Closter Design Guidelines
For Landmarks and Landmark Districts








Closter Historic Preservation Commission
Borough of Closter, New Jersey
2006

CLOSTER DESIGN GUIDELINES FOR LANDMARKS AND LANDMARK DISTRICTS

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INTRODUCTION

Closter's historic buildings and districts reflect the community's rich heritage and give it a strong sense of place. Early farmhouses and their barns and other accessory buildings evoke the community's agrarian past. Closter retains an outstanding number of stone houses that are examples of the unique regional type of building associated with the Dutch-American cultural group. The sturdy walls and foundations of local stone in their materials and workmanship recall specific places and times. The early growth of our new nation is documented in Closter's handsome Federal period and Greek Revival style houses. The community's history as a railroad suburb after 1859 is visible in the many picturesque late-19th-century residences located near the railroad station. The "Main Street" commercial area along Closter Dock Road and the infill of the earlier residential areas with interesting early 20th-century architecture typical of early automobile suburbs evidence the continuum of history. The prefabricated Lustron House reflects technological advances of the mid-20th century. The diversity of Closter's historic environment is well documented in publications and in historic sites surveys.

The Borough of Closter recognizes that the preservation and protection of its historic landmarks and districts are important to the community. The historic properties contribute to the community's unique sense of place, inspire civic pride, and enhance knowledge of local heritage. Their preservation contributes to economic welfare through stabilized and improved property values and through reinvestment in the historic properties. Since the enactment of the State of New Jersey Municipal Land Use Law, Section 107 of Title 20:55D, many local municipalities, including Closter, have passed local historic preservation ordinances. In 1998, the Borough created a Historic Preservation Commission, and in 2001, the Borough adopted a revised historic preservation ordinance which was amended in 2002. The ordinance is found in the Code of the Borough of Closter, at http://www.e-codes.generalcode.com/codebook_frameset.asp?t=ws&cb=0218_A.

The Closter historic preservation ordinance includes the following policy goals:

- Safeguard the heritage of Closter by preserving resources within the Borough which reflect elements of its cultural, social, economic, and architectural history.
- Encourage the continued use of historic and/or noteworthy buildings, structures, objects, and sites and facilitate their appropriate reuse.
- Maintain and develop an appropriate and harmonious setting for the historic and architecturally significant buildings, structures, sites, and districts within the Borough.
- Stabilize and improve property values within the Borough.
- Foster civic pride in the history and architecture of the Borough.
- Encourage proper maintenance of, and reinvestment in, the buildings and structures in the Borough.
- Regulate appropriate alteration of historic sites as well as new construction within or near historic districts to ensure compatibility with the existing environment and the Master Plan of the Borough.
- Discourage the unnecessary demolition or other destruction of historic resources.
- Further the public's knowledge of the history and development of the Borough, as well as its appreciation of the Borough's historic sites.
- Enhance the visual and aesthetic character, diversity, continuity, and interest in the Borough and its neighborhoods.
- Encourage beautification and private investment in the Borough.
- Promote the economic welfare of the Borough through the preservation of historic sites and landscapes.

Section 35-51, Code of the Borough of Closter.

CLOSTER HISTORIC PRESERVATION COMMISSION

The Closter Historic Preservation Commission (CHPC) is a municipal land use regulatory commission that has as its mission to promote the preservation of historic buildings, structures, objects, sites, and districts in the Borough. The five members and two alternate members of the CHPC are appointed by the Mayor with the advice and consent of the Council. All members serve without pay. One member must be knowledgeable in building design and construction or architectural history. Another member must have knowledge of or demonstrated interest in local history.

Among the CHPC's responsibilities are:

- To survey buildings, structures, objects, sites, and districts (historic resources) in the Borough and to evaluate them in accordance with Closter's criteria of significance regarding designation of resources as Closter Landmarks* and Landmark Districts*.
- To propose to the Borough Council those historic resources which it finds worthy of Landmark designation following the designation procedures of the Ordinance.
- To nominate historic resources in the Borough for inclusion in the National and/or New Jersey Registers of Historic Places. Refer to the *Appendix* for information about the Registers.
- To advise governmental officials and agencies on matters which have potential impact on historic resources in the Borough or on the physical character and ambience of any portion of the Borough.
- Promote historic preservation through advisory, educational, and informational functions.
- To make recommendations to the Planning Board and Borough Council in the preparation and periodic updating of the Historic Preservation Element of the Master Plan for the Borough including, but not limited to, the addition or deletion of historic sites and districts identified in the Borough's Master Plan.
- To make recommendations to the Planning Board and Borough Council on the historic preservation implications of any proposed or adopted zoning or development ordinance(s) or proposed or adopted elements of the Borough's Master Plan.
- To approve or disapprove applications for Certificates of Appropriateness (C/A)* and Minor Applications* for proposed exterior changes on a property within a Landmark District or of individual Landmark status.

