAL STYLES, continued...

Vernacular Commercial, 1900-1930

Vernacular commercial buildings of the early 20th century are those which do not reflect a definitive architectural style which are distinguished by decorative brick, terra cotta and stone detailing. In some parts of the country they are referredto as "Brick Front" and "Tapestry Brick." Tapestry Brick comes from the rough-textured brick manufactured by Fiske & Co., Inc., of Boston. The company praised the textural and multi-color qualities of its product, which created visual interest on a building, especially when the bricks were laid in intricate patterns. The product became so popular that Fiske & Co. began stamping each brick with "TAPESTRY," to differentiate the original from its imitators. Tapestry brick buildings are typically without additional ornamentation, though many have concrete or stone accents. Commercial buildings with brick tapestry façade are usually one- to three-stories in height.

Characteristics

- Textured, multi-color brick surfaces
- Minimal additional decorative detail
- One- to three-stories





Vernacular commercial buildings at 379 Bloomfield Avenue (left) and 11 Midland Avenue (right).

ARCHITECTURAL STYLES, continued...

Colonial Revival, 1900-1955

The Colonial Revival style recalls the symmetrical and unadorned architecture of the nation's Colonial period. A widely dominant style in American residential architecture throughout the first half of the 20th century, Colonial Revival designs were also prominent in commercial architecture. The style emphasizes symmetry and balance and employs classical detailing such as dentil molding. Pilasters and engaged columns are often utilized to divide storefronts into a balanced façade, and decorative embellishments, if present, are classical in origin.

Characteristics

- Symmetrical façade
- Rectangular sash windows
- Simple, unadorned cornice
- Doric or Ionic pilasters and columns



This bank building's restrained decorative details, central Doric columns, and symmetry are characteristic of the Colonial Revival style (600 Valley Road).



The dwelling at 186 N. Mountain Avenue features a projecting central bay with a Palladian window, sidelights at the entrance and a cornice with modillion blocks.

ARCHITECTURAL STYLES, continued...

Dutch Colonial Revival, 1900-1940

The Dutch Colonial style is a subtype of the Colonial Revival and is distinguished by its use of a gambrel roof form. The gambrel roof is used for both side facing and front facing house elevations and these roofs are generally steeply pitched. Dormers are common at the roofline and other decorative features use the same designs of the Colonial Revival style. Wood shingles in the upper façade of dwellings was widely used.

Characteristics

- Gambrel roof form
- Symmetrical façade
- Dormers at the roofline
- Doric or Ionic pilasters and columns
- Use of wood shingles on the upper facade



This dwelling at 33 Fairfield Street was designed in the Dutch colonial style and features a prominent gambrel roof on the primary façade. The entry porch has Doric columns and at the roofline are shed dormers.

ARCHITECTURAL STYLES, continued...

Neoclassical/Classical Revival, 1895-1950

Renewed interest in earlier Classical Revival and Greek Revival architectural styles led to the development of the Neoclassical style of the early 20th century. This interest was spurred by the architecture of the 1893 World's Columbian Exposition held in Chicago. The exposition promoted a classical theme and many of the country's leading architects designed large columned buildings which were placed around a central court. The exposition was a huge success, heavily attended and widely photographed and reported on across the country, thus making the Neoclassical style a fashionable trend. The large scale of the exposition's central building inspired numerous public and commercial buildings of similar designs across the country during the following decades. This style was used for the building property type of "Temple Front."



The terra cotta details at 605 Bloomfield Avenue - fluted pilaster and capital, cornice dentils, and cap with urn - characterize the Neo-Classical style.

Characteristics

- Large columns or pilasters, typically with Ionic or Corinthian capitals
- Elaborate entrance, often with a pediment
- Rectangular, double-hung sash windows
- Dentil molding or modillions at the cornice



The Chase Bank at 475 Bloomfield Avenue features a prominent portico at the entrance with Ionic columns.

ARCHITECTURAL STYLES, continued...

Beaux Arts, 1890-1920

The Beaux Arts style expresses the academic Neo-classical architectural style taught at the Ecole des Beaux-Arts school in Paris. Beaux Arts classicism is characterized by large and grandiose compositions with an exuberance of detail and variety of masonry finishes. Highlights of the style are projecting facades or pavilions with large columns often grouped in pairs, enriched moldings and free standing statuary. Windows may be enframed and at the roofline there is often enriched cornices topped by a balustrade or attic story. This style was widely used for public buildings and commercial buildings such as banks and other financial institutions.

Characteristics

- Monumental classical columns and pilasters
- Enriched cornices with classical detailing such as dentils and modillion blocks
- Enframed windows with decorative detailing
- Attic stories or balustrades at the roofline



Beaux-Arts influenced commercial building at 493 Bloomfield Avenue.

ARCHITECTURAL STYLES, continued...

Georgian Revival, 1890-1930

One of the most common Colonial Revival subtypes is the Georgian Revival. The Georgian style was originally popular in the 18th century and was used frequently in early New England settlements. This style was revived as part of the Colonial Revival movement of the late 19th and early 20th centuries. Although the Georgian Revival structures employed many of the details of their earlier Colonial predecessors, they did not closely follow the rules of Georgian architecture. Classical details were either over-exaggerated or updated for the 20th century, and the strict Georgian symmetry and order was usually broken. Georgian architecture usually always consisted of a two-story façade with five window and door openings on both the first and second stories of the main façade.

Characteristics

- Two-stories in height and symmetrical in design
- Entry portico with classical columns
- Entrances with sidelights and transom
- Usually five bays in width
- Dormers at the roofline



This Georgian Revival style dwelling at 70 Plymouth Street was built with a symmetrical stone façade.

ARCHITECTURAL STYLES, continued...

Tudor Revival, 1900-1940

The Tudor Revival style is based loosely on Medieval architecture. Peaking in popularity during the 1920s, the style was fashionable for single-family dwellings as well as apartments and commercial buildings. Exteriors can be of stucco with false half-timbering or brick veneer. A Tudor Revival building may feature arched openings. Windows may be double-hung wood sash or multi-light casement styles. Diamond-light panes are also commonly found on Tudor revival-style buildings.



The Tudor Revival style was a popular residential style in Montclair in the early 20th century. This example at 160 N. Mountain Avenue features an exterior of stucco and half-timbering.

Characteristics

- Arched door and window openings
- Diamond-light or casement windows
- Brick or stucco exterior
- Decorative metal trim
- Steeply-pitched roofs



The Bellevue Theatre on Bellevue Avenue represents the Tudor Revival style, with steep roof lines, a slate roof, and an exterior of stucco with half-timbering.

ARCHITECTURAL STYLES, continued...

English Cottage, 1920-1940

A subtype to the Tudor Revival style, English Cottage dwellings were generally smaller and more streamlined than more formal and larger Tudor Revival dwellings. Characteristics commonly incorporated included steeply pitched roofs and cross-gables, large stone or brick chimneys often at the front of the house, and small-paned bands of casement windows. Entries were often front-facing gables with a roof that was steep and straight on one side and artistically curved on the other. Doorways were often arched or half-round with ornate hardware. These dwellings were widely built from the 1920s to the 1940s.

Characteristics

- Steeply pitched roofs
- Use of both sash and casement windows
- Prominent chimneys on the main façade
- Projecting gabled entry bays
- Entrances with arched doorways



The English Cottage style dwelling at 30 Porter Place was built in 1926 and features an arched front door and prominent brick chimney.

ARCHITECTURAL STYLES, continued...

Collegiate Gothic, 1880-1930

The Collegiate Gothic style was a subtype of the Gothic Revival movement and was widely used for the construction of public schools and college buildings. It was less commonly used for public buildings and commercial buildings. Exteriors are generally of masonry and are characterized by crenellated parapet walls and battlements at the roofline, oriel windows, and Gothic or Tudor arched entrances. Windows are often multi-light casement styles.

Characteristics

- Crenellated roofline with battlements
- Gothic or Tudor arched entrances
- Casement windows
- Oriel windows on upper floors



The Hall Building at 40-46 Church Street was built in 1925 and designed by the architectural firm of Holmes & Von Schmidt. It is a rare example of a commercial building designed in the Collegiate Gothic style and has diamond-light windows and large, arched display window openings with metal decorative trim. The crenellated central parapet are high-style, character-defining architectural features of the style.

ARCHITECTURAL STYLES, continued...

Mission, 1890-1920

The Mission style was part of the revival of Spanish Colonial architecture at the end of the 19th century. This style drew inspiration from the 18th century Spanish missions in California and this revival was especially popular in the Southwest and South. The style featured exteriors of stucco, curvilinear parapet walls at rooflines and porches, and clay tile roofs. A few examples exist in Montclair including the Hinck Building constructed in 1921 on Church Street which houses offices and the Clairidge Theater. Several residences also display this revival style.

Characteristics

- Stucco exteriors
- Curvilinear parapet walls at rooflines
- Clay tile roofs
- Both sash and casement windows



The dwelling at 31 Fairfield Street is an example of the Mission style and has a stucco exterior and curvilinear parapet on the projecting front porch.



The Hinck Building built between Bloomfield Avenue and Church Street was designed in the Mission style and houses the Clairidge Theater.

ARCHITECTURAL STYLES, continued...

Renaissance Revival, 1890-1920

The Renaissance Revival style was based on the Italian palaces built in the 15th and 16th centuries. This style was widely popular in America's cities after 1890 for dwellings, apartment buildings and public buildings. These buildings are usually of masonry construction, at least three-stories in height and are organized into distinct horizontal divisions by belt courses. Window surrounds are often different on each floor. The use of arches for window openings and arcaded openings is common. At the roofline are enriched cornices and there is often a small attic story or balustrade above the roof.

Characteristics

- Horizontal emphasis with belt courses
- Varied wall surfaces on each floor
- Varied window surrounds on each floor
- Use of arched windows or arcaded openings
- Attic story at the roofline
- Enriched cornices with dentils and modillion blocks



The commercial building at 43 Glenridge Avenue features prominent cornices above the storefront and at the roofline.

ARCHITECTURAL STYLES, continued...

Craftsman/Bungalow, 1905-1930

The Craftsman style was one of the most common architectural styles in America during the early 20th century. The style is usually one– and one-half to two-stories in height and characterized by low pitch gable or hipped roofs, often with dormers on the main façade. Dwellings typically have large broad porches which usually extend across the front façade and are often supported by tapered columns resting on stone, brick or frame piers. This style has an emphasis on horizontality with wide roof eaves. In many examples, rafter tails and knee braces are visible below the eaves. The "Bungalow" style generally refers to smaller, one-story Craftsman dwellings and these terms are often interchanged.

Characteristics

- Low-pitched gable roofs
- Wide eaves with exposed rafters
- Large partial width or full width porches
- Porch columns of tapered wood on brick piers or tapered brick
- Varied exterior materials such as stucco, wood shingles, brick, cobblestone and wood siding



Craftsman dwelling at 143 Gates Avenue with a 143 Gates Avenue built in 1912. The dwelling has a stucco exterior with half-timbering.

ARCHITECTURAL STYLES, continued...

Prairie, 1900-1920

The Prairie style emerged in the early 1900s and is closely associated with architect Frank Lloyd Wright. Wright and other Midwestern architects developed this style which is characterized by horizontal lines, stucco or brick exteriors, flat or hopped roofs and wide overhanging eaves. Windows are usually grouped in continuous bands. This style was employed primarily for dwellings but some Prairie style public buildings were also constructed. The Carnegie Library at 73 Church Street was built in 1904 shows the influence of the Prairie style.

Characteristics

- Low-pitched gable or hipped roofs
- Overall horizontal form
- Bands of connecting windows
- Wide eaves
- Stucco or brick exteriors



Built in 1904, the Carnegie Library displays the influence of the Prairie style in its overall form and detailing.

ARCHITECTURAL STYLES, continued...

Art Moderne, 1920-1950

The Art Moderne style developed in the early- to mid-20th century and modeled the streamlined industrial designs of airplanes and automobiles. These buildings feature smooth surfaces, curved corners, and horizontal emphasis to present a streamlined quality. A number of the storefronts were built or remodeled in the Art Moderne style in Montclair, especially in the Town Center Historic District.

Characteristics

- Smooth wall surfaces
- Curved walls
- Restrained ornamentation of the upper facade
- Glass block windows
- Storefronts of aluminum, stainless steel, or Cararra glass



The building storefront at 419 Bloomfield Avenue (left) features curved window frames and bulkheads and a circular window representative of the Art Moderne style. Below is a similar Art Moderne design, located at 629 Bloomfield Avenue.



ARCHITECTURAL STYLES, continued...

Art Deco, 1930-1950

The Art Deco style came from the same movement as Art Moderne but had an emphasis on angularity and verticality rather than streamlined curves. The Art Deco style often employed stylized floral and geometric designs in bands or panels on the upper façade. Various materials were used on these buildings including glass panels, concrete, aluminum and stainless steel, and glass block or opaque glass. The most representative examples of the Art Deco style are along Church Street in the Town Center Historic District.

Characteristics

- Smooth wall surfaces
- Floral and angular ornamentation
- Glass block windows
- Use of aluminum, stainless steel, or glass panels on the storefront and upper façade.



The building at 28 Church Street reflects the Art Deco style in its verticality and angular design in the steel panel below the transom.

3.0 REHABILITATION GUIDELINES FOR COMMERCIAL PROPERTIES

3.1 STOREFRONTS

Policy:

Storefronts are especially important elements of commercial buildings that define the historic character and appearance of the building. Retain, maintain and repair historic storefronts and their components. Do not cover or conceal historic storefronts. Remove added materials from a covered storefront when possible.



Preserve and maintain original storefronts, such as those at 13 Midland Avenue (above) and 39 Watchung Plaza (below).



Background

Traditionally, storefronts compose the first story of a commercial building's primary façade and are visually distinct from the upper floors of the building through design and architectural details. Standard elements of commercial storefronts include display windows, bulkheads, entrances, transoms, awnings, beltcourses and cornices. Large display windows allowed proprietors to showcase their merchandise and draw window-shoppers into stores. Many storefronts of the late 19th and early to mid-20th centuries featured recessed entrances, which simultaneously helped to extend the display area and direct customers inward.

Some 19th and early to mid-20th century buildings have storefronts that were remodeled at a later time period. Storefronts from the 1920s to the 1940s reflect an important movement in merchandising and marketing of the period and also are highly decorative in their designs. Materials such as marble, tile, and tinted glass, commonly known as "Carrara" glass or vitriolite, were all used to modernize storefronts during these decades. These storefronts may be significant for their own design and should be preserved even if they were installed on 19th century buildings. Commercial buildings remodeled in the 1950s and 1960s may also possess storefronts with significant materials and detailing. Some modernization efforts were not as successful and may conceal original materials. Storefronts on older buildings that were remodeled within the past fifty years are often not compatible with overall building character. Removal of these additions may be appropriate when rehabilitation is undertaken. Replace such storefronts with designs based on the original appearance of the storefront, if known.



This storefront was remodeled in the 1950s and changed the original design of the Tudor Revival style building at 626 Valley Road.

DESIGN GUIDELINES FOR STOREFRONTS

Storefronts

1. Retain and maintain historic storefronts and their components

Storefronts are often the most visible feature of historic commercial buildings. Maintain storefront components, including display windows, bulkheads, transoms, doors, cornices, pillars and pilasters, with proper care and treatment. Do not cover or conceal these historic storefront components with modern materials.

2. Repair deteriorated or damaged storefronts or components so that the storefront retains its historic appearance.

If historic storefronts or their components are missing, replace them so that they replicate the historic storefront. Match replacement components to the original in size, material, texture, and detail. Use historical photographic evidence to help determine the design and style of missing components.



This original storefront at 43 Watchung Plaza features many original elements, including its door and transom, display windows, and glazed tile bulkheads. An appropriate canvas awning has been added.

DESIGN GUIDELINES FOR STOREFRONTS, continued...

Display Windows and Bulkheads

Large plate glass windows at the street level of the facades were the foremost features of traditional storefronts of the late 19th and early to mid-20th centuries. Shop owners could display new merchandise for easy view from the sidewalk. Display windows rest on lower panels called bulkheads which may be of wood, brick, tile, marble, Cararra glass or other materials.

Preserve, maintain, and repair as needed a storefront's original display windows and original bulkheads. Do not alter or remove original bulkhead panels.



Original display windows at 13 Midland Avenue.

Display Windows and Bulkheads

3. Preserve and maintain original display windows and bulkheads.
Display windows and bulkheads are essential elements of traditional storefronts and contribute significantly to a commercial property's historic character and appearance. It is better to repair rather than replace original features.



Original brick bulkheads such as those at 190B Bloomfield Avenue (above) and the Carrara glass bulkhead at 602 Valley Road (below) are significant parts of historic storefronts.



4. Select replacement display windows and bulkheads that match the originals in location, design, size, and materials.
If original display windows or bulkheads are missing or deteriorated beyond repair, replace them with new ones to match the original. If the original design is unknown, select replacement display windows that are traditionally scaled with large glass lights and with as few structural divisions as possible. This design represents a traditional appearance of a transparent storefront. If the original bulkhead material is unknown, replacement may be of wood, brick, metal, or other material that is appropriate with the façade.

5. Install proper framing and glass when repairing or replacing display windows.
Match window mullions or framing to the original; wood, copper, bronze metal, steel, or aluminum window mullions or framing is appropriate. Tinted glass on a storefront is only appropriate if it was used historically.

STOREFRONTS, continued...

Doors and Entrances

Doors and entrances are important as visual components of commercial buildings. Single-light glass and wood doors were a common entrance design for commercial buildings from the late 19th to the early 20th centuries. They could be simple flush or paneled designs or have elaborate decorative details. Double doors were also common. Transoms were common above doors and could also vary from single-light designs to multi-light decorative panes. Because entrances are key focal points of commercial buildings, major alterations or replacements with inappropriate doors can have a detrimental affect on the historic character of a building. Preserve original doors unless clearly proven to be deteriorated beyond repair. Replace missing or severely deteriorated doors with historically appropriate doors.



Original, single-light door at 43 Watchung Plaza.

Doors and Entrances

6. Preserve and maintain original doors and entrances.
Do not remove or alter original doors, surrounds, transoms, or sidelights, unless these features are deteriorated beyond reasonable repair. Retain and maintain original framing such as jambs, sills, and headers of openings. Preserve primary doors, or those on the main façade, as they are important to a building's historic appearance. Do not fill or partially block historic door openings. Do not create new openings where they did not historically exist.



Original Art Deco door at 20 Church Street.

7. Keep repairs to deteriorated or damaged historic doors consistent with historic materials.
When repairing historic doors, use methods to retain their historic fabric and appearance as much as possible. Epoxy is helpful in strengthening and replacing deteriorated wood.

8. Replace historic doors that are beyond repair or missing with new doors that replicate the originals.
Match replacement doors to the historic door in materials and size; they should be consistent for the style and period of the building. If possible, match the replacement doors' series of panels and dimensions to those of the original doors. Use documented research and/or historic photographs when replacing doors. Neighboring buildings of the same style and similar date of construction may provide guidance for identifying appropriate doors. In replacing missing original doors, select replacement

DESIGN GUIDELINES FOR STOREFRONTS, continued...

doors that are similar in design to the original in style, materials, glazing (glass area) and lights (pane configuration).

9. Do not install new door openings where none existed unless required by fire and safety codes.
Installing new door openings is inappropriate on main facades of historic commercial buildings. The addition of a new door opening on a primary façade should only occur if no other alternative is available to meet codes for upper floor use. A new secondary entrance may be acceptable on a side or rear elevation. Ensure that new openings, when permitted, are compatible in scale, size, proportion, placement, and style to historic openings.



Multi-light door at 123 Watchung Avenue (below); single-light double doors at 211 Glenridge Avenue (above).

10. Provide access as needed to meet Americans with Disabilities Act (ADA requirements.
Ensure that primary entrances to commercial buildings meet ADA requirements. If this is not possible, make alternative entrances available, clearly mark them and maintain them to the same guidelines as the primary entrance. If access ramps are needed, simple designs compatible with the building's historic character are recommended for main entrances.

11. Provide accessibility solutions of the highest level of access and the least impact on the building's historic character.
Identify and evaluate accessibility options within a preservation context. Avoid damage to significant features and materials.





Original door and transom at 41Glenridge Avenue.

DESIGN GUIDELINES FOR STOREFRONTS, continued...

Transoms

Transoms are traditional components of storefronts of the late 19th and early 20th centuries. Functionally, transoms allowed additional natural light in stores. Hinged transoms open to allow ventilation, as well. Transoms can also provide visual interest and decorative detail. Transoms appear above display windows and doors; preserve them, as they are key architectural features of storefronts and entrances. Preserve, maintain and, if necessary, repair original transoms. This is especially important for decorative glass such as Luxfer glass or other decorative divided glass.

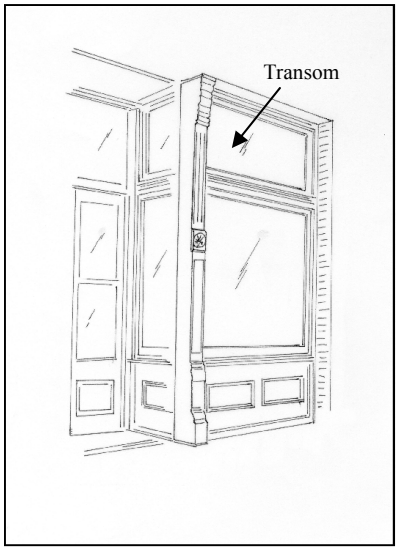


Original transoms enhance historic character and are important elements of commercial storefronts (209 Glenridge Avenue).

Transoms

12. Preserve and maintain original transom glass and framing.
Transoms add distinct character and are important storefront elements. Repair transoms as necessary with materials that match the original.

13. Do not obscure transom lights.
Do not cover or conceal transoms with signs, the introduction of new materials, or other items.





The distinctive stained glass transom over the entrance of 537 Bloomfield Avenue is intact and not concealed.

DESIGN GUIDELINES FOR STOREFRONTS, continued...

Staircases and Steps

Because of changes in grade along Montclair's streets, not all commercial entrances are at street level and some commercial buildings have exterior steps or staircases as part of their original design. If this is the case, preserve and maintain such original elements. Do not add exterior staircases or steps to buildings where none historically existed unless required for ADA accessibility. Retain original steps and stairs accessing entrances and repair with materials to match the original. If original steps are beyond repair, match replacement stairs to the originals.

Staircases and Steps

14. Retain original staircases and steps.
Staircases and steps that are original to a building are another historic component of the building and add to its historic identity.

15. Make repairs with in kind materials.
Repair wood and concrete stairs with materials to match the original. If tile was historically used, its use in repair work is appropriate.

16. The addition of handrails is allowed.
Historic stairs or steps that never had handrails may have wood or metal handrails added. Make sure they are compatible with the style and design of the building. New or replacement stairs or steps can be designed to include handrails that are simple in design and no larger than 1-1/2" in diameter. These handrails can be attached to existing historic staircases when required to meet codes.

STOREFRONTS, continued...

Awnings

Historically, shopkeepers commonly used awnings on their storefronts. Awnings provided shelter for shoppers and also aided in heating and cooling the building. Canvas fabric was most common for awnings prior to the 1940s, when metal awnings became prevalent. The use of awnings declined after the 1940s, as air conditioning became more available.



An example of a canvas awning at 43 Glenridge Avenue.

Preserve and maintain any original awnings. Awnings based on historic designs contribute to the character and appearance of storefronts.

Awnings

17. Select awnings of traditional design.
Shed awnings are most appropriate for commercial buildings in Montclair. Arched awnings are appropriate for arched openings. Flat, metal awnings are appropriate on mid-century storefronts. Bubble, concave, or convex awning designs are not historic and their use is discouraged. Internally lit awnings also are inappropriate. Awnings may be retractable or fixed in place. Select awning colors that are compatible with and complementary to the building. Avoid harsh or overly bright colors.



Awnings are appropriate for Montclair commercial buildings: 43 Watchung Plaza (above) and 613 Valley Road (below).

18. Place awnings so that they do not cover or detract from architectural details and elements.
If pilasters or columns define the storefront, place awnings in between them rather than to overlap the entire storefront. Upper façade windows are also appropriate locations for awnings. Transom lights of prism glass or stained glass are important visible features of a building; do not cover such features with awnings and place the awning below these transoms.



19. Select awnings of traditional materials such as canvas and metal.

DESIGN GUIDELINES FOR STOREFRONTS, continued...



Original light fixture at 42 Church Street.

Lighting

Original light fixtures are details that contribute to a building's unique historic character by helping to portray a sense of time and place. If any historic light fixtures remain, retain them. Light sources should be shielded to prevent light pollution.

Lighting

20. Maintain historic light fixtures.
Original light fixtures enhance the historic character of a building; preserve them whenever possible. Repair deteriorated or damaged historic light fixtures to their historic appearance.

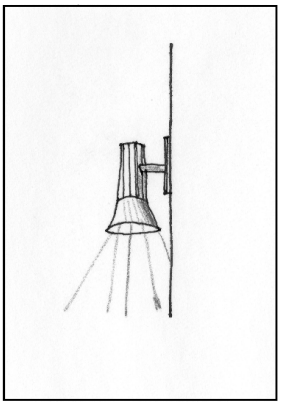
21. Repair or replace missing or severely damaged historic light fixtures with replacements that replicate the originals.
Original light fixture design may be documented through photographic or physical evidence. If no such evidence exists, a design that is compatible with the remaining character-defining feature's of the historic building is appropriate. Use of modern, low-wattage bulbs are recommended.

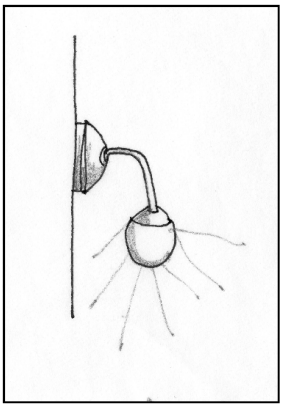
22. Keep fixtures introduced to the exterior simple in design and appropriate to the character of the building
The installation of new light fixtures as replacements, or where light fixtures previously did not exist, should ensure that they are unobtrusive, conceal the light source, and direct light toward the building.

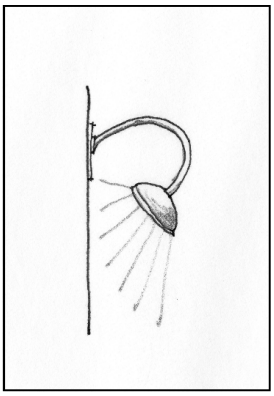
23. Do not allow light fixtures to damage or obscure architectural features or other building elements.
When securing light fixtures, ensure they do not damage masonry, siding, or other historic materials. Position lights to enhance visibility without detracting from the building character.



Original lighting fixtures are in place at 209 Glenridge Avenue and complement the architectural style of the building.







Examples of appropriate commercial lighting fixtures.

DESIGN GUIDELINES FOR STOREFRONTS, continued...



Good lighting choices for historic buildings are simple and unobtrusive, such as the example shown above at 229 Glenridge Avenue.



Swan– or goose-neck fixtures in metal are appropriate new light fixtures for commercial buildings, as at 407 Bloomfield Avenue).

3.2 PRIMARY MATERIALS

Policy:

Preserve primary historic building materials, such as brick, wood siding, stone, or metal whenever possible. If historic materials are damaged, replacement with matching material should be as limited as possible. Proper maintenance of historic primary materials is important; avoid harsh or abrasive cleaning treatments. Do not cover or conceal historic primary materials.

Background



Leave brick unpainted (627 Valley Road).

Wood siding and brick were the dominant primary building materials in Montclair in the 19th and early 20th centuries. Also, stone, terra cotta, and limestone were commonly used. The distinct qualities of primary building materials, including their texture and finish as well as size and scale, contribute to the overall historic character of a building.

In the mid-20th century a number of new materials were introduced for use on commercial building facades. Popular material for storefronts in the 1930s and 1940s included aluminum and stainless steel for display window surrounds. During the 1950s, materials such as marble, stone, and concrete became popular as thin veneers to the exteriors of buildings.

Proper maintenance of primary materials is key to their preservation. When deterioration occurs, repair primary materials. In cases where materials are beyond repair, replace them with material matching the original as closely as possible.



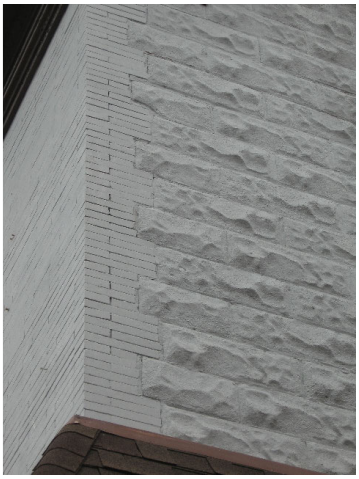
Historic masonry adds distinctive character to buildings; preserve and maintain it with proper care (598 Valley Road).

Brickwork and Masonry

Brick is the most prevalent of primary building materials in commercial buildings. Brick size, texture, and finish creates a distinctive appearance and historic character. The use of concrete as a primary material also contributes texture and color distinctions. When repairing historic masonry, it is important to match the original materials as closely as possible. The color, texture, and joint profile of the historic mortar are also important characteristics.

PRIMARY MATERIALS, continued...

If properly maintained, masonry can last indefinitely. The keys to brick and mortar preservation are to keep water out and to apply the correct type of mortar when repairs are needed. Soft mortars are most appropriate for buildings constructed prior to the mid-20th century. More modern buildings may have harder mortars; undertake repairs using mortars similar to those used in their construction.



Concrete block and brick masonry exterior at 613 Valley Road.

1. Preserve and maintain original brick, stone, terra cotta, cast concrete, mortar, and other masonry original to a building. Masonry is a character-defining element of historic buildings. Different textures, finishes, and patterns contribute to a building's unique appearance. Preserve masonry and do not cover or conceal original masonry surfaces.

2. When cleaning masonry, use the gentlest means possible. Generally, the cleaning of masonry is unnecessary except to halt deterioration or to remove graffiti and stains. Any kind of harsh, abrasive cleaning such as sandblasting is prohibited. The use of detergent cleansers to remove dirt or grime from masonry is acceptable. Water and a mild detergent using natural bristle brushes, and/or a non-harmful chemical solution, both followed by a low-pressure water rinse is recommended. When cleaning brick, it is advisable to test a small area first to ensure the procedure and cleaning agent are compatible with the masonry. Do not clean or remove paint from masonry with high pressure water.



Hard impermeable modern mortars may force moisture through the more permeable brick and force mechanical stresses to be relieved through the softer brick...

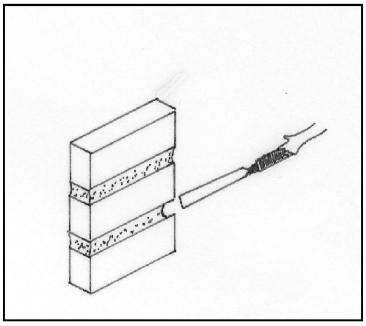


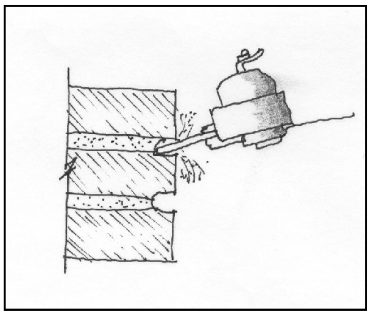
...which may lead to cracking, spalling, and erosion.

PRIMARY MATERIALS, continued...

3. Keep historic masonry visible and unpainted.
Do not paint masonry that has not historically been painted. If water is penetrating historic masonry, water-repellent coatings can be used. However, silicone-based sealants on masonry walls are not recommended, as they do not allow the brick to "breathe" and can trap moisture within walls. Also, there are very good non-paint related treatments that are highly effective in strengthening damaged sandblasted masonry and rendering it more water repellant and resistant to the elements.

4. Do not use power tools on historic masonry.
Power tools can damage masonry surfaces and are not appropriate when removing mortar. Hand tools allow for precision work and minimizes damage to adjacent brick and stone.





Hand tools (above) are preferred when removing mortar. Avoid power tools (below) which can damage historic masonry.

5. Preserve original mortar when feasible, but if repointing is necessary, use mortar mixes similar to the original.
Soft mortar with a high ratio of lime was traditionally used in masonry buildings constructed prior to the 1930s. Relatively low proportions of Portland cement were used, if any. Harder mortars appear in more modern buildings. Match new mortar to the original mortar in width, depth, color, joint profile, and texture. When repointing historic mortar, it is important to use a mix that is softer and more permeable than the masonry units to ensure the preservation of the historic masonry.

Impermeable modern mortar may force moisture to pass through the more permeable masonry rather than the mortar. This action stresses the masonry. Expansion, contraction, settlement, and water-driven deterioration mechanisms, like freeze-thaw, will also be occur via the masonry if the mortar is hard and impermeable. Modern mortars may also contain harmful soluble salts that further accelerate brick and stone deterioration.



Concrete cornice at 294 Bloomfield Avenue.

PRIMARY MATERIALS, continued...

Siding

Wood siding is not a common material on commercial buildings, but several frame buildings remain. Where it exists as an original exterior material, siding plays a key role in the historic appearance of a building. Do not cover original siding with new materials. Vinyl and aluminum poorly replicate the appearance and texture of wood siding and can also cause damage to historic buildings. Synthetic sidings do not provide sufficient permeability. These types of siding can trap moisture and condensation in the wood underneath, leading to rot and structural problems. Removal of synthetic siding and the rehabilitation of original wood siding is highly encouraged.



Siding is unusual on commercial buildings. Where original siding exists, it should be preserved and maintained (411 Bloomfield Avenue).

Siding

6. Preserve and maintain original siding
Original siding material is a significant part of the fabric of a structure. It provides scale, texture, and shape, which help to define and characterize an architectural style. Loss of original siding can adversely effect on the appearance of a historic building.

7. Repair original siding when necessary, and replace only if it is proven to be deteriorated beyond repair.
Regular maintenance of siding will ensure its longevity. Apply paint of an opaque stain to wood siding to provide a finished surface (Paint color is not reviewed). If replacement of siding is necessary due to deterioration, match new siding to the original in size, placement, and design.

8. Synthetic or substitute materials such as vinyl, aluminum, and asbestos are not compatible materials to historic buildings built prior to about 1950, and are not allowed as replacement materials on these earlier historic buildings.
Synthetic sidings do not adequately replicate siding of traditional materials and greatly detract from a building's historic appearance. Replacement of traditional materials such as wood or brick with synthetic materials is not allowed.

9. Clean siding with the gentlest means possible.
Destructive, dangerous, and/or abrasive cleaning techniques, such as propane torching and sand- or water-blasting, are not allowed.

PRIMARY MATERIALS, continued...

Metals

Many of Montclair's historic commercial buildings display decorative cast iron and other metals including copper, tin, and steel. Exterior metals may have both structural and decorative uses and are found in cornices, window hoods, capitals, columns, lintels, sills, and other elements. Preserve and maintain metal features or replicate with new metal to match the original. Clean metals with the gentlest means possible.

Cast Iron and Metal

10. Preserve and maintain any metal original to a building.
Metal elements are often important in defining a building's historic character and significance. They lend additional texture and color to masonry surfaces. Properly care for original metal features, and do not cover, remove or obscure them.



Cast iron pilasters remain at this storefront at 440 Bloomfield Avenue.

11. Clean metal elements with the gentlest means possible and keep free of rust.
Use the gentlest cleaning method possible for soft metals such as bronze, lead, tin, and copper. Inappropriate methods may cause chemical reactions with metals and result in permanent damage. For removal of paint buildup or corrosions on cast iron, wrought iron and steel metals hand-scraping and wire brushing may be appropriate. If necessary, low pressure dry grit blasting (less than 100 pounds per square inch) may be appropriate as long as it does not damage the surface. Perform a test blast in an inconspicuous location.



Preserve and maintain original metal features such as the bronze storefront at 501 Bloomfield Avenue (above) and the copper storefront at 5 Park Street (below).

12. Repair metal features by patching, splicing, or otherwise reinforcing the metal using recommended preservation methods.
For extensively deteriorated or missing parts, repair may also include limited in-kind replacement or substitution with compatible materials. Use surviving examples or sufficient documentation for an accurate reconstruction of the original. Replicate missing elements with new metal to match the original as closely as possible in texture, profile, and appearance. In some situations, substitute materials such as aluminum, wood, plastics, and fiberglass, painted to match the metal, can be used. Check to be sure any substitute material is compatible with the original metal and there is no danger of a galvanic reaction.



PRIMARY MATERIALS, continued...