CHPC receives every application submitted to either the Planning Board or the Board of Adjustment for historic properties identified in any component element of the Master Plan. The Commission may provide its advice on the historic preservation implications regarding these applications for development to the Planning Board of Adjustment, the Borough Council, and all other officials and agencies of the Borough. This advice for properties that are not designated Landmarks or located in designated Landmark Districts will not take the form of a Certificate of Appropriateness. In providing this advice the CHPC will use the criteria for designation and the standards for review (Sections 35-54. A and 35-56, Code of the Borough of Closter).



The Isaac Naugle House, which was probably built about 1770, is one of Closter's designated Landmarks. This photograph shows the rear of the house and a side with a later porch.

* Words and phrases followed by * are defined in *"Definitions and Abbreviations"* in the *Appendix*.

Purpose of These Guidelines

These design guidelines provide the Closter Historic Preservation Commission, other governmental officials and agencies, and property owners and occupants in the Borough with guidance on appropriate methods for the maintenance and rehabilitation of historic buildings and districts. They also contain recommendations for the design of new construction on historic properties or within historic districts, whether additions to existing buildings, entirely new buildings, structures, or objects, or new public amenities and streetscape features.

The CHPC does not seek to prevent change. Change is expected and reinvestment in the community's historic buildings and districts is encouraged. These guidelines are designed to help accommodate change so that modifications enhance the unique character of the historic resource and so that those features that are a significant part of the property's and Closter's heritage are preserved.

These guidelines provide information and guiding principles and links to additional technical information on how to maintain and rehabilitate historic materials and buildings. Awareness of the information contained here at the beginning of project planning should help a historic property owner and his/her design professionals develop projects that effectively preserve historic features in cost-effective manners.

While the guidelines are useful for determining appropriate work on any historic property in the Borough, they are especially useful to applicants in need of a Certificate of Appropriateness (C/A) for work proposed on designated Landmarks and properties within designated Landmark Districts. Knowledge of these guidelines will help them understand the types of work which will receive approval from the CHPC. It is important to remember that each historic property is unique. The guidelines here are a framework on which to base proposed work. They are not rigid rules. The CHPC will evaluate each application for a C/A on a case-by-case basis. To best accommodate changes, additions, and alterations, the CPHC encourages common sense, flexibility, good design, and respect for the historic buildings that are our community's heritage.

Procedures for Securing a Certificate of Appropriateness

When is a C/A required?

A Certificate of Appropriateness is required for an exterior modification of a property within a Landmark District or of individual Landmark status. Please consult the list of "Designated Landmarks in Closter" in the *Appendix* to determine whether a property is designated. Requirements for a C/A may vary for properties with individual Landmark status and for those within a Landmark District. Within a Landmark District, there may be different treatment requirements for a Key Contributing Building,*, a Contributing Building,*, or a Non-Contributing Building *. The C/A alone may not be sufficient. The project also must comply with zoning, building, safety, sign, lighting, and any other applicable codes and obtain other required permits. For some projects, the C/A is the only permit required.

Actions requiring a C/A include:

All building permits and development applications involving activities that affect the exterior of a property within a Landmark District or of individual Landmark status also require a C/A. These actions include:

- Demolition or partial demolition of a building/structure or any part thereof on a property in a Landmark District or on a Landmark.
- Relocation of any improvement within a Landmark District or on a Landmark.
- All changes to the exterior architectural appearance of any improvement within a Landmark District or at a Landmark by addition, alteration, or replacement.
- Any new construction of an improvement in a Landmark District or on a Landmark, whether it is an addition to an existing building, structure, accessory building, or object; or a new building, structure, object, or landscape feature.
- Site plans or subdivisions affecting a property within a Landmark District or a Landmark.
- Zoning variances affecting a property within a Landmark District or a Landmark.

The C/A is required for some work at Landmark properties and properties of Key Contributing and Contributing Buildings in Landmark Districts that would not otherwise require a building permit:

This work includes, but is not limited to:

- Any roof repairs or repairs to roof structures that change the exterior appearance or do not replicate existing materials, colors, textures, and workmanship, including removal of small decorative historic roof features (cresting, weathervanes, finials, etc.).
- Any masonry repair, including repointing, cleaning, or waterproofing.
- Exterior sandblasting of any material. (It is usually not permitted.)
- Painting or staining of previously unpainted or unstained exterior materials. (A C/A is not required for painting or staining when the materials were previously painted or stained.)
- Any replacement of windows and doors.
- Installation of storm windows and doors or new gutters and leaders that may not be compatible.
- Any removal of exterior trim on the building, including from its porches. Any repairs to windows and porches that do not replicate the original materials, including replacement of porch railings.
- Installation of new awnings on a residential building.
- Installation of new shutters.
- Demolition of an accessory building of less than 100 square feet.
- The addition of an accessory building of less than 100 square feet when it is visible from the public view*.

Actions at Landmark properties and properties in Landmark Districts not requiring a C/A:

- Emergency repairs needed to preserve the continued habitability of the Landmark or the improvement in a Landmark District and/or health and safety of the occupants or others and when they follow the procedures outlined in Section 35-55 B (1) of the Code of the Borough of Closter.
- Changes to the interiors of buildings and structures that cause no exterior change.
- Ordinary repairs and maintenance which do not constitute a change to the exterior appearance. These are limited to:
  - Exterior repainting or staining of previously painted or stained features.
  - Weather stripping and caulking windows and doors. Maintenance and repair of existing windows and doors resulting in no change in the design, scale, material, or other appearance.
  - Installation of storm windows that are compatible with the architectural period or design of the building. (If there is any question whether the storm windows are compatible, consult with the CHPC.)
  - Maintenance and repair of existing roof materials, involving no change in the design, scale, material, or appearance of the roof.
  - Repair of existing roof structures, such as dormers and chimneys, using the same materials resulting in no change in the design, scale, material, or other appearance.
  - Maintenance and repair of existing shingles, clapboards, or other siding using the same materials that are being repaired or maintained.
  - Replacement in-kind* of existing shingles, clapboards, or other siding maintaining the architectural integrity of the structure.
  - Repairs to existing signs, shutters, outdoor displays, fences, hedges, street furniture, awnings, driveways, parking areas, and sidewalks using the same materials, scale, design, and other appearance features.
  - Maintenance and repair of existing porches and exterior trim using the same materials, design, scale, or other appearance.

Steps for Implementing a Project Requiring a C/A

Step 1. Contact the Closter Building Department at 277 Closter Dock Road, located just west of the Borough Hall, during normal business hours for a C/A application and other required construction application(s) for the planned work. The C/A application is also available on the Internet for download at http://www.closterboro.com/forms/permits.shtml.

It is advisable to verify with the Zoning Official that a C/A is required and what other permits and approvals are required.

Note: All CHPC reviews take place prior to an applicant's appearance before the Planning Board or Zoning Board of Adjustment because a report containing the CHPC's findings is required as part of the package filed with these Boards for projects on Landmark properties and within Landmark Districts.

Step 2. Refer to these design guidelines while planning and designing your project. If you have questions about the appropriateness of a proposed activity, you may request an informal review by the CHPC of the concept plan for the project. Neither the applicant nor the CHPC shall be bound by any informal review.

Step 3. File your application for a C/A with the required eleven (11) copies of the application form and attachments no later than two weeks before the next date of the CHPC meeting—sooner if possible. This is to ensure adequate time for review by the Zoning Official, who must sign off on your project's compliance with the Village's land use ordinance, and by the CHPC members or its consultant/staff prior to the public hearing. Your application may be hand delivered to the Closter Historic Preservation Commission, Closter Building Department, 277 Closter Dock Road, Closter, NJ, or mailed to the Closter Historic Preservation Commission, 295 Closter Dock Road, Closter, NJ 07624.

Please consult the *Appendix* for "The Content of the Application for a Certification of Appropriateness (C/A)".

Minor Application

The Chairman of the CHPC or a committee of Commissioners appointed by the Chairman may review minor work without holding a public hearing.

A Minor Application is any application for a C/A which:

- Does not involve demolition, relocation, or partial demolition.
- Does not involve new addition or new construction.
- Is a request related to fences, signs, lighting, paving, or streetscape work which will comply with these design guidelines and will not substantially affect the characteristics of the Landmark or property within the Landmark District.
- Covers minor changes during construction to an approved C/A.
- Covers minor changes to Landmarks and properties within Landmark Districts that conform to these guidelines such as the addition of compatible shutters and masonry repairs.
- Changes to a Non-Contributing Building in a Landmark District, such as window replacement with no change in size and location, changes to roofing materials which are compatible, and awnings that conform to guidelines and do not substantially affect the characteristics of the Landmark District.

When minor work is found to be appropriate, the Chairman can approve a C/A for minor work or amend an existing C/A. The process for an approved Minor Application skips Step. 5. If the work is found not to be appropriate, the application must be scheduled for a public hearing before the full CHPC and is no longer considered to be a Minor Application.