Miscellaneous Primary Materials

Numerous additional materials can be found among the collection of Montclair's commercial architecture. These materials include terra cotta, from the early 20th century to structural glass blocks, found on early-to-mid-20th century buildings. Repair of these materials is always the preferred alternative, rather than replacement. If repair is not feasible it is recommended that materials be used to match the original as closely as possible. There is a growing industry in salvaging and selling materials from this time period and if not available locally, seek materials from companies on the internet.



Glass block entrance at 396 Bloomfield Avenue.

13. Preserve and maintain historic materials from the mid-20th century.

14. If repair is not an option, consult salvage companies or internet sources for replacement materials.

15. If exact replacement materials cannot be obtained, use materials that replicate the original as closely as possible in appearance, color and texture.



Marble bulkheads at 20 Church Street.





Terra cotta accents at 353 and 537-539 Bloomfield Avenue.

PRIMARY MATERIALS, continued...

Paint

Paint colors are not reviewed by the Commission. However, property owners are encouraged to use colors consistent with the building's architectural style and period. Montclair commercial buildings appear in a wide variety of color schemes. Paint color does not impact the form of a building, but selecting just the right color scheme will help a building blend with the surrounding streetscape. Select color schemes that are compatible with surrounding structures to create a sense of visual continuity along the block and that reflect the historic style and period of the building.

Generally, avoid removal of exterior paint from historic buildings unless absolutely necessary. Conditions such as mildew, excessive chalking, or staining may warrant paint removal. In such cases paint can be removed to the next sound layer using the gentlest means possible.



The Queen Anne style tower at 295 Bloomfield Avenue has contrasting colors for the windows and wood siding.

Paint

16. Maintain a building's original historic painted or unpainted appearance.
Maintain the painted surface of historically painted buildings or features. Do not paint masonry buildings that have not been previously painted.



Unpainted masonry should be left unpainted. Adding paint to this building would obscure its original texture, colors and details (627 Valley Road).

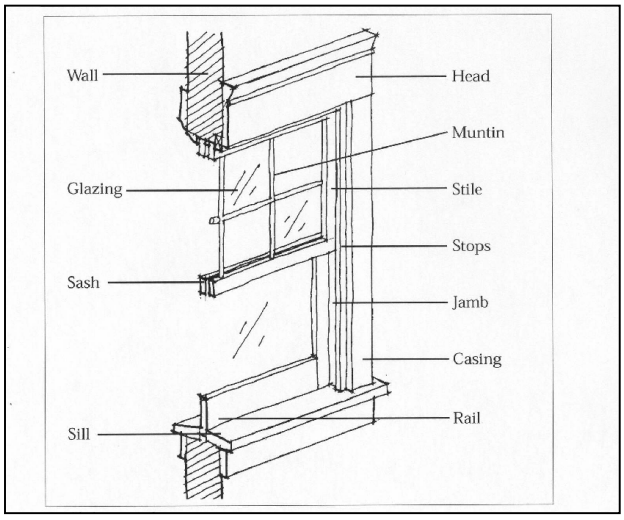
3.3 WINDOWS

Policy:

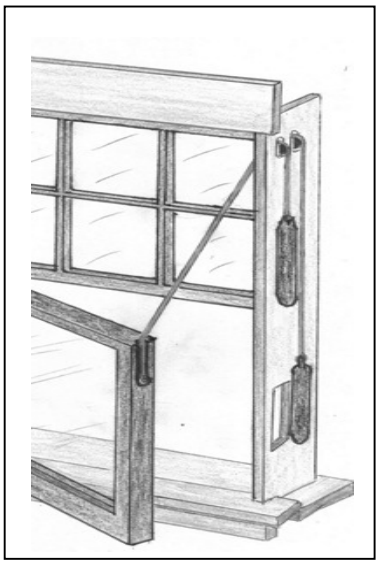
Preserve, maintain or repair original windows. Do not conceal, enclose or cover historic windows. If replacement is necessary due to deterioration, match the historic window in size, and number and arrangement of panes, or lights. Replacement windows should be of the same or compatible materials, such as wood or metal, as original windows. Do not introduce new window openings on facades.

Background

Windows allow for visibility and are one of the most significant architectural features and visual components of historic buildings. Window shape, dimensions, placement, and arrangement collectively help to define the historic character of a building. Windows provide scale and visual interest, and they often have unique ornamental trim, hoods, or surrounds that help to define a building's style. Because historic windows are so significant to the character of a building, their retention and treatment is very important.



Profile of a sash window noting its different elements.



Profile of typical sash weights and cords.

WINDOWS, continued...

Why Preserving Original Windows is Recommended and Makes Economic and Environmental Sense

In historic preservation, the presence of original windows is of particular importance. Often, the removal of original wood or metal windows can be a determining factor in a building's eligibility for listing on historic registers. In turn this designation is a pre-requisite for the use of tax credits in historic building rehabilitation. There are also considerations of longevity and environmental soundness as relates to replacement windows made of synthetic materials. Therefore, standards of preservation recommend the retention and careful treatment of historic wood and metal windows unless the windows are clearly proven to be deteriorated beyond repair. The reasons for preserving original windows include:



Original six-over-one sash windows with brick jack arches at 598 Valley Road.

- Windows are a significant part of the original fabric of historic structures. They provide important architectural qualities that define and characterize an architectural style and time period, as well as the scale of a building and/or historic district. The loss of windows alters the defining qualities of the historic fabric, structure and/or historic district. Rebuilding historic wood windows and adding storm windows makes them as efficient as new windows and more than offsets the cost of installation. Several comprehensive window studies have found that a wood window with weatherstripping and an added storm window is as energy efficient as most new thermo-pane windows.

- The old-growth lumber used in historic window frames can last if well maintained, unlike new-growth wood, vinyl, or aluminum.

- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, it would take decades to recover the initial cost of installation, and with a life expectancy of 10 to 15 years or less, installing new vinyl or aluminum windows does not make good economic sense.



Fixed awnings on upper floor windows at 623 Bloomfield Avenue enhance the energy efficiency of the building.

WINDOWS, continued...

Treatment of historic wood windows

1. Preserve and maintain original windows.
Window openings, windows, window details, and the size and shape of these elements help establish rhythm, scale and proportion of buildings and reflect architectural style and character.

2. Repair deteriorating wood windows as needed. When possible, replace missing panes or damaged sashes rather than entire windows.
Retaining as much of the historic window material and detail as possible will help protect the building's historic character and appearance. Replace only those elements necessary.



Many of the Tudor Revival commercial buildings retain original wood or steel casement windows such as at 33 Watchung Plaza.

Treatment of historic steel, aluminum, bronze and other metal windows

3. Preserve, maintain and repair original windows.
Metal windows such as steel, aluminum and bronze were introduced and widely used into the mid-20th century. Preserving these materials as well as their original designs and details is recommended. Make repairs with materials that match the original as closely as possible.



Original steel casement windows at 20 Church Street.

Metal windows are sometimes replaced due to concerns over energy conservation. In the early– to mid-20th century, steel and aluminum windows were often installed with single glazing on large curtain walls resulting in poor energy efficiency. The energy performance of metal windows can be enhanced by applying weather stripping and security fittings. Spring-metal, vinyl strips, compressible foam tapes and sealant beads are other weather stripping options. A window's original single glazed glass may also be replaced with thermal glass panes (3/8" to 5/8" thick) provided that the rolled metal sections are at least 1" wide and the design of the historic window is retained. Another option for improving energy efficient is the installation of interior or exterior storm windows.

It may be necessary to consult with a historic architect or architectural conservator to determine the appropriate treatment.

WINDOWS, continued...

Replacement Windows

4. Replace windows only if they are beyond repair, and match replacements to the original in size, materials, and number and arrangement of lights.

Wood is the preferred material, but other acceptable alternatives may be aluminum clad wood or aluminum. Most major window manufacturers have appropriately sized wood windows for historic commercial buildings. In addition to materials, the primary concern for replacement windows is matching the appearance of a historic wood or metal window through appropriate dimensions, depth of frame, and the appearance of true divided lights. True divided lights for windows are preferred or windows with lights that are bonded to the glass with spacers and appropriate grid profiles.

It is possible to consider alternative materials in some special cases, if the resulting appearance of the window will match that of the original in terms of design, finish of the material, and its proportions and profile.



These one-over-one sash windows are a good example of replacement windows. They match the historical design and configuration of the original windows.

WINDOWS, continued...

Storm Windows

The installation of storm windows can aid in a building's use of energy and is an appropriate treatment for older structures. Storm windows provide additional protection from the weather and can be effective tools in retaining historic windows. They must, however, be carefully integrated with historic framing and details.

Select storm windows that are full-view design. Storm windows may also have a central meeting rail at the same location as the historic window behind it. Select painted wood or anodized aluminum storm windows, preferably matching materials of the original or historic windows. Consider interior storm windows, unless original storm windows are in place. These should be repaired in place, if necessary. Unfinished aluminum storm windows are not appropriate. The addition of window screens to historic windows is appropriate as long as the screens are full-view design or have a central meeting rail to match the historic window.



The six-over-six wood sash window at 555 Bloomfield Avenue has an appropriate storm window.

Storm Windows

5. Install storm windows and doors of appropriate material and design so as not to detract from the building's historic appearance.
Select storm windows and doors of wood, baked-on enamel or anodized aluminum, and ensure they fit within the window frames, not overlap the frames. Select storm windows of full-view design or with the central meeting rail at the same location as the historic window. Select storm doors of full-view or half-light design. Ensure they are compatible with the existing door and do not obscure or cover architectural features.

WINDOWS, continued...

Security Doors and Windows

Security is an important issue to commercial businesses, and many owners choose to install security doors and windows to protect their properties. There are increasingly broader options for security including the addition of alarms and video surveillance. If security doors or windows are installed, ensure they do not damage or detract from the building's historic character and appearance.

Although less appropriate on facades, security doors may be installed if they are full view design or have minimal structural framing that allow the viewing of the historic door behind it. Ornate security doors with extensive grillwork or decorative detailing are not appropriate. Ensure burglar guards are as visually unobtrusive as possible. More recently, security grilles and storm/screen windows and doors have been added to buildings for additional protection from the weather. These items must be carefully detailed to integrate with historic framing and details on individual structures.



Security bars are more appropriate on side or rear elevations as shown at 416 Bloomfield Avenue (above) and 227 Bloomfield Avenue (below).



Security Doors and Windows

6. Security doors are most appropriate for rear and side elevations.
Entrances on facades are key focal points and visual elements of historic buildings, and security doors can detract from their historic appearance. Entrances on side and rear elevations are less visible and more appropriate for security doors and windows.

7. Install security doors and windows that are full-view design or have a central meeting rail that matches the historic door or window.
A full-view design allows the visibility of the historic door. Security doors with ornate or decorative grillwork obscure historic features and are not appropriate on primary facades.

4.0 ARCHITECTURAL DETAILS

Policy:

Preserve and maintain historic architectural details and features, as they are important stylistic elements that help to define a building's character. Do not remove or conceal historic architectural details. If repair or replacement is necessary, match replacements to the original as closely as possible in material, design, color, and texture.



Classical columns and an accentuated entrance are key architectural features at 600 Valley Road.

Background

Architectural details convey historic character by adding visual interest, defining building styles, and exhibiting design and craftsmanship. Architectural details include features such as columns, pilasters, window hoods and surrounds, brackets, cornices, and decorative panels, windows, and ornamentation. A variety of finishes and materials, including brick, stone, concrete, metal, terra cotta and tile, are used to provide unique features of individual buildings.

In recent years, there has been growing attention to the strengthening of cornices at risk from seismic activity. Prior to removing a historic element, consult with a historic architect or architectural conservator to determine if it can be repaired.



Preserve and maintain original architectural details such as at 613 Bloomfield Avenue.

1. Retain and maintain historic architectural details and features; do not cover or conceal them.

Historic architectural features convey style, character, and craftsmanship, thus preserving and maintaining these elements is important in retaining a building's historic integrity. Likewise, the removal or concealment of original architectural details will detract from a building's historic character. Proper care and maintenance will help to ensure the longevity of architectural details and features.

2. Cleaning is warranted only for serious staining.

Clean architectural details and features only when necessary in order to prolong their lifespan. In general, water, mild detergent, and brushes are appropriate cleaning tools. For more complicated

ARCHITECTURAL DETAILS, continued...

situations, consult with an architectural conservator, historic architect, or contractor with extensive experience working with historic buildings.

3. When repairing deteriorated or damaged historic architectural features, use the methods that allow them to retain their historic appearance and as much of the building's historic fabric as possible.

It may be necessary to consult with a historic architect or architectural conservator to determine the appropriate treatment. More information can be found in the Secretary of the Interior's Preservation Briefs and this link is listed in Appendix D.



Distinctive window hood with keystone at 350 Bloomfield Avenue.

4. Do not add architectural features to buildings where none historically existed.

Architectural details and features are inherent visible elements of the historic style and appearance of a building, and just as taking away original features will alter a building's historic character, introducing elements will also compromise the building's historic integrity.

5. Replace missing or severely damaged historic architectural details and features with examples that replicate the original.

Match replacements to the original in design, proportion, and detail. Original details may be documented through photographs, drawings, graphics, or physical evidence. Where no such evidence exists, a simple design in keeping with the building's historic architectural style and period is appropriate.



Decorative elements such classical details at the Clairidge Theatre are part of a building's unique identity.

Replication with the same materials is encouraged but substitute materials may be considered if they successfully match the original detail appearance. The use of substitute materials may be especially appropriate where they are not readily visible from the street such as along upper facades and cornices.

ARCHITECTURAL DETAILS, continued...

Cornices

Cornices are important in providing decoration at the tops of buildings. Cornice designs are often associated with particular architectural styles and their preservation is important to maintaining the historic character of buildings. Preserve and maintain historic cornices. Do not remove, conceal or cover historic cornices with modern materials. Ensure repairs are in keeping with the configuration, details, and materials of the original cornice.



A sheet metal cornice at 401 Bloomfield Avenue.

Cornices

6. Preserve and maintain historic cornices.
Cornices are prominent visible and often decorative features of historic buildings and help to define their character. Do not remove, conceal or cover original cornices with modern materials.

7. Do not add cornices to a building if the building appears to have never had such a feature.
Adding elements to historic buildings that were not there originally detracts from the building's integrity.

8. When replacing a missing cornice, match the original in style, materials, size, and design.
In cases where original cornices are missing, rehabilitation through the installation of new cornices based on physical or pictorial evidence of the original design is encouraged. The Montclair Historical Society and other local repositories have excellent photographic coverage of Montclair from the 19th and early 20th centuries. However, if no historical, physical and/or pictorial evidence exists for a particular building, new cornices may be of a new design that is compatible in size, scale, and materials. Cornice designs on buildings of similar age and style may also be used as models to replace those that are missing.



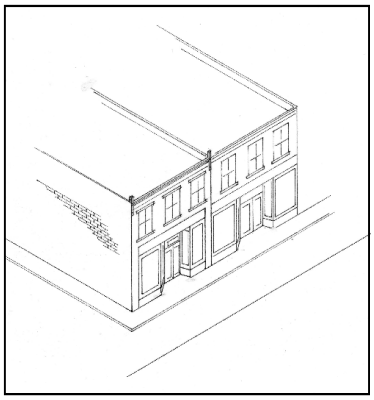
Cornices at 10 Park Street (left) and 108 Pine Street (right).



3.5 ROOFS

Policy:

Roofs help to determine building style and are important elements of historic appearance. Retain historic roof shapes. Limit public visibility of modern features.



Most historic commercial buildings were designed with flat or sloping roofs.

Background

Roof shape and design are often major features for historic buildings. Repetitions of similar roof forms along a street or block add to the sense of rhythm, scale, and cohesiveness. Roof pitch, materials, size, and orientation are all contributing factors to roof character and appearance. The most common roof forms for commercial buildings are flat or shed roofs, with gable and hipped forms being less common. Common commercial roof features include parapets, cornices, and decorative elements such as finials and cresting.

Roofs

1. Retain historic roof shapes and features.
Preserve roofs in their original size, shape and pitch, with original features (such as cresting, finials, ridge caps, copper coping, etc.). Retain and preserve roof features such as parapets, cornices, and chimney flues.



Gable roofs are not as common as flat roofs in commercial streetscape and should be preserved, along with their decorative features such as brackets at 620 Valley Road.

2. Do not introduce new roof elements that detract from the building's historic appearance and character.
Ensure new roof elements such as skylights, solar panels, decks, balconies, and satellite dishes are not visible from the street or obscure original features.



The historic fire station building on Valley Road has a distinctive roof shape and tower feature that should be preserved.

ROOFS, continued...

Chimneys

Chimneys are generally not prominent features on commercial buildings with the notable exception of Tudor Revival designs which often incorporate chimneys into their design. Most commercial buildings utilized brick flues to release heat and these were located along side or rear walls and generally were not visible.

Retain and maintain original chimneys, even if they do not serve their historic function. Removing an original chimney lessens a property's architectural integrity as well as a traditional building pattern indicative of a property's history. Maintain and preserve chimneys in accordance with the primary materials guidelines.



Maintain and preserve original chimneys, like this distinctive octagonal pair at 45 Watchung Place.

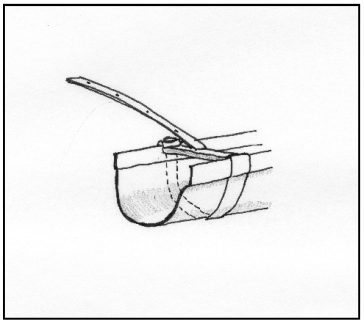
Chimneys

3. Do not remove or alter original chimneys.
Preserve original chimneys even if they are no longer functioning as they are important architectural features. Do not cover chimneys with stucco or other veneers unless they were original. Concrete, slate, unglazed terra cotta and stone caps are appropriate.

4. Care for chimneys following the guidelines for brickwork/ masonry.
When necessary use gentle cleaning methods. Use soft, historic mortar compounds that match the original when repointing.

5. If chimneys become unstable, rebuild the chimney matching the original as closely as possible.
Chimneys may be rebuilt or supported if they become unstable or damaged. Physical structural supports may include metal straps or brackets anchored to the roof framing. Match repairs to historic materials, shapes, mortar, material color, and brick patterns.

ROOFS, continued...

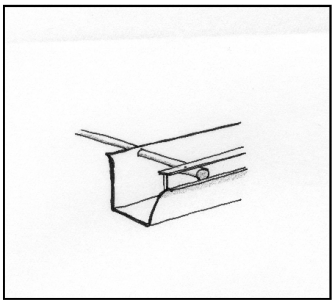


Half round gutters, as shown above, are the most appropriate for Montclair's historic buildings. Ogee gutters, below, may be acceptable for post-1940 structures.

Gutters and Downspouts

Gutters and downspouts are important utilitarian elements of buildings. Boxed or built-in gutters are the style most traditionally used through the mid-20th century. Yankee gutters date to the 18th century and are a drainage system incorporated into the cornice of a building, making them less visible. The installation of gutters and downspouts is important to the maintenance of buildings as they provide proper drainage and prevent water damage to roofs, walls, and foundations.

Regularly inspect and maintain gutters and downspouts to help protect buildings from water damage. Preserve and maintain built-in box gutters or hidden gutters as needed. Ogee or "K" design gutters may be considered, if there is no evidence of an external gutter or the original design of a gutter.



Gutters and Downspouts

6. Install and maintain gutters, downspouts, and splash blocks.
Retain existing boxed or yankee gutters and down spouts and keep them in good working order. Repair deteriorated or damaged gutters and down spouts.

7. If original gutters are beyond repair, install replacement gutters of an appropriate type.
The most appropriate design for hanging gutters is half round. For buildings dating from or influenced by designs from the 1940s or later, ogee gutters are also appropriate.

8. Locate downspouts away from architectural features and on the least public elevation of the building.
Proper placement of downspouts will protect the building and not detract from its historic character. Ensure downspouts drain away from foundations and do not affect neighboring buildings.



This downspout at 620 Valley Road is recessed from the main façade, helping to conceal it. It is also painted the same color as the body of the building which decreases its visibility.

ROOFS, continued...

Skylights

Skylights typically are both historic and modern additions to buildings that can add more natural light to a building's interior. The addition of skylights to an historic building is appropriate if their installation does not damage any significant architectural feature and their placement is such that they cause minimal visual impact to the historic appearance of the building.

The installation of skylights is appropriate as long as they are placed on rear roof lines, behind gables or dormers, or otherwise not visually dominant. Skylights which are flush with the roofline or lie flat are appropriate. Preserve and maintain light wells with skylights on top, found on older buildings.

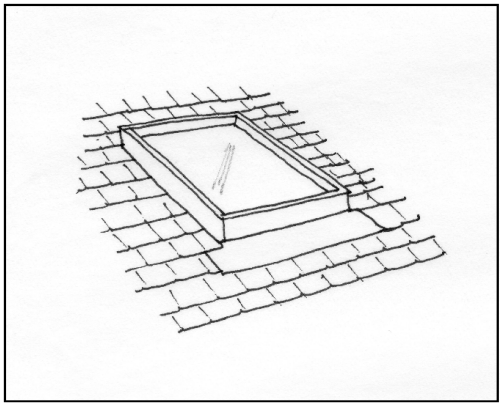
Skylights

9. Preserve and maintain skylights that are original to a building.

10. Place skylights in inconspicuous areas where they will not detract from the historic appearance of the building.
Place added skylights on rear rooflines or behind gables, parapets, or dormers. Ensure skylights are not readily visible from the street.

11. Use appropriate skylight design.
When installing skylights, the most appropriate styles are those that lie flat or flush with the roofline. Convex or "bubble" designs are not appropriate unless they are not visible from the street.

Skylights which are flush with the roof and not readily visible from the street are appropriate for commercial buildings.



3.6 FOUNDATIONS

Policy:

Foundations of commercial buildings in Montclair are most often brick, stone, or concrete masonry walls. Preserve and maintain original foundation materials. Ensure foundations are repaired and maintained in keeping with masonry guidelines.

Background

Historic commercial building foundations are typically of brick, stone, or concrete. Proper maintenance and repairs will help insure the longevity of historic foundations. During winter months it is important to avoid contact between foundations and salts or other ice melts to prevent destructive effects on historic masonry.



Original concrete foundation at 6-9 Park Street.

Foundations

1. Preserve and maintain original foundations.
Maintain original foundation materials, design and detailing. Do not cover original foundations with concrete block, plywood panels, corrugated metal, or wood shingles.

2. Follow masonry guidelines for cleaning, care, and repair of masonry foundations.

3. If replacement foundations are necessary, match the original as closely as possible.
Match replacement materials for foundations to the historic foundation and install using similar construction techniques.

4. Keep water away from foundations as much as possible.
Keep irrigation devices at least 3' away from foundations and direct all spray away. Also keep woody shrubs and trees away to prevent damage to historic materials. Ensure downspouts drain away from foundations through the use of splashblocks, drains, site grading etc.

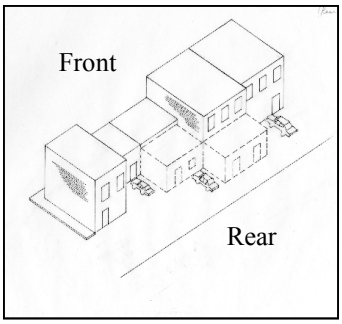
3.7 ADDITIONS

Policy:

For additions to commercial buildings, select design, materials, and placement that minimize their effect on the historic appearance and character of the building and district. Ensure additions are compatible in size, scale, and design with the historic building.

Background

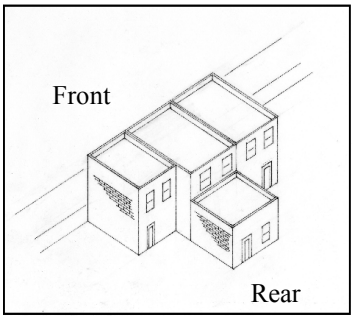
Additions provide owners with flexibility in their building use. As businesses grow and change, they often require more space, and additions fill this need. When adding to historic commercial buildings, the most important consideration is to maintain the building's historic character and appearance. Ensure additions are compatible with the historic building's style, scale, and form.



Shown is appropriate placement for ground level additions. Rear elevations are best for additions to commercial properties.

Rear Additions

Rear elevations are the most favorable locations for additions on historic commercial properties. Rear additions are less visually obtrusive and allow the historic primary façade to remain intact. Ensure size and scale of rear additions do not overwhelm the original building and do not damage historic architectural features.



The location, scale, proportion, rhythm, materials, and size of this addition are all appropriate.

Rear Additions

1. Construct additions that are compatible with the original building in scale, proportion, rhythm, and materials.
Ensure overall design of the addition is in keeping with the character of the historic building and does not detract from its historic character. Ensure elements such as roof pitch, materials, window design, window placement and rhythm, ratio of solids to voids, and general form of the addition are compatible with those of the original building. Pay particular attention to drainage details such that new drainage patterns do not accelerate deterioration of historic materials.

ADDITIONS, Continued...

2. Construct rear additions that are smaller and simpler in design than the historic building.
The addition needs to be visually compatible but also distinguishable from the historic building. Subtle differences in materials or styles can help clarify new from original portions of the building.

3. Construct rear additions that do not obscure or damage significant architectural features.
Avoid loss or alteration of cornices, architectural details, and other important features. Ensure additions cause minimal damage and do not cause removal of historic walls or roofs. Use existing openings to connect the building and the addition if possible.



The rear façade at 608 Valley Road has an appropriately sized and placed addition. This view is from the rear parking lot.

ADDITIONS, Continued...

Lateral Additions

Lateral additions are less preferable than rear additions, but may be considered if they are recessed from the primary facade. It is important that the size and scale of new lateral additions be smaller than the original building, and that such additions not detract from the historic form and character of the original building. Ensure construction of lateral additions does not obscure or damage significant architectural features of the building.

Lateral Additions

4. Construct lateral additions that are compatible with the original building in scale, proportion, rhythm, and materials.
Ensure overall design of an addition is in keeping with the character of the historic building and does not detract from its historic character. Ensure elements such as roof pitch, materials, window design, window placement and rhythm, ratio of solids to voids, and general form of the addition complement those of the original building.

5. Construct lateral additions of mass and scale that are subordinate to that of the historic building.
Ensure lateral additions are as visually unobtrusive as possible and do not detract from the historic form and character of the original building. Set back lateral additions from the front wall plane of the original building.

6. Design lateral additions so that they will not obscure or damage significant architectural features.
Avoid loss or alteration of cornices, architectural details, and other character-defining features. Ensure additions do not damage or cause removal of historic walls or roofs. Use existing openings to connect the building and the addition. Pay particular attention to drainage details such that new drainage patterns do not accelerate deterioration of historic materials

7. Construct additions that are distinguishable from the historic building and be a product of their own time.
Ensure additions are visually compatible with the historic building, but also reflect their own time. Subtle differences in materials or styles can help clarify new from original portions of the structure. Additions should be subordinate to the overall building.

ADDITIONS, Continued...

Roofline Additions

Often the only option to expand usable interior space in a building is to go up. If this is the case for a historic building, it is important that the rooftop addition be recessed sufficiently from the façade so that the addition is not readily visible from the street.

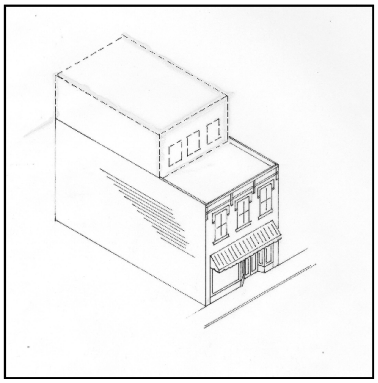
Roofline Additions

8. Construct rooftop additions of mass and scale that are subordinate to that of the historic building.
Construct rooftop additions to be smaller and simpler in design than the historic building. Ensure upper story additions do not overhang the lower floors.

9. Construct rooftop additions with similar roof forms to the buildings to which they are attached.
Mimic the roof form of original building in the addition. For example, if the original building has a flat roof, then make the addition's roof flat as well.

10. Do not allow additions to cause the removal of character-defining materials and features.
Ensure the addition's design and placement do not obscure or damage significant architectural features including cornices and parapets.

11. Construct rooftop additions that are recessed and not readily visible from the street.
Maintain the original profile of the historic building. Preserve the mass and scale of the original façade; do not allow the rooftop addition to overwhelm the original façade. Ensure rooftop additions are not readily visible from the street level.



Recess rooftop additions so that they are not readily visible from the street. Mimic roof forms of the main building in the addition.

ADDITIONS, continued...

Decks

Decks are modern additions to buildings, and their addition to commercial buildings is usually only when upper floor space is converted to residential use. If a property owner chooses to construct a deck on his or her historic property, it is important that its addition not damage or conceal significant historic architectural features, and that the deck does not adversely impact the historic appearance or character of the building. If adding a deck to a historic building, construct it on the building's rear elevation or another location that is not visible from the street.



Decks like the one at 24-26 Church Street should be added only to rear elevations.

Decks

12. Locate decks where they are not visible from the street. Locate decks on the rear elevations of buildings or on a side elevation and screen it from view from the street via fencing or plants. A roof-top deck should also be screened from view through either placement or existing roof parapets.

13. Keep decks design simple.
In order not to detract from the historic architecture, keep decks simple in design. Decks should reflect the details of the building.

14. Construct decks of materials appropriate to the materials and style of those used on historic buildings; however, decks of alternative materials may also be acceptable if not readily visible from the street.

15. Stain or paint decks in colors that are compatible with those of the building.



Appropriate rear and roof decks at 621 Valley Road.

4.0 GUIDELINES FOR SIGNS

Policy:

Retain and maintain existing historic signs if possible. Design guidelines for new signs are based on historic practices. New signs should be in keeping with the historic contexts of the building and commercial area. Ensure that the installation of signs causes no damage to historic materials. This criteria shall be used in conjunction with the Township's 0-13-21 Adopted Ordinance amending Montclair's Signage Code, Chapter 347.

Guidelines for Signs

Commercial buildings traditionally have had a variety of sign designs and placement, allowing for wide flexibility for their use in Montclair's commercial areas. During the 19th century, a great number of signs commonly dominated the landscape of commercial areas. Signs were displayed in every possible area and manner—in windows, over doors, painted on exterior walls, and hanging over or even across the street. One of the more common places to mount signs was above the first story, and around 1900 it became popular to paint signs directly on the inside of display windows in gold leaf.



Preserve and maintain historic "ghost" signs such as this one on Bloomfield Avenue; do not paint over ghost signs.

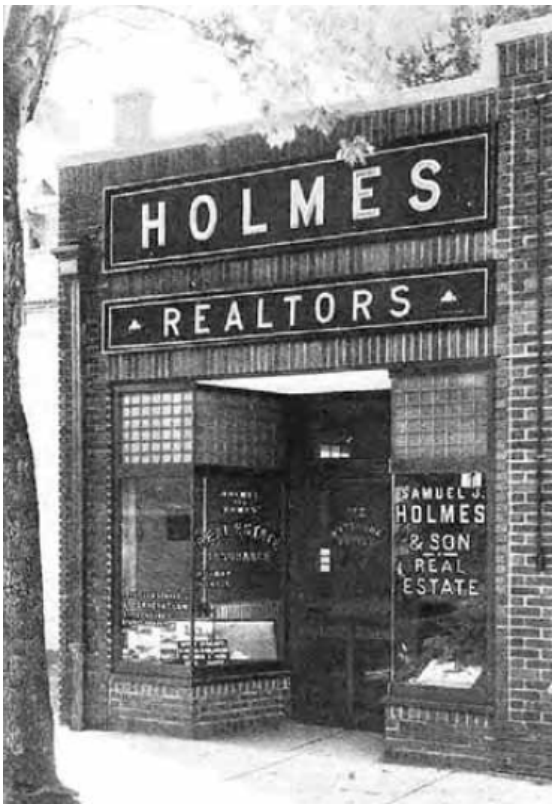
Following the invention of electricity, it became increasingly common to illuminate signs with light fixtures. This was typically accomplished by a simple fixture anchored above a sign and shining light directly on the advertisement. Light fixtures were commonly simple in design so that the primary focus of the viewer would be on the sign rather than the light fixture. Neon signs first became available in the United States in the 1920s and became very popular during the mid-20th century, particularly for restaurants and movie theaters.

Signs

1. Preserve, maintain, and repair historic signs.
Historic signs add to the overall appearance and character of historic commercial buildings; treat them as significant features of the property.

2. Retain historic painted wall signs and "ghost" signs.
Leave painted wall signs on a building facade intact; do not paint over or remove them.

SIGNS, continued...



A ca. 1925 photo depicts typical signage and location on the commercial building at 115 Watchung Avenue. (Photo from Price and Lee Company).



Original illuminated canopy sign on the façade of the Clairidge Theatre on Church Street.

SIGNS, continued...

DESIGN CONSIDERATIONS FOR NEW SIGNS

Basic Approach

Today's approach to signage in commercial areas is more conservative than that of the 19th century. The number and frequency of signs has decreased as current aesthetic and cultural trends seek a more organized streetscape. However, signs remain important elements in business districts, and historic signage should be retained and maintained if possible. Painted advertising or signage on historic walls can provide evidence of early or original occupants of a building and artistic interest.



The signs at 211 Glenridge Avenue (above) and 517 Bloomfield Avenue (below) are based on historic sign type and placement.

Internally illuminated signs are inappropriate on historic buildings. Also, large, non-historic, applied signs and signs attached to buildings can obscure significant architectural details and, therefore, should be removed from historic buildings. New signs should be of a size and style that is compatible with the historic character of a building, site or district, and should not obscure architectural features.



These design guidelines apply to new construction and rehabilitation. Signs should be designed and installed in accordance with the Township's Zoning Ordinance. The Township's sign regulations found in Chapter 347 outline the amount of allowed sign area and placement. This ordinance was enacted to provide a clear, comprehensive sign code. Its intent is to control the appropriate size, location, and character of signs while ensuring the continuation of the historic character and overall attractiveness of the Township. Whenever there is a conflict between the regulations of the base zoning district and these design guidelines, the more restrictive apply. All new signage should be designed with the overall existing and historic context of a building in mind. Buildings with multiple tenants should have a master sign plan.

3. Signs must conform to the current signage code.

4. Signs based on documented historic appearance are encouraged.
Historic photographs may provide appropriate examples of sign designs for historic buildings.

SIGNS, continued...

Number and Location

Signs may be located in a variety of places on buildings, including storefront beltcourses, façade walls, side walls, or on awnings or canopies. Signs may hang or be mounted in windows, or project from the face of the building. Signs may also be attached to windows or the glass areas of doors. Freestanding signs may be placed on the building site. Be sure that signs do not block pedestrian traffic or the visibility of motorists. Mounting hardware for signs should be attached so that historic surfaces are not damaged. Signage should not dominate the building visually.

5. Place signs in traditional locations.
Traditional sign locations include storefront beltcourses, upper façade walls, hanging or mounted inside windows, or projecting from the face of the building. Movable a-frame signs or "menu easels" provide additional signage are also allowed.

6. Ensure building signage maintains the historic character of the building and surrounding properties.
Too many signs on a historic property can be visually distracting, overwhelm the appearance of the property and streetscape.



This drawing shows traditional locations for commercial signage. Window signs will not count toward the total number of signs allowed.

SIGNS, continued...

Appropriate Types of Signs and Design Guidelines

A variety of sign types may be appropriate for Montclair's historic districts or Landmark Sites. These include:

Wall Signs

Signs that are inside of or attached to a transparent glazed surface and oriented to the outside of the building.

Window Signs

Signs that are attached directly to the interior of a glass surface of a door or window facing a street or municipal parking lot.

- Metal leaf and subdued colors are historically appropriate window sign materials. Alternate materials may also be permitted.

Awning Signs

Lettering and/or logos that are incorporated into awnings.



Example of appropriate wall signs: left: 44 Fairfield Street; right: window sign at 513 Bloomfield Avenue.

SIGNS, continued...

Projecting/Hanging/Blade Signs

Signs that extend from a small pole or post that is attached to the exterior of a building. These include cloth banner signs as well as signs of wood, metal, or other materials.

- Install a projecting sign, canopy or marquee sign so that its bottom edge is a minimum of ten feet (10') above the sidewalk.
- Ensure the size of the sign is subordinate to the building.
- Other approvals for projecting signs may be required to allow a sign to overhang the public right-of-way.

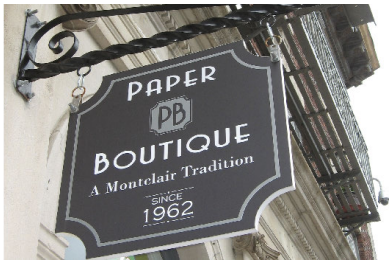


Appropriate awning sign, above, at 123 Watchung Avenue and projecting sign, below, at 598 Valley Road.