Step 4. The application will either be scheduled for full review by the CHPC at a public hearing or, if for minor work, will be reviewed as a Minor Application.

For C/A applications other than Minor Applications, the CHPC usually meets the fourth Monday of each month at 7:30 p.m. at Borough Hall. The CHPC will inform applicants in writing of the time, date, and place of the review hearing. The review must be listed as an agenda item at the public hearing. No walk-ins are permitted.

Step 5. An applicant is not required to attend or be represented at the scheduled public hearing where the C/A application is reviewed by the CHPC. It is to the applicant's benefit to be available at the public hearing to answer questions about the application. The CHPC encourages applicants to attend. An owner may also want the architect, other design professional, contractor, or craftsperson to attend. In the event no one is present on the applicant's behalf and questions arise from Commissioners, the application may be denied when mutually agreeable modifications otherwise may have led to its approval. Please note that the CHPC's action may take the following forms: recommend approval of the C/A, recommend against its issuance, or recommend conditions that must be met before the issuance of a C/A.

Step 6. The CHPC will make a written report on the application to the Building Department within 45 days of the referral of the application to the CHPC unless the applicant agrees to an extension of this time period. It will also file a second report with the Planning Board within ten (10) days of the CHPC decision. This report must be attached to any application to the Planning or Zoning Board or to any application to the Building Department for construction, subdivision, zoning variance, sign, fence, or other permit or license. It is also needed to begin work that only requires a C/A.

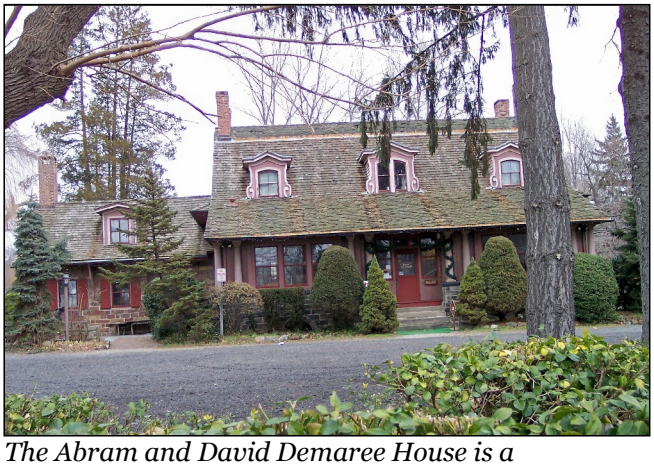
If the CHPC report recommends the work or sets conditions that the applicant will meet; and the work conforms to requirements for the requested type of permit, and no additional review is needed by the Planning Board or the Board of Adjustment; the Building Department will issue a permit for the work as recommended by the CHPC. If the work covered by the C/A approval is not done within two years of its issuance, the approval will expire automatically and the applicant will have to apply again. No assignment to others of the rights granted by the C/A is permitted. In the cases where demolition is permitted, the C/A shall be valid for one year from the date of the CHPC approval. The one-year period cannot be extended.

If the CHPC does not favorably recommend the application, the Building Department will neither issue a C/A nor other permits for the work. The applicant has the right to appeal. This procedure is explained in Section 35-57, D. (3) of the Code of the Borough of Closter.

Step 7. The C/A must be posted at the site where it is visible to the public throughout the duration of construction.

Step 8. When a C/A has been issued, the Construction Officer shall inspect the work occasionally and shall report the results to the CHPC. The applicant is subject to violations and penalties for not following the conditions of the C/A.

If during the process of conducting the work, plans require modification from those approved by the CHPC, an application must be made for approval of the changes. Minor modifications may be approved by the Chairman of the CHPC as a Minor Application. If the Chairman does not find the changes appropriate, or if the changes are extensive, the application for an amended C/A should be scheduled for a public hearing before the full Commission.



The Abram and David Demaree House is a designated Closter Landmark. The early 19th-century stone house retains some outstanding exterior trim. The dormers and porch are later additions. The large property is an important link to Closter's agrarian heritage.

GUIDELINES FOR C/A DECISIONS

GENERAL CRITERIA FOR REVIEW

When reviewing applications for Certificates of Appropriateness, the Closter Historic Preservation Commission and other Borough agencies and officials use the standards for review found in Section 35-56 of the Code of the Borough of Closter. The general criteria for review are:

1. The impact of the proposed change on the historic, architectural, and/or cultural significance of the Landmark or Landmark District.

2. The importance of the Landmark or the building, structure, object, or site to the nation, state, region, or municipality, and the extent to which its historic or architectural