Freestanding or Monument Signs

Signs that are not attached to a building but stand alone on the grounds of a property.

- Only one freestanding sign is permitted per principal building.
- Freestanding signs shall not interfere with adequate sight distance at street intersections or exits at streets or driveways;
- They should be set back at least five feet (5') from the property line, and the principal building shall have a minimum setback of fifteen feet (15').





Appropriate example of a freestanding sign at 131 Watchung Avenue.

SIGNS, continued...

Inappropriate Types of Signs

- Signs that are out of character with those seen historically and that would compromise the historic character of the building and streetscape.
- Internally illuminated signs.
- Oversized signs that dominate the visual appearance of a building.
- Signs attached to a building in such a way as to harm historic material and obscure significant architectural detailing.
- Flashing or moving signs, including time and temperature signs.
- Any sign using exposed light emitting diodes (LEDs) other than price signs at gas stations.



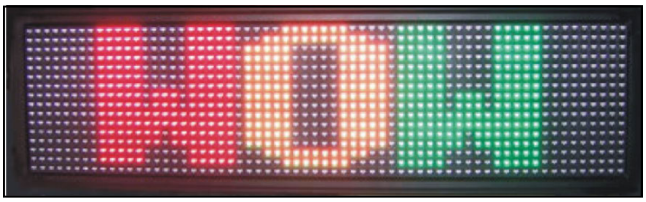
***NO** - New, internally-lit, plastic signs are not appropriate on historic buildings.*



***NO** - Do not allow signs to conceal or obscure historic building designs or detailing, such as an awning covering a historic transom.*

7. Install signs that do not damage historic fabric.

Install signs in such a way that there is no damage to historic materials.





***NO** - Animated or electronic signs are not appropriate on historic buildings or in historic districts.*

SIGNS, continued….

Materials

In order to be compatible with the historic character and appearance of historic buildings, new signs should be constructed of materials traditionally used in the historic period. For 19th and early 20th century buildings, this may include wood, glass, copper, or bronze. Finished wood signs are appropriate. Plastic, substrate or unfinished wood signs are not recommended.

For mid-20th century buildings that do not retain their original signs, new signs may be of materials traditional to their period such as backlit fluorescent or neon signs of glass or plastic, metal letters, or glass and metal projecting signs.



This wall sign at 467-469 Bloomfield Avenue is an example of period signage with metal lettering representative of mid– to late-20th century materials and style.

8. Use traditional materials for new signs.
Construct new signs out of materials such as wood and glass, and metals such as copper, bronze or aluminum. Ensure metal signs have matte or subdued finishes. Sandblasted wood signs are appropriate. The use of neon may be appropriate for mid-20th century storefronts.

Illumination

Lighting for signs should be as unobtrusive as possible and be compatible with the character of the building. Simple spot lighting or up-lighting is most preferable for signs. This type of lighting is effective, yet does not dominate the appearance of a building or streetscape. Unless historically documented, intermittent or flashing light sources are not appropriate. Lighting should be dark-sky aware.

9. Conceal lighting for signs.
Spot- or up-lighting is appropriate for signs. These kind of light fixtures should be unobtrusive.

10. The use and reuse of original neon, illuminated and internally lit mid-20th century signs is appropriate.
Montclair's historic districts contain commercial buildings constructed in the 1940s and 1950s and some of these retain original signs. Property owners are encouraged to preserve or repair these signs and adaptively reuse them whenever possible. Neon signs are permitted when the illuminated tubing is formed to serve as the sign. Neon framing on a sign is prohibited.

SIGNS, continued….

11. Keep signs sized in proportion to the building.
Avoid oversized signs as they detract from the building's architectural design.



Logo signs are an appropriate and creative way to advertise a business.

Appropriate example of a business sign in a residential neighborhood (21 Plymouth Street).

Signs for adaptively re-used buildings, such as offices in residential neighborhoods

12. Do not allow signs to obscure or conceal architectural features.



Example of an appropriate banner sign.

5.0 NEW COMMERCIAL CONSTRUCTION

Policy:

New construction in Montclair's commercial areas should be compatible with adjacent buildings primarily in scale, mass, and height, and secondarily in materials, orientation, shape, placement, and rhythm and proportion of openings. New building design should not attempt to replicate historic examples and should stand as a product of its own time while being compatible with the surrounding historic built environment.

5.1 NEW COMMERCIAL CONSTRUCTION

Basic Approach

Where historic buildings have been lost or where there are vacant lots, new construction is encouraged to add to the streetscape and promote economic development within historic districts. While constructing a new building within a historic district can be a challenge, careful thought and planning can result in a design that is compatible with the historic surroundings.

The underlying concept in designing new buildings for historic districts is that the new building must be both compatible with the historic character of the district and be a product of its own time, or in other words not replicate historic designs. It is a common misconception that newly constructed buildings should look "old" and should imitate historic structures. It is important to realize that while historic districts do convey a sense of time and place associated with their history, these areas are not frozen in time and continue to be dynamic evolving communities.
This evolution is made discernable via building styles and methods of construction that reflect the apparent age of the buildings.

The collection of original buildings from a district's historic period conveys the district's sense of historic time and place. And, it is important that new buildings constructed within a district reflect their own time to allow the evolution of the street to be apparent. Imitation of historic architectural styles is discouraged because it makes it more difficult to distinguish older historic buildings from newer ones and can make interpretation of the commercial district confusing.

NEW COMMERCIAL CONSTRUCTION, continued...

At the same time, designs for new construction should not seek to heavily contrast with the existing built environment. Designs that are meant to conflict with the older buildings simply for the sake of being different are discouraged. Instead, designs for new buildings should strive to be compatible with the historic surroundings.

New construction within a historic district should reinforce the basic visual characteristics of the surrounding area. Designs for new buildings can accomplish this by incorporating the fundamental design elements of historic structures with contemporary stylistic trends. New designs should draw upon building features that define the individual character of the given district. These include how buildings are located on their sites, how buildings in the district relate to the street and basic mass, form, and materials of historic buildings within the district. If new buildings employ these design variables in a manner similar to historic buildings in the district, then the new building will be visually compatible with its surroundings.

If new designs adhere to existing basic design relationships and similarities within a district, they can be compatible with the historic context of the district while also being distinguishable as of their own time. Modern interpretations of traditional designs are appropriate for new buildings as long as they are stylistically distinguishable from historic buildings.

Building Form

Montclair's commercial buildings traditionally have store fronts and primary entrances oriented to the street, sidewalk and occasionally front parking lots. This pattern encourages pedestrian consumer business and accessibility. Entrances are often evenly spaced along a street as well, which helps create a sense of visual continuity along the street. When constructing a new building in a historic district, this visual continuity can be maintained by locating entrances of the new building similarly to the traditional manner established along the street.

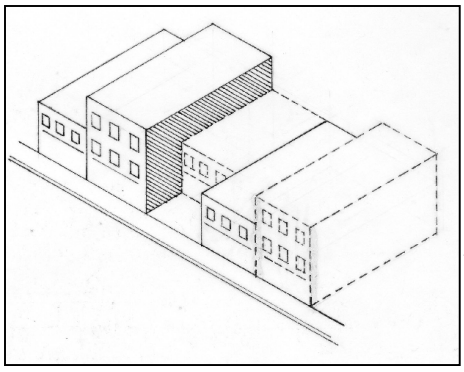
NEW COMMERCIAL CONSTRUCTION, continued...

Building Form

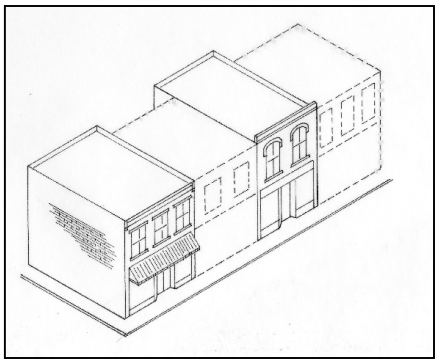
1. Orient new construction toward the major street.
Traditionally primary entrances are oriented to the street, which encourages pedestrian traffic. Orient new buildings toward the street to be consistent with the character of the streetscape.

2. Create a continuous façade wall through setback of new buildings in line with existing buildings.
Maintain the traditional lines that have been established along the street to create an even flow of buildings.

3. Respect uniform setbacks along a block in new construction.



On the left, inappropriate new construction. On the right is shown appropriate new construction with uniform setback to create a continuous wall of facades.



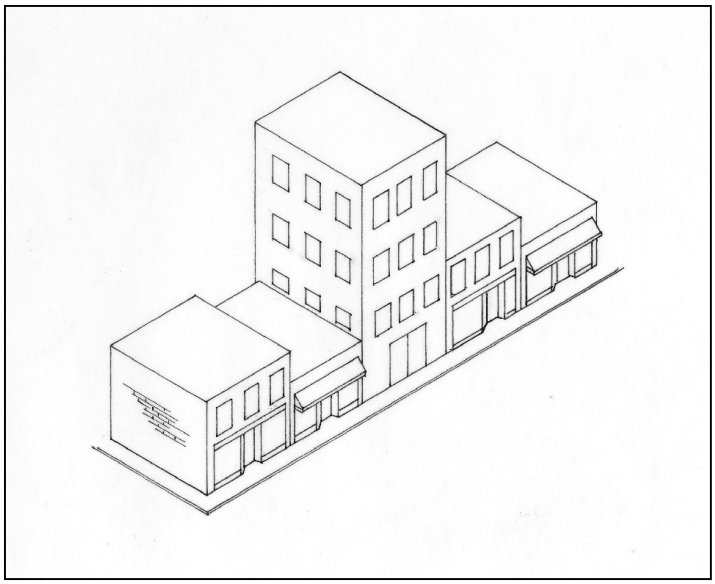
Building Height

Visual continuity is also obtained through similar building heights along a street or within a district. The height of newly constructed buildings should be within the range of heights historically found within the area. Likewise, prominent features such as cornices or parapets should be of similar height as those traditionally found in the neighborhood. In order to maintain the established visual continuity of the streetscape, it is important that new buildings not overwhelm surrounding historic structures in height, but match the established height pattern of the vicinity.

NEW COMMERCIAL CONSTRUCTION, continued...

Height

4. Construct new buildings so their height is compatible with that of adjacent historic buildings.
There is a wide diversity of building heights in Montclair. Ensure new construction is compatible in height with the block and general surroundings on which it is sited.



New buildings that are not compatible in height to surrounding historic buildings, such as that shown in the image at left, disrupt the sense of visual continuity along the street, and compromises the character of the streetscape.

Building Width

Similarity in building widths along a block or within a district creates a sense of rhythm that contributes to the sense of visual continuity and cohesiveness of the streetscape. When designing new construction, it is important to reflect the established pattern of building width in the area. New buildings may be wider than existing building widths as long as they convey a perception of width similar to historic buildings. This can be achieved by incorporating vertical divisions or subtle setbacks in the building's design which gives the appearance of traditional widths.

NEW COMMERCIAL CONSTRUCTION, continued...

Width

5. Construct new buildings to appear similar in width to surrounding historic buildings.
If new construction is filling a large footprint that is wider than traditional buildings along the block, divide the new construction into visually separate sections that give the appearance of traditional building widths. This can be accomplished with vertical divisions within the building design.



Large new buildings should be designed with vertical divisions to be consistent with traditional historic building widths.

Mass and Scale

Mass and scale are significant design features that contribute to the visual character and rhythm of historic districts. Commonly, historic commercial buildings along a given street were built with similar mass and scale. While the trend has been for commercial buildings to become increasingly larger over time, it is important that newly constructed buildings respect the traditional scale of buildings in the surrounding area. While new buildings may be larger than historic ones, it is important that new construction not be dramatically greater in mass and scale than that which has been established in the neighborhood. A building that is much larger than surrounding historic structures will compromise the visual continuity of the streetscape.

NEW COMMERCIAL CONSTRUCTION, continued...

Mass and Scale

6. Construct new buildings to be compatible with adjacent buildings in terms of scale and proportion.
Replicating the existing pattern established along the block will provide visual continuity and uniform scale.

7. Construct new buildings so they are not dramatically larger than historic buildings, as to not overwhelm the streetscape.
While new buildings may be larger than historic ones, ensure they do not compromise the visual continuity of the street. New buildings of a larger mass may be subdivided into smaller visual modules that are similar in size to historic structures in the area.



This new infill building has appropriate mass and scale for the adjacent commercial district and has vertical divisions to be consistent with traditional historic building widths.

NEW COMMERCIAL CONSTRUCTION, continued...

Solid to Void Ratio

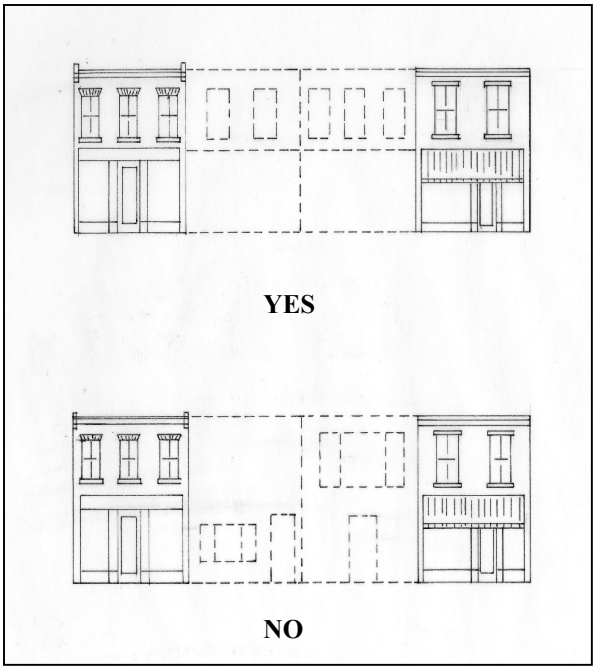
Solid to void ratio refers to the relationship between exterior solid wall space and windows and doors. Traditionally, the facades of commercial buildings have had similar amounts of openings or glass (windows and doors), and thus share a relatively uniform solid to void ratio. This includes storefronts and display windows, which commonly occupy the ground level, as well as upper story windows. When planning new construction, the facade of the new building should have a similar amount of wall space in comparison to openings as that of historic buildings in the area.

Solid to Void Ratio

8. Ensure that window size and proportion of openings are consistent with adjacent historic buildings.
Design new contemporary buildings to have similar amounts of wall space and openings for windows and doors as neighboring historic buildings. Create patterns in rhythm, size, and spacing of window and door openings similar to surrounding historic buildings.



This new building has appropriately sized windows but their design differentiates them from adjacent historic buildings.



Solid to void ratio: The sketch illustrates new construction that maintains traditional solid to void ratio through appropriate number and size of windows. The bottom sketch illustrates inappropriate window size and placement.

NEW COMMERCIAL CONSTRUCTION, continued...

Building Form

9. Construct new contemporary buildings of forms that are similar to those of existing historic buildings along the blocks on which they are sited.
Typically, commercial buildings in Montclair have been constructed in simple rectangular forms of varying heights.

10. Ensure the roof form of new commercial buildings match those of adjacent historic buildings.
Flat roofs are most common for commercial buildings in Montclair, but design new construction with roof forms consistent with surrounding buildings on the block.

11. Maintain the traditional separation between storefronts and upper facades.
Typically, ground floor storefronts are visually separated from upper floors through design patterns and window placement. Replicate this separation in new construction, and maintain the alignment with adjacent buildings.



New contemporary construction such as illustrated above should have windows and storefronts in keeping with traditional designs and detailing.

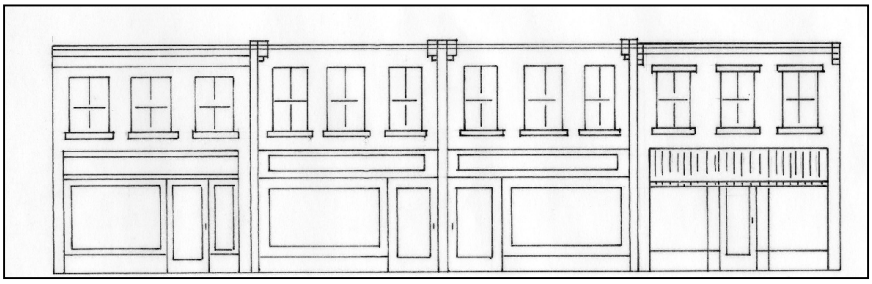


The modern parking garage at the left in the photo was designed to compliment the adjacent historic structures and be consistent with door and window openings.

NEW COMMERCIAL CONSTRUCTION, continued….

Rhythm and Spacing

12. Ensure proportions of window and door openings are similar to those of surrounding historic buildings.
Similarity in rhythm and spacing of window and door openings strongly contributes to the visual appearance and character of a district. This includes the pattern of display windows along storefronts as well as upper level windows. It is important that new contemporary construction maintain a pattern that is compatible with that already established in the district.



Historic **NEW** **Historic**

New construction should be consistent with storefront and window size and spacing.

Building Details

Materials

13. Use of traditional building materials that are compatible with adjacent buildings is preferred.
Common building materials such as wood, brick, and metal help to provide a sense of visual continuity and flow to the street. Alternative materials or combinations of materials for contemporary buildings will be considered on a case by case basis.

14. New materials that are similar in character to traditional materials may be acceptable with appropriate detailing.
Alternative materials for contemporary buildings may be approved if they appear similar in scale, proportion, texture and finish to materials used historically. Also, alternative materials must have a proven durability in Montclair's climate. Different materials may be appropriate for commercial areas with historic architecture from the recent past.

NEW COMMERCIAL CONSTRUCTION, continued...

Architectural Character

15. Building components of new construction that are similar in size and shape to those found historically along the street are preferred.
Components such as windows, doors, bulkheads, and display windows of newly constructed commercial buildings that are comparable in size and shape to those of historic buildings in the area help to maintain visual continuity in the district.

16. The scale of decorative elements similar to that of surrounding historic examples is preferred.
These include ornamental elements such as cornices, moldings, or other decorative elements.

17. Construct new buildings to appear contemporary but compatible in design to historic buildings.
It is important to be able to distinguish new buildings from historic ones. Do not seek to replicate historic styles in new construction design, nor contrast dramatically with the existing historic architectural context. New buildings need to be visually compatible with neighboring historic buildings, yet be representative of their own time. Visual compatibility is achieved through similarities in mass, scale, and established patterns of features such as windows, doors, and storefronts.

18. Contemporary interpretations of traditional details are encouraged.
For example, contemporary designs for window moldings and door surrounds can provide visual interest and convey that the construction is new.

19. The imitation of historic styles is discouraged.
Replication of historic styles makes it difficult to distinguish old and new buildings, and thus interpret the evolution of architecture within the district. Contemporary interpretations of historic styles may be considered if they are subtly distinguishable as new.

NEW COMMERCIAL CONSTRUCTION, continued...

Parking

Parking facilities are important components of commercial areas to encourage and allow access to local businesses. Parking areas that are added to commercial properties should be screened with landscaping and located to the rear of new or existing buildings. Owners are encouraged to add appropriate landscape features to their lots. Parking garages should be sensitive to the surrounding historic neighborhood and streetscape. Mass and scale should be comparable to historic structures, and the building should not compromise the visual continuity of the street. Construction of parking garages should follow the design guidelines for new construction.



Appropriately designed Crescent Deck parking garage.

Parking Garages in Commercial Districts

20. Construct parking garages of design compatible with adjacent historic buildings.
Design new parking garages to be compatible with adjacent historic buildings in materials, fenestration, massing, scale and detailing.

21. Maintain the pedestrian streetscape at parking garages.
Where parking structures abut streets, retail or other uses along the ground level are strongly encouraged to maintain pedestrian interest and activity.

22. Screen parking decks.
Ensure building materials and design effectively and attractively obscure the view to the interior of all parking decks. Design garages so that the sloping circulation bays are internal to the building and not expressed in the exterior treatment of the building.





Landscaping can screen and soften urban parking lots such as the lot behind Bloomfield Avenue (above) and Church Street (below).

5.2 MECHANICAL EQUIPMENT and FIRE ESCAPES

Policy:

Mechanical equipment, service utility devices, and fire escapes should be sited where they are not readily visible. They should be placed in inconspicuous areas and be as unobtrusive as possible and screened with landscaping or fencing. If affixed to a building, devices should be installed to avoid damaging the property. Conduits should be painted to blend with the color of the building.



Heating and cooling units should be located at rear elevations such as shown here or on rooftop areas not visible from the street.

Background

Modern developments in communication and energy have resulted in the increased use of devices such as satellite dishes, solar panels and air conditioning systems. Commercial buildings also require trash and recycling storage areas and other equipment. These elements can be effectively integrated into historic properties without detracting from their historic character as long as property owners are conscientious about their placement and installment.

Mechanical systems, utility boxes, trash receptacles, and other service elements should be placed in inconspicuous areas where they are not readily visible from the street. Satellite dishes, solar panels, and other communication or energy devices should be located as unobtrusively as possible. Rear walls or rear roof slopes are the best locations for these devices.





HVAC systems at 227 Bellevue Avenue (left) and 219 Bellevue Avenue (right) are situated in inconspicuous areas on the rear elevations.

MECHANICAL EQUIPMENT, continued...

Satellite Dishes

1. Install satellite dishes in inconspicuous areas where they are not readily visible from the street.
Locate them on the rear elevation or rear roof slopes and do not mount them on primary elevations of a building.

2. Satellite dishes that are small in size are more appropriate than larger ones.

Solar Devices and Systems

3. Locate solar devices and systems where they are least visible and obtrusive and cause the least impact to the integrity of the historic building.
Rooftops, rear lots or rear accessory buildings that are not readily visible from public right-of-ways (except alleys), if available, are the preferred locations for solar devices. Side lots in a location that is not readily visible from the primary street are also options. If readily visible, solar panels are most appropriate when placed in roof lines.



The roofs of commercial buildings are well suited for the installation of solar panels.



4. It is preferred that solar panels be located where they are the least visible from the street.
Rear elevations or rear roof slopes are the best location for solar devices. Solar panels should not be mounted on the facade of a building.

5. Ensure that solar panels that are attached to a building are not readily visible from the street.
Mount solar panels on rooftops flush with the roofline or hidden behind cornices or parapet walls. If not attached to the building, locate solar panels in side or rear yards. Do not use hardware, frames, and piping with a non-reflective finish.

MECHANICAL EQUIPMENT, continued...

Utilities

6. Locate ground-mounted mechanical systems behind or on top of buildings.
If on the ground, screen them from view using fencing or plants. If on top of buildings, set them back or behind a parapet, not visible from the street. Add screening to assist in dampening the noise from mechanical systems.



This roof mechanical system is set back so that it is not readily visible from the street.

7. Locate window-mounted mechanical systems on the side or rear elevations; their visibility should be as minimal as possible.

8. Locate meters, conduits, and other equipment on rear elevations.

Garbage and Recycling Storage Areas

9. Place garbage containers behind buildings and screen them from view.
Conceal dumpsters and other garbage containers with fencing or plants. In residential areas, locate these to have a minimal impact on adjacent buildings.



Meters should be placed on a non-primary elevation.

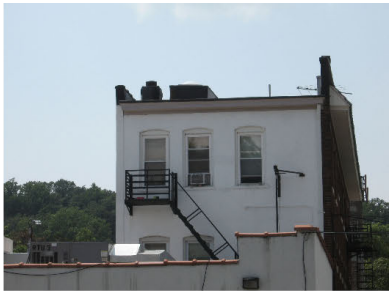


Conceal mechanical systems with fencing such as at left.

MECHANICAL EQUIPMENT, continued...

Fire Escapes

Multi-story buildings used for commercial and/or residential purposes often require exterior fire escapes to meet fire and safety codes. Fire escapes traditionally are sited on the rear or side elevations of buildings, where they are not visible from the street.



Appropriate second story fire escape at 629 Valley Road.

Fire Escapes

10. Retain original fire escapes when possible.
Retain original fire escapes and keep them maintained. Repair is preferable to replacement of a historic fire escape. If repair is not possible, replace a fire escape in kind as closely as possible.

11. Locate fire escapes out of public view.
Fire escapes are important safety features as a means of escape from upper floors. Fire escapes traditionally are located on the rear or side elevations of buildings; when adding new fire escapes to historic buildings, ensure they are not readily visible.

12. Addition of fire escapes must not damage historic architectural features. Ensure construction of fire escapes does not damage historic features of the building.

13. Fire escapes may be either open or enclosed.
For enclosed fire escape surfaces, select materials matching or compatible with those used on the historic building. For open fire escape surfaces, use metal or alternative materials.





Appropriately located rear façade fire escape at 219 Bellevue Avenue (left) and side elevation fire escape at 2323 Bellevue Avenue (right).

5.3 MOVING AND DEMOLITION

Policy:

Moving or demolishing buildings is recommended only in instances where all other means of preservation have failed. Vacant lots may be appropriate locations for new construction or the relocation of buildings fifty years old or older. Moving commercial buildings is expensive and is generally considered a last resort to demolition.

Moving

1. Explore all other avenues of preservation before moving a building or feature from its historic location.

2. Moving buildings into the downtown district may be appropriate if the building is compatible with the district's architectural character in style, period, height, scale, materials, setting, and placement on the lot.

3. Avoid moving buildings out of the district that contribute to the historic and architectural character of a district. This should occur only as an alternative to demolition.

4. Perform a structural assessment by a qualified professional to ensure the structure can be moved without failure.



The Israel Crane House was moved as a last resort to avoid demolition. A group of concerned citizens rescued it, and moved it to its new location on Orange Road.

Demolition

5. Application for a Certificate of Approval for any demolition of a primary building or structure (contributing or non-contributing) located within a locally designated historic district shall be submitted by the property owner to the Commission. No building or structure in a locally designated historic district shall be demolished without approval by the Commission, unless by a superseding order of a government agency or a court of competent jurisdiction.

RESIDENTIAL ARCHITECTURE
DESIGN GUIDELINES



ARCHITECTURAL DETAILS

Architectural details help define individual building styles and contribute to the overall character of historic neighborhoods. Common architectural details in the Montclair's residential districts include pilasters, brackets, cornices, dentils, and other decorative or trim elements. Materials include wood, metal, and masonry.



This bay window is a well maintained character-defining feature at 71 Plymouth Street.

1. Follow the commercial guidelines for masonry, metal, or wood to maintain architectural details.

2. Ensure that architectural features remain visible; do not cover or conceal them.

3. Follow the commercial guidelines for masonry, metal, or wood to repair damaged architectural features.

4. If architectural features are missing or too severely damaged for repair, replace them with similar design and materials. Use replacements appropriate for the style and period of the building.

5. Do not add architectural features to locations where none historically existed.



Architectural details like this Palladian window help convey a building's architectural style and contribute to its integrity (15 Erwin Park).

AWNINGS

Awnings were common features for windows and porches of residences prior to the availability of air conditioning. Awnings provide shade and have a cooling effect; their presence also add color and texture to an exterior façade. While the use of awnings declined after World War II, there has been renewed interest in recent years as property owners seek means to enhance energy efficiency.



An example of a retractable canvas awning at 307 N. Fullerton Avenue.

1. Awnings may be added to houses at appropriate locations such as window and door openings and porches.

2. New awnings should be in traditional designs and fit the rectangular or arched openings to which they are applied.

3. Appropriate materials for new awnings include canvas, cotton and polyester blends. Ensure their installation does not damage the building. Choose colors to complement the building.

4. Maintain metal awnings added in the mid-20th century. New metal awnings are less appropriate than canvas.



Canvas, shed awnings are appropriate additions to residential windows (174 Montclair Avenue).



Awnings help reduce energy costs as well as provide additional color to the exterior of a dwelling.

CHIMNEYS

Chimneys are integral features on historic houses and can even help define architectural styles. Chimney pots or caps were functional additions to the chimney tops, improving ventilation of coal fumes. As oil came to replace coal's use in heating, chimney pots became less prevalent. Many chimneys, as well, have become obsolete in terms of function of the dwelling. Yet aesthetically, they contribute to the historic character of the dwelling.



This cobblestone chimney at 153 N. Mountain Avenue helps define the architectural style of the dwelling.

1. Follow commercial guidelines for masonry for chimney maintenance and preservation.

2. Follow commercial masonry guidelines for repairing chimneys.

3. If original chimneys are missing or too severely damaged for repair, consider replacement using appropriate designs for the style and period of the building.

4. Retain extant chimney pots of terra cotta and brick. Replace in kind, do not substitute other non-historic materials such as sheet metal or concrete block.



Maintain and preserve original chimney pots like these at 71 Plymouth Street.



Chimneys should be repaired and repointed following masonry guidelines (235 Midland Avenue).

ENTRANCES AND DOORS

Entrance elements such as doors, transoms and sidelights are significant in defining a house's architectural character. Preserve and maintain original doors and associated details. If storm doors or screen doors are desired, select and install designs that allow for full-view of the historic door.

1. Maintain original entrances, doors, and related elements.

2. Follow guidelines for wood to keep entrances, doors, and related elements in good repair. Reuse historic hardware and locks.

3. If an entrance suffers from deterioration, salvage as much historic material as possible. Replace an entrance door, or related element only when damage is beyond reasonable repair. Match the replacement door to the historic original door.



This entrance retains its original single-light wood double doors which help define the character of the house (235 Midland Avenue).



Select a full-view storm door that will not obscure the details of the original door behind it. This example at 62 Plymouth Street allows viewing the six-panel wood door behind it.



Original, Colonial Revival style door at 15 Erwin Park.

FOUNDATIONS

Most dwellings in Montclair have brick or concrete foundations. Follow masonry guidelines to keep foundations in good condition. They are not just functional features, but also convey a sense of time, contributing to the over-all historic appearance of the building. The use of lattice panels between pier foundations on porches and other areas is encouraged.



For porch foundations lattice panels may be appropriate. They should be designed to fit in between foundation piers, as these custom panels do, rather than conceal or cover them (127 N. Mountain Avenue).

1.Retain and maintain foundations according to masonry guidelines.

2. Do not cover or conceal foundations. Allow them to remain visible if they were historically visible.

3. Follow masonry guidelines for foundation repairs.

4. For pier foundations, use sections of lattice installed between the piers. Do not cover over the piers.

5. Wood lattice panels with wood frames will have a greater life expectancy than those without frames. Framed lattice panels will also fit and stayed secured better. The use of vinyl or plastic lattice panels is discouraged.

6. If brick piers are required to be enclosed, use pierced brick or a stucco wash and consider placing the new materials behind the existing brick piers to maintain the pier configuration as much as possible.



Brick foundations should be repaired as needed in accordance with masonry guidelines (19 Fairfield Street).

LIGHTING

Retain and preserve historic light fixtures; new ones should be unobtrusive and follow historic examples in terms of materials and placement.



Where they exist, historic porch light fixtures should be repaired and retained (318 N. Fullerton Avenue).

1. Retain historic light fixtures.

2. Repair damaged historic light fixtures or replace damaged pieces with similar replacements.

3. If original fixtures are missing or beyond repair, new fixtures should either replicate historic examples appropriate for the period and style of the building or use unobtrusive design and materials and traditional placement.

4. Introduce new lighting in locations that maintain the overall historic character of the building, site or district. In considering a proposed location, review the height, color, direction and brightness of the lighting source. It is not appropriate to over-illuminate or indiscriminately light a historic building, site or streetscape.

5. Introduce lighting for safety and security in locations and ways that are consistent with the historic character of the building, site or streetscape. Consider low-level lighting sources for safety and security needs for residential locations-where it is not appropriate to install security lights mounted at standard heights on utility poles. When needed, introduce recessed lighting, footlights, post-mounted lights or directional lights in unobtrusive locations that do not diminish the overall historic character of the historic building, site or streetscape.



The use of solar powered footlights along walkways is an appropriate method for exterior lighting.

6. Review the proposed spacing and lighting brightness of sequential footlights or other ground-level lighting to ensure that they will not diminish the overall historic character of the building or site.

PAINT

Maintain the painted finish on traditionally painted parts of buildings and components like wood siding, architectural details, and window sashes. Paint has both protective and aesthetic purposes.



Keep wooden trim and other traditionally painted building elements maintained with paint (15 Fairfield Street).

1. Maintain the painted finish of building and landscape elements that were historically painted, such as wood siding and fences.

2. Adding a painted finish to historically unpainted masonry or other surfaces may be appropriate under extenuating circumstances.

3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.

4. Latex paint is not recommended, as it does not adhere well and shrinks more than oil paint when drying. This can pull off underlying old paint. If latex is used, first completely prime the surface with an oil-based primer.

5. The use of elastomeric paints and other long lasting paints is recommended as long as they are breathable and have similar qualities to historic paint adherence. The use of spray-on sidings such as "liquid siding" should not be used unless they are proven to be breathable and will not damage the original wood or brick surface.

6. Before painting, clean surfaces with water and household detergent to allow new paint to adhere.

7. Remove damaged or deteriorated paint to the next sound layer.

8. If paint has blistered and peeled down to bare wood, remove all paint down to the bare wood. Otherwise, it is not necessary to remove but the blistered outer layer.

9. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.



Porch details provide opportunities for limited color contrast (49 N. Mountain Avenue).

10. If the use of a chemical stripper is needed to supplement the above technique, first test it in an inconspicuous area to ensure it will not cause damage to historic materials. Also, be certain to follow directions to neutralize chemicals after use. Otherwise, new paint will not adhere.

11. Select paint colors that complement the style and period of the house and the overall color scheme of the street.

12. Use the same color for trim boards, porch framing and columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and window sashes.

13. Limit the number of colors used to three.



Queen Anne style homes often displayed rich, deep colors (49 N. Mountain Avenue).

RECOMMENDED COLOR CHOICES:

Frame Vernacular or Folk Victorian: Contrasting wall and trim colors.

Queen Anne: Deep rich colors such as green, rust, red, or brown for walls and trim. Shingles may be differently colored than walls.

Colonial Revival: Softer colors for walls with white or ivory trim.

Tudor: Often unpainted masonry surfaces or deep earth tones with contrasting and darker trim elements.

Craftsman: Earth tones, sometimes different colors for different floors, for walls and complementary trim.



Light colors are often associated with the Colonial Revival style (180 N. Mountain Avenue).

PORCHES

Like so many architectural elements, porches serve a function, as well as help convey building style. Porches are focal points since they have traditionally been a social gathering space. Residents use a porch as a sitting area, and visitors use a porch as a place of transition between the exterior and interior of the dwelling. Decorative elements, such as porch columns or spindles, help define architectural style. In Montclair's historic districts many homes retain either large front or side porches. Removing or altering a porch greatly alters a building's integrity and can effect the overall historic character of the district. Therefore, retaining porches is essential.



This central entry porch with Classical columns contribute to the symmetry for which the Colonial Revival style was known for (9 Wilde Place).

1. Follow wood and masonry guidelines to retain, maintain, and repair wooden and masonry porches.

2. Porches on rear elevations are mainly functional and are less crucial to historic character. Their treatment can be more flexible and may include alteration, replacement, or removal.

3. When a porch is damaged or deteriorated beyond repair, replace it using a design that matches the original porch in design and materials, supporting the historic character of the district to the greatest extent possible.

4. Because porches were originally designed to be open and semi-transparent, their enclosure is not recommended. If enclosure is desired, use glass or screens with minimal structural elements instead of solid materials.

5. The use of substitute materials for porch floors such as wood and plastic composites may be appropriate under some circumstances. If these treatments are used ensure they are not easily seen from the street, or paint them to blend with the house colors.

6. The addition of vinyl porch columns is not appropriate for porches readily visible from the street and are discouraged for rear elevations. The use of fiberglass columns may be appropriate for certain architectural styles such as Colonial Revival.



Porch elements are character-defining features and should be preserved and maintained (24 Fairfield Street).

PORCH STAIRS AND RAILINGS

If porch stairs or railings are in need of replacement, match new components to the original porch in terms of design and materials.

1. All elements of a historic porch, including steps and railings are important to the architectural integrity of the building. Retain these components when possible.

2. Porch steps and railings are subject to regular use. Check them often and make repairs with materials that match the original.

3. If an individual porch step and rail requires replacement, use materials that match the originals.

4. The use of materials such as brick, concrete, or wrought iron steps for wooden front porches is not recommended.

5. Do not use pre-cast concrete steps on entrances that are in public view.

6. If desired, adding wooden or metal handrails may be appropriate if they are compatible with the style and design of the building.

7. In most cases, balusters or railings must be a minimum of finished dimensions of three inches by three inches. Simple painted wood railings with balusters between the top and bottom rail are generally appropriate.



This porch railing design helps convey the style of the house (30 Fairfield Street)



An appropriate example of rebuilt porch railing (306 N. Fullerton Avenue).

ROOFS

A roof covers and protects the rest of a building from the elements; therefore, regular roof maintenance is essential. A roof's size and visibility tend to restrict any change in its shape or materials, which would drastically alter the appearance of the entire building. Original roofing materials might include wood shingles, slate, and standing seam metal. New roofing materials of asphalt, metal, and fiberglass are appropriate for the district.



Original slate roofs should be preserved and maintained as long as possible (37 N. Mountain Avenue).

1. Retain, maintain, and repair historic roof forms and materials.

2. Where damage has occurred, retain as much historic material as possible, replacing only individual elements.

3. If overall deterioration is beyond the repair, substitute materials may be used. Select materials that will best support the historic character of the building and the district. Match original materials whenever possible.

4. Roof maintenance extends to gutters and downspouts. Inspect these features regularly for leaks, and make repairs.

5. Regularly check for and secure loose or missing flashing; replace deteriorated flashing with high-quality materials. Fasten aluminum flashing with aluminum nails, and paint.



Roof features such as dormers and conical forms should be preserved (71 Plymouth Street).

7. Ensure proper ventilation to prevent condensation.

8. Provide adequate anchorage for the roofing material to guard against wind and water damage.

9. Check seams of metal roofs and keep metal surfaces painted except for copper, which is protected by its patina.

10. Secure metal roofs with metal fasteners that are compatible with the roofing material.

11. If supporting material has deteriorated below a slate or cement-tile roof, carefully remove and retain the tiles, repair the supports, and reinstall the tiles using copper nails.

12. Solar panels, skylights, rooftop satellite dishes, or other modern roof elements should be placed out of public view.

SIDING

Original siding should be preserved and maintained. Modern siding treatments like vinyl or aluminum cannot replicate the natural appearance of real wood and are therefore discouraged.

1. Preserve historic siding and exterior materials.

2. Re-nail warped or loose wood shingles.

3. Follow wood or masonry guidelines when repairing damaged historic siding and exterior materials.

4. Repair stucco by removing loose material and patching with a new material that is similar in composition, colors, and texture.

5. Replace historic siding and shingles only as required and with materials that match the original as closely as possible.

6. If historic siding was removed or covered prior to the adoption of design guidelines or becomes damaged beyond reasonable repair, the use of synthetic replacement siding may be permitted.

7. If synthetic siding is used, choose siding that most closely matches the shape, size, profile, and texture of wood siding. Smooth cementitious siding products are preferable to vinyl or aluminum siding.

8. If feasible, remove synthetic siding and restore the historic siding material.



Wood shingles and siding are important contrasting materials defining the character of the dwelling at 14 Erwin Park.



Row of well-maintained dwellings with original wood siding in the 100 block of N. Mountain Avenue.

WINDOWS

Windows are both functional and aesthetic, helping to convey a building's particular style. Windows allow light into the interior of a building, provide ventilation, and allow a visual connection to the outside. Their spacing divides a building into distinct sections, or bays, which defines the elevation. There are numerous types and sizes of windows in addition to a variety of designs of sills, lintels, decorative caps, and shutters. Preserving windows and their components helps uphold the architectural integrity of Montclair's historic districts.



Preserve original windows, including unique designs such as the oval window at 159 N. Mountain Avenue.

1. Preserve and maintain historic windows.

2. Patch, paint, putty, and weather strip historic windows as needed in order to restore them to their original conditions. See guidelines for wood for more detailed repair information.

3. If damage to a historic window is beyond repair, replace it entirely. However, when possible, replace only damaged components and retain as much historic material as possible. To test for condition, stick an ice pick into the sill or bottom rail of the frame; if it penetrates more than half an inch into the wood, the frame may require replacement.



Preserve original window shutters as well as original windows (235 Midland Avenue).

4. If the majority of windows are beyond reasonable repair, wood windows should be replaced with wood windows to match the original.

5. To boost energy conservation, opt for the installation of storm windows over replacement of historic windows.

6. Window tinting should be limited and allow the window to be largely transparent.

7. Select storm windows with a design that allows for full view of the historic windows or that match the pane configuration of the windows.

8. Retain historic shutters and blinds.



Original eight-over-eight wood sash window with jack arch and keystone (93 Union Street).

9. If new blinds or shutters are installed, use ones that are constructed of wood and sized and installed like historic working ones and are based on physical or photographic evidence. Operable shutters are preferred.

10. The installation of vinyl shutters is not appropriate. Vinyl is not a sustainable material and its plastic appearance is not similar to wood.

11. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.

12. Do not install bars in windows visible from the street.

13. Do not use snap-in or flush muntins on historic buildings or new infill.

14. Re-use serviceable hardware and locks as long as they are reversible and do not result in damage to historic elements.

15. The installation of temporary storm shutters to protect windows is appropriate as long as they are reversible and do not damage the historic fabric of the property.



Palladian windows are character defining features of the Colonial Revival style (20 N. Mountain Avenue).



Six over-one wood sash windows with appropriate storm windows at 180 N. Mountain Avenue.



Multi-light casement windows are original features at 216 Midland Avenue.

WOOD

The abundance of wood has made it the most common building material throughout much of the country's building history. Also, wood is pliable and can be easily shaped, which allowed for a broad range of decorative and functional elements. Many wooden elements, such as architectural details, doors, siding, and windows, are addressed in their own sections. While wood is durable and easy to work with, it must be maintained properly to have a long life.



Wood trim should be maintained, as at 7 N. Mountain Avenue.

1. Follow the guidelines for paint to keep all wood surfaces protected from the elements. Paint prevents deterioration from moisture.

2. Schedule regular inspections for termites.

3. Maintain landscaping so that it does not cause damage to wood.

4. Inspect for leaking roofs, gutters, and downspouts and make needed repairs to eliminate excessive moisture issues.

5. Check for proper drainage around the foundation to eliminate standing water.



Paint helps protect wooden elements such as wood shingle siding from decay (27 N. Mountain Avenue).

6. Re-caulk where rainwater can penetrate such as in junctions of dissimilar materials or at corner boards. First remove old caulk and dirt and use a high quality caulk such as one made with polyurethane. Refrain from caulking under individual siding boards or windowsills.

7. If wood is beginning to rot, dry it thoroughly and treat it with fungicide. Waterproof it (two to three applications of boiled linseed oil with 24 hours of drying time between coats has been quite successful), then fill any cracks and holes with putty and sand. Caulk between the wood members when necessary, then prime and paint the wood.

8. If wood is partially decayed, fill and strengthen it by applying semi-rigid epoxy into the decayed wood and allowing it to harden. Then fill, patch, sand, and paint the consolidated wood. Caulk between the wood members when necessary, then prime and paint the wood.

9. Wood boards with wide splits likely cannot be fixed with putty; however, pry the crack apart wide enough to apply a strong exterior glue, then press the sections back together. Secure with finishing nails to hold it together while the glue dries.

10. For convex warped boards, drill several holes along the centerline of the board. Insert countersunk screw (countersink enough so that screw heads end up below the surface of the board) and gradually tighten the screws to pull the board flush. Wet the board down during this procedure to avoid splitting. The procedure should be gradual, perhaps even taking days.

11. For concave warped boards, use a row of finishing nails at both the top and bottom edges to pull the edges back down. Countersink the nail heads and fill the holes with putty.

12. When a portion of a wooden board is too deteriorated for repair, use a circular or hacksaw to remove the damaged portion as close to the edge of the board above as possible. Then replace the section with a section or board that matches the existing boards in size and profile by nailing it in place, countersinking the nails, puttying the nail holes and any cracks, and painting the area.



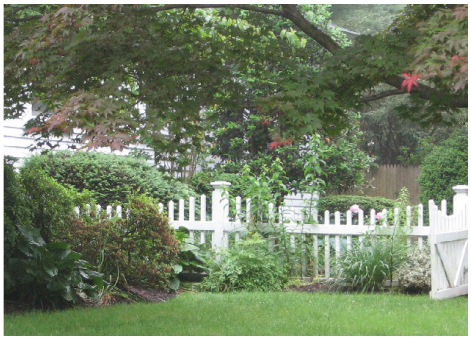
Wood elements including shingles and window frames contribute to the character of the buildings. Follow guidelines for wood to maintain and preserve them (18 Fairfield Street).



Original wood siding and balcony details at 241 Midland Avenue.

GUIDELINES FOR SITE FEATURES

Walls and fences, including gates, are found throughout Montclair's residential districts. Their continued use is appropriate. Regularly maintain and make repairs to existing historic walls and fences instead of replacing them. Fences that are incompatible with the surrounding sites, like chain link, split rail, or stockade fences in areas where picket or iron fences predominate, are discouraged. The removal of incompatible walls and fences is encouraged.



The material, design, color, and scale of this picket fence is appropriate (15 Erwin Park).

FENCES AND WALLS

1. Preserve historic fences and walls.

2. Construct new fences and walls using materials that predominated historically or that visually match these materials. Wood or metal for new fences and brick for new walls are generally appropriate materials.

3. Paint new wooden fences to complement their adjacent houses. Construct front-yard fences to a maximum height of four feet tall and with pickets set less than three inches apart and less than four inches in width.

4. New metal fences should not exceed four feet in height.

5. Use solid wood board fences in back yards only. Construct them to be less than six feet tall and paint them to blend with the building.

6. Locate non-traditional fences such as split or horizontal rail, railroad tie, or timber fences at rear yards or where not visible from the street. Chain link fencing is not recommended within the district.

7. The installation of vinyl fencing is discouraged. Vinyl is not a sustainable material and does not convey the same appearance as historic fencing materials such as wood or brick.





Retaining walls are not only functional but enhances the site's historic character (90 N. Mountain Avenue (above) and 174 N. Mountain Avenue (below).

GROUND SURFACES

Historic sidewalks, driveways, planting patterns, and grades should be preserved. If replacements or new elements are required, patterns of placement and material should be retained.

1.Preserve historic ground features such as carriage steps hitching posts and granite sidewalks and walkways.

2. Follow guidelines for masonry to retain and maintain historic placement, materials, and design for ground surface elements like walkways and drives.

3. Keep landscaping maintained so that vegetation does not cause damage to masonry features.

4. Maintain compatibility between private ground materials like walkways and drives and public materials like sidewalks.

5. Traditional materials such as brick, gravel, and concrete are recommended for new ground surfaces. Patterned concrete and permeable concrete are also acceptable and preferred over asphalt. Concrete ribbons, versus complete coverage of a driveway area, were commonly used. Their design is traditional and also decreases the amount of water run-off.



Preserve original site features such as this granite and concrete sidewalk at 133 Watchung Avenue.





Preserve historic ground surfaces such as the carriage step at 109 Union Street (left) and the hitching post at 7 Fairfield Street (right).

OUTBUILDINGS

Historic outbuildings such as garages and sheds should be retained. New outbuildings should be designed to be complementary to the dwelling's architectural style.

1. Preserve and maintain original outbuildings such as garages and sheds as long as possible.

2. Design new outbuildings to be compatible with the architectural style and scale of the associated dwelling.

3. Locate new outbuildings appropriately, such as to the rear of a house or set back from the side elevations.



Original outbuildings like the carriage house at 131 Watching Avenue should be preserved and maintained.

UTILITIES AND ENERGY RETROFITTING

Appliances such as dish antennae, external heating and air conditioning units, utility meters, garbage receptacles, utility wires, and ramps are modern additions to dwellings. These amenities should not be obtrusive.

1. Retain plants, trees, and landscape features to perform passive solar energy functions like shading and wind breaks.

2. Use inconspicuous placement and the smallest size possible for dish antennae.

3. Screen garbage cans, HVAC units, and utility meters from view through inconspicuous placement, landscaping, or fencing designed to blend with the building.

4. Locate window air-conditioning units on side or rear elevations.

5. Compliance with health and safety codes should not negatively affect character-defining features and finishes of the building.

6. Energy-saving devices such as solar panels may be reviewed, but not to the extent that their placement renders them ineffective. Property owners are encouraged to place solar panels, wind turbines or other energy saving measures on elevations that are not readily visible from the street and do not detract from a dwelling's architectural character.



Montclair's residential areas retain many historic garage buildings (127 N. Mountain Avenue).



Place satellite dishes on rear elevations out of view from the street (216 Midland Avenue).

NEW ADDITIONS

New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, or destroyed in the process of rehabilitation. The new design should complement the original historic building and still be distinguishable. Do not try to copy the original design.

1. Before building an addition, attempt to accommodate needed functions within the existing building.

2. Limit the size of new additions so as not to overwhelm the historic building.

3. Respect the scale, massing, materials, and window spacing of the historic building.

4. Do not attempt to duplicate form, material, style, wall plane, roofline, cornice height; the new addition should not appear to be part of the historic building.

5. Use contemporary designs for new work or reference design motifs from the historic building.

6. Respect the existing historic character of surrounding buildings in the district and insure than the new addition will complement this historic character.

7. Place new additions on rear or side elevations where not visible from the street.



Additions should be subordinate to the original dwelling and be differentiated through materials and detailing.





This large addition is recessed from the side wall of the original dwelling and is not visible from the street.



Utilization of unused attics and the addition of rear dormers may also be an appropriate method to add additional living space to a dwelling.

NEW PRIMARY DWELLINGS

Construction of new buildings in Montclair's historic residential areas can contribute to its character, provide the opportunity to eliminate vacant lots and increase density. New buildings do not need to copy historic building designs, but they should adhere to established neighborhood design principles. Contemporary designs are encouraged if they are compatible with the overall character of the adjacent historic dwellings. The compatibility of proposed new construction is considered in terms of both the building and the building site.



A common approach to new infill in historic areas is to design dwellings reflective of adjacent architectural styles such as this new Bungalow above or this Queen Anne-influenced house below.

1. Site new construction to be compatible with nearby buildings that contribute to the overall character of adjacent dwellings in terms of setback, spacing between buildings, orientation to the street and lot coverage.

2. Design the new construction so that the overall visual and physical character of the building site, including its topography, mature plantings and significant site features, is retained.



3. Design new construction to be compatible with nearby buildings that contribute to the overall character of the historic area in terms of building scale, height, massing, proportion and roof form.

4. Design new construction to be compatible with nearby buildings that contribute to the overall character of the historic area in terms of building features, openings, details, materials and textures.

5. Design the spacing, scale, placement, proportion and size of window and door openings in proposed new construction to be compatible with nearby buildings that contribute to the overall character of the historic area.

6. Select windows and doors for proposed new construction to be compatible in design, materials, subdivision, proportion and detail with windows and doors of nearby buildings that contribute to the overall character of the historic area.

7. Select materials, and their textures and finishes, for proposed new construction to be compatible with the materials, textures and finishes of nearby buildings that contribute to the overall character of the historic area. It may be appropriate to use contemporary substitute materials such as cementitious siding in place of traditional exterior materials.

8. Design new construction to be compatible with but discernible from historic buildings in the district. It is not appropriate to design new construction that attempts to be an exact duplicate to a historic building.

9. Introduce new site features and plantings related to the new construction that are consistent with the pertinent guidelines.

10. Protect archaeological resources and significant site features during and after construction by limiting site disturbances and changes in grade.





Another approach to infill residential construction in historic districts is to design buildings that are compatible in scale, roof form, materials, and window and door arrangement while having more contemporary details.

APPENDIX A—GLOSSARY

A. Procedural Definitions

***Certificate of Appropriateness*:** A certificate may be issued by the Historic Preservation Commission (HPC) or administratively by the Planning Staff, or the Planning Director's designee to indicate approval of an application to alter the exterior appearance of a local landmark site or property located within a locally-designated historic district.

Process: The established procedures by which the various actions that may be take by the Historic Preservation k Commission are carried out.

Public notice: Notice provided to interested parties before a Commission takes action.

B. Technical Definitions

Adaptive Use: The reuse of a building or structure, usually for purposes different from the original use such as residence converted into offices.

***Addition*:** New construction added to an existing building or structure.

Alteration: Work that effects the exterior appearance of a property including construction, reconstruction, repair, or removal of any building element.

Building: A structure with a roof, intended for shelter or enclosure such as a dwelling or garage.

Character: The qualities and attributes of a building, structure, site, street or district.

Configuration: The arrangement of elements and details on a building, structure or site which help to define its character.

Compatible: In harmony with surroundings generally in mass, scale, and height, and secondarily in materials, orientation, placement, and rhythm and proportion of openings.

Cultural Landscape: A geographic area that conveys a diverse representation of how human activity has changed and shaped the natural environment. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

Context: The setting in which a historic element, site, building, structure, street, or district exists.

Demolition: Any act which destroys in whole or in part a building or structure.

***Demolition by Neglect*:** The destruction of a building or structure through abandonment or lack of maintenance.

Design Guidelines: Design review criteria and methodology identified for the purposes of achieving alterations or development that is sensitive to and compatible with the building and/or context.

Element: A material part or detail of a site, structure, street, or district.

Elevation: A drawing of any one of the external vertical planes as in a facade of a building.

***Fabric*:** The physical material of a building, structure, site or community, conveying an interweaving of component parts.

Facade: Any exterior side of a building or structure, especially the front or principal face that is typically given special architectural treatment.

***Historic District*:** A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

Historic Imitation: New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

Infill: New construction in historic districts on vacant lots or to replace existing buildings.

Maintain: To keep in an existing state of preservation or repair.

New construction: Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.

Preservation: Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

Proportion: Harmonious relation of parts to one another or to the whole.

Reconstruction: The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as is appeared at a specific period of time.

Rehabilitation: The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

Restoration: The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Retain: To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

Re-use: To use again. An element, detail, or structure might be reused in historic districts.

Rhythm: Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

Scale: Proportional elements that demonstrate the size, materials, and style of buildings.

Setting: The sum of attributes of a locality, neighborhood, or property that defines its character.

Significant: Having particularly important associations within the context of architecture, history, and relative culture.

Stabilization: The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Streetscape: The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

Style: A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

C. GLOSSARY OF TERMS

Apron: A decorative, horizontal trim piece on the lower portion of an architectural element.

Arch: A construction which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).

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

Baluster: One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

Balustrade: An entire rail system with top rail and balusters.

Bargeboard: A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

Bay: The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

Bay window: A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

Belt course: A horizontal band usually marking the floor levels on the exterior facade of a building.

Board and batten: Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond: A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond' or "Flemish bond."

Bracket: A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

Bulkhead: The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. 19th century bulkheads are often of wood construction with rectangular raised panels. 20th century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

Carrara Glass: Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.

Capital: The head of a column or pilaster.

Casement window: A window with one or two sashes which are hinged at the sides and usually open outward.

Clapboards: Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

Classical order: Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

Clipped gable: A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

Column: A cylindrical or square vertical structural or ornamental member.

Common bond: A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposes, to structurally tie the wall together.

Corbel: In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Corinthian order: Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

Cornice: The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

Cresting: A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

Cross-gable: A secondary gable roof which meets the primary roof at right angles.

Dentils: A row of small tooth-like blocks in a classical cornice.

Doric order: A classical order with simple, unadorned capitals, and with no base.

Dormer window: A window that projects from a roof.

Double-hung window: A window with two sashes, one sliding vertically over the other.

Eave: The edge of a roof that projects beyond the face of a wall.

Ell: The rear wing of a house, generally one room wide and running perpendicular to the principal building.

Engaged column: A pillar that is in direct contact with a wall; at least half of the pillar extends beyond the plane of the wall to which it is attached.

Entablature: A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

Fanlight: A semi-circular window usually over a door with radiating muntins suggesting a fan.

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

Fenestration: The arrangement of windows and other exterior openings on a building.

Finial: A projecting decorative element at the top of a roof turret or gable.

Fishscale shingles: A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

Flashing: Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Flat arch: An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

Flemish bond: A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

Fluting: Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

Foundation: The lowest exposed portion of the building wall, which supports the structure above.

Frieze: The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

Gable: The triangular section of a wall to carry a pitched roof.

Gable roof: A pitched roof with one downward slope on either side of a central, horizontal ridge.

Gambrel roof: A ridged roof with two slopes on either side.

Ghosts: Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's façade or side elevation.

Guardrail: A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.

Handrail: A horizontal or sloping rail intended for grasping by the hand for guidance or support.

Hipped roof: A roof with uniform slopes on all sides.

Hood molding: A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

Ionic order: One of the five classical orders used to describe decorative scroll capitals.

Jack arch: (see Flat arch)

Keystone: The wedge-shaped top or center member of an arch.

Knee brace: An oversize bracket supporting a cantilevered or projecting element.

Lattice: An openwork grill of interlacing wood strips used as screening.

Lintel: The horizontal top member of a window, door, or other opening.

Luxfer glass: A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early 20th century.

Mansard roof: A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Masonry: Work using brick, stone, concrete block, tile, adobe or similar materials.

Massing: The three-dimensional form of a building.

Metal standing seam roof: A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

Modillion: A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

Mortar: A mixture of sand, lime, (and in more modern structures, cement), and water used as a binding agent in masonry construction.

Mullion: A heavy vertical divider between windows or doors.

Multi-light window: A window sash composed of more than one pane of glass.

Muntin: A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

Oriel window: A bay window which emerges above the ground floor level.

Paired columns: Two columns supported by one pier, as on a porch.

Palladian window: A window with three openings, the central one arched and wider than the flanking ones.

Paneled door: A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

Parapet: A low horizontal wall at the edge of a roof.

Pilaster: A rectangular pillar attached, but projecting from a wall, resembling a classical column.

Pitch: The degree of the slope of a roof.

Pediment: A crowning element, generally triangular, forming the gable of a roof; any similar element used over windows, doors, etc.

Pier: A vertical structural element, square or rectangular in cross-section.

Portico: A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

Portland cement: A strong, inflexible hydraulic cement used to bind mortar.

Pressed tin: Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

Pyramidal roof: A roof with four identical sides rising to a central peak.

Quoins: A series of stone, bricks, or wood panels ornamenting the outside of a wall.

Ridge: The top horizontal member of a roof where the sloping surfaces meet.

Rusticated: Roughening of stonework of concrete blocks to give greater articulation to each block.

Sash: The moveable framework containing the glass in a window.

Segmental arch: An arch whose profile or radius is less than a semicircle.

Semi-circular arch: An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

Sheathing: An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)

Shed roof: A gently-pitched, almost flat roof with only one slope.

Sidelight: a vertical area of fixed glass on either side of a door or window.

Siding: the exterior wall covering or sheathing of a structure.

Sill: The bottom crosspiece of a window frame.

Spindles: Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stretcher bond: A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

Surround: An encircling border or decorative frame, usually at windows or doors.

Swag: Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

Terra cotta: Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.

Transom: A horizontal opening (or bar) over a door or window.

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

Turret: A small slender tower.

Veranda: A covered porch or balcony on a building's exterior.

Vergeboard: The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

Vernacular: A regional form or adaptation of an architectural style.

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

Water table: A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

Weatherboard: Wood siding consisting of overlapping boards usually thicker at one edge than the other.

APPENDIX B—SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

A national set of standards for the preservation of historic buildings, developed by the United States Department of the Interior in 1976, addresses the rehabilitation of historic buildings and provides guidance to the Montclair Historic Preservation Commission in their deliberations.) Listed below, the 1992 version of the Secretary's Standards advocates a hierarchy of appropriate preservation treatments; valuing ongoing protection and maintenance over more major treatments; valuing ongoing protection and maintenance over more major repairs and, in turn, valuing timely repair over replacement of historic features.

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.

2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize 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 elements from other historic properties, shall not be undertaken.

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

5. Distinctive material, 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, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.

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

8. Archaeological resources shall be protected and preserved in place. 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, features and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

APPENDIX C—FINANCIAL INCENTIVES FOR REHABILITATION

Federal Tax Incentives

There are two types of federal Investment Tax Credits (ITCs) available: 20% for a certified historic structure or 10% for a non-historic structure. ITCs are available to the owners or certain long-term renters of income-producing properties. The 20% ITC reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs.

To qualify for the 20% Credit:

1. The building must be listed on the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District.
2. The rehabilitation project must meet the "substantial rehabilitation test," which means you must spend the adjusted value of the building or $5000, whichever is greater. The figure is derived by subtracting the value of the land from the cost of the building and land together.
3. After rehabilitation, the structure must be income producing for five years.
4. The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

To qualify for the 10% credit:

1. The structure must have been built before 1936 and not "historic" (must not be listed or eligible for listing on the National Register of Historic Places).
2. The structure must retain 50-70% of external walls and 75% of internal walls.
3. The rehabilitation must meet the "substantial rehabilitation test" as in the 20% credit.

The structure must be used for five years as income producing but NOT housing.

For additional general information on the Investment Tax Credit program, see the National Park Service's ITC web-site at http://www2.cr.nps.gov/tps/tax/.

State Tax Incentives

The Historic Property Reinvestment Act (HPRA) was introduced in the 2012-2013 New Jersey legislature. A taxpayer would be allowed a credit against his/her personal income tax OR a business would be allowed a credit against its corporate business tax of 25% of the costs of a completed rehabilitation. The structure and rehabilitation work must be certified by the State Historic Preservation Office, and the work must conform with the Secretary of Interior's Standards for Rehabilitation. The program would be administered by the New Jersey SHPO. The New Jersey Heritage Development Coalition, including Preservation New Jersey, are advocates of this proven economic stimulus tool.

For more information contact:

Preservation New Jersey, Inc., 414 River View Plaza, Trenton, NJ 08611
609-392-6409
info@preservationnj.org

APPENDIX D—RESOURCES FOR TECHNICAL ASSISTANCE

Local Resources

Montclair Historic Preservation Commission
Township of Montclair Municipal Building
205 Claremont Avenue
Montclair, NJ. 07042
Historic Preservation Consultant, Peter Primavera
973-509-4955
historic@montclairnjusa.org

State Resources

State Historic Preservation Office
P.O. Box 420
Trenton, N.J. 08625-0420
609-984-0176
www.state.nj.us/dep/hpo

National Resources

United States Department of the Interior, National Park Service
Post Office Box 37127
Washington, D.C. 20013-7127
www.nps.gov/history/preservation.htm

Office of the Director: (202) 208-6843
Office of Public Affairs: (202) 208-6843
Preservation Assistance Division: (202) 343-9578

See the Secretary of the Interior's Guidelines for rehabilitating Historic Buildings at:
http://www.nps.gov/hps/tps/standguide/rehab/rehab_approach.htm

NPS Preservation Briefs provide information on preserving, rehabilitating, and restoring buildings.
These can be found at www.nps.gov/tps/how-to-preserve/briefs.htm and a list of the Preservation Briefs are on the following pages.

National Trust for Historic Preservation

The Watergate Office Building
2600 Virginia Avenue, Suite 1000
Washington, D.C. 20037
205-588-6000
info@savingplaces.org

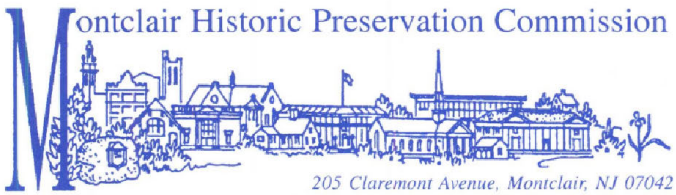
Preservation Briefs

The following Preservation Briefs are made available by the National Park Service. The links will take you to the National Park Service's website (http://www.nps.gov/hps/tps/briefs/presbhom.htm).

1. Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2. Repointing Mortar Joints in Historic Masonry Buildings
3. Improving Energy Efficiency in Historic Buildings
4. Roofing for Historic Buildings
5. Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Sidings on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete
16. The Use of Substitute Materials on Historic Buildings Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18. Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron

28. Painting Historic Interiors
29. The Repair, Replacement & Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Applied Decoration for Historic Interiors: Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic Wood Porches
46. The Preservation and Reuse of Historic Gas Stations
47. Maintaining the Exterior of Small and Medium Size Historic Buildings

APPENDIX E—CERTIFICATE OF APPROPRIATENESS APPLICATION FORM



APPLICATION
CERTIFICATE OF APPROPRIATENESS

For office processing:

Date received _____ Application No. _____

NECESSARY ATTACHMENTS:

☐ **3 COPIES** of completed application (pages 1-2; *pages 3 or 4 if applicable*)
☐ **WRITTEN SCOPE**/ project description (bottom of page 2, attach additional pages)
☐ **15 COPIES** of attachments/ drawings as needed (as noted on pages 3 and 4)
☐ **1 ELECTRONIC COPY** of attachments/drawings (either by email or on CD)
☐ **APPLICATION FEE & ESCROW FEE** (two separate checks)

APPLICATION FEE: *(separate check payable to Township of Montclair)*

☐ Application Fee $100

ESCROW DOWNPAYMENT: *(separate check payable to Township of Montclair)*

☐ Conceptual Review Fee $150
☐ Signage or Awnings Fee $150
☐ Façade Improvements Fee $500
☐ Telecommunications Fee $300
☐ Site Plan Fee $800

Applicant should print or type, answering the following as accurately as possible:

PROPERTY DATA:

Property Address: _____

Block Number: _____ Lot Number: _____

PROPERTY OWNER DATA:

Property Owner Name: _____

Street Address: _____

City, State & Zip Code: _____

Home Phone: _____ Work Phone: _____

- 1 -

APPLICANT DATA:

Applicant Name: _____

Address: _____

Phone: _____ Email: _____

Relationship of Applicant to Property:
☐ Owner ☐ Contractor / Builder ☐ Architect ☐ Other: _____

☐ ***As the Applicant, I understand that the Planning Department may require additional information for my application to be considered "complete" AND that an applicant, owner or a representative must appear before the Commission at a public hearing, or my application will not be heard.***

OWNER'S SIGNATURE REQUIRED:

Property Owner's Signature: _____ Date: _____

Co-Owner's Signature: _____ Date: _____
(if applicable)

WRITTEN SCOPE / PROJECT DESCRIPTION: (use additional paper as needed)

CHECKLIST OF ATTACHMENTS

The Planning Office has examples of all types of applications available for review by prospective applicants. Before submission of an application occurs, the applicant is encouraged to discuss the submission requirements with the Planning Office.

REQUIRED FOR ALL APPLICATIONS:

□ Photographs showing existing condition of the entire building façade.
□ Close-up photographs showing details of the area of work.

The following is a list of typical attachments needed in addition to the photographs, but may change or expand depending on the work proposed:

SIGNAGE & AWNINGS:

- ☐ Photo montage with sign or awning drawn or photo-manipulated / photoshopped in the **exact location** proposed;
- ☐ Proposed sign material noted (i.e. wood, acrylic, PVC) or awning fabric sample;
- ☐ Measured drawings showing *height and width* dimensions of proposed sign or awning;
- ☐ Section drawing showing *side view and projection* of proposed sign or awning from the building façade;
- ☐ Method of installation of sign or awning onto storefront or sign band. Note the storefront material. (For brick buildings, signs should be attached in the mortar); and
- ☐ Review that signage or awning complies with **Montclair Code 347-109** zoning regulations *as noted below*. **Complete information below as applicable, then note these dimensions on the drawings submitted:**

WALL MOUNTED SIGNS:

Projection of sign from building (max 6"):		Sign height (max 24"):	
Total storefront width (sq ft):		Sign width:	
Total sign area (sq ft - can not exceed storefront width noted above):			

WINDOW SIGNS:

Height above grade level (must be between 8' - 12'):			
Window height:		Sign height (Max 24"):	
Window width:		Sign width:	
Total window area (sq ft):		Total sign area (sq ft):	

The total sign area must be 20% or less of the total area of that pane of window glass.

BUSINESS HOURS SIGNS:

Must be inscribed within a polygon no larger than 18" x 24" proposed on the:
☐ door OR ☐ storefront

PROJECTING SIGNS:

Height above grade level (must be between 8' - 12'):		Projection of bracket arm:	
Sign height:		Sign width:	

Note: One projecting sign only per street level business

SECOND FLOOR BUSINESS SIGN:

The only signs permitted above the first floor shall be a single sign for each business establishment, and said sign shall be painted on a single window in gold, black or white (or a combination of the same). Each sign shall be limited to two lines, and each line shall be limited to six inches in height.

AWNINGS:

☐ Recovering awning OR ☐ Replacing awning
☐ Fixed awning OR ☐ Retractable awning

Awning skirt (skirt height 12" or less):		Lettering on skirt (height 6" or less):	
Projection (fixed= 30" to 48"; retractable = 30" to 72"):		Height above grade (fabric 6'-9" min; frame 7' min):	

LIGHTING:

☐ Detail photographs of area of attachment;
☐ Manufacturer's information/cut sheets of type of fixture to be used; and
☐ Photo montage of proposed lighting noting where it will attach to the building.

WINDOWS:

It is recommended that applicants review an example of a windows replacement application prior to compiling documentation and producing drawings.

☐ Photographs of each existing window to be altered;
☐ Note if the replacement proposed is of the entire window frame or sash only;
☐ Elevation showing as-built / existing windows to be replaced;
☐ Elevation showing proposed windows;
☐ Cross-section of existing window / as-built, showing head, jamb and sill;
☐ Cross-section of proposed window showing head, jamb and sill (manufacturer's cut sheets are fine if they show dimensions);
☐ Example of proposed window corner (optional);
☐ Documentation about the original windows, photographs or typical windows for the historic period (only necessary if the existing are not historic windows); and
☐ Conditions statement describing the type and extent of deterioration justifying the window removal.

**NEW STOREFRONTS,
FAÇADE ALTERATIONS / RESTORATION
OR NEW CONSTRUCTION IN HISTORIC DISTRICTS:**

It is recommended that applications for new storefronts, façade alterations or restorations, and new construction come forward for a **Conceptual Review** prior to submitting a complete application. Any demolition additional requires approvals.

APPENDIX F—BIBLIOGRAPHY

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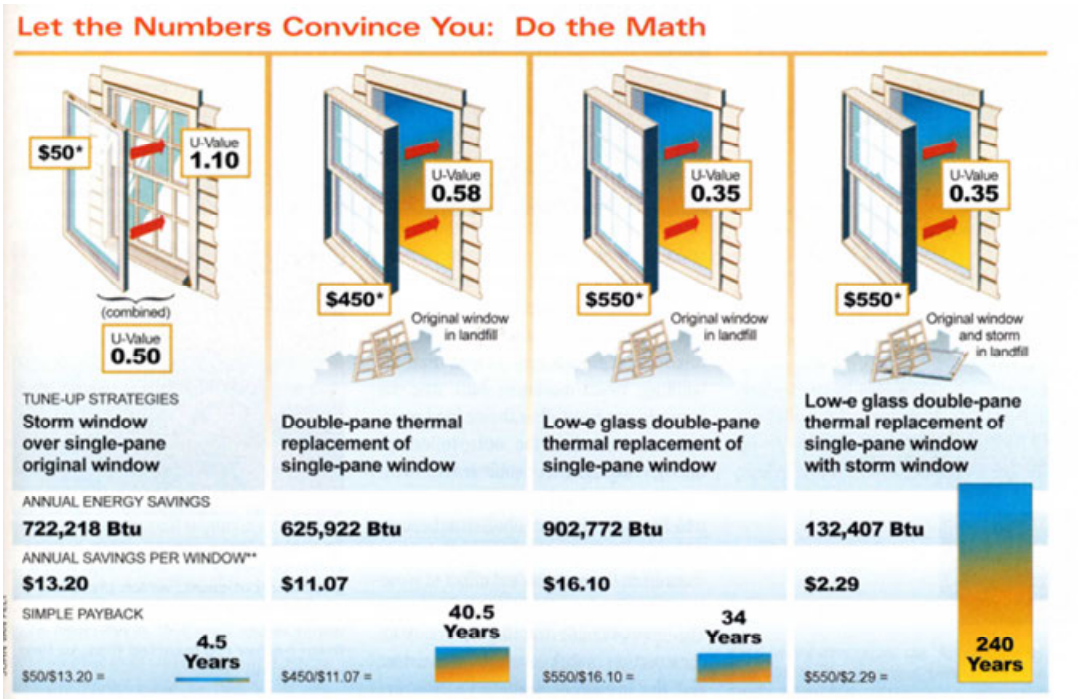
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APPENDIX G—SAVE YOUR HISTORIC WINDOWS

Reasons to Preserve and Maintain Old-Growth Wood Windows

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.
- Vinyl window seals often fail after a few years, making their replacement more costly than upgrading historic wood windows.
- Vinyl windows don't look like historic wood windows; their texture and thinness are inappropriate for the historic district.
- Vinyl is harmful both in its creation and disposal.



Adding a storm window can achieve energy efficiency and better payback than new windows. (Illustration courtesy National Trust for Historic Preservation)

For more information on window preservation go to the Preservation Green Lab's "Saving Windows, Saving Money" This study compared retrofit and replacement options for older wood windows and finds retrofit measures can achieve performance results comparable to new replacement windows. Similar studies were completed by the Window Preservation Standards Collaborative and can be viewed at windowstandards.org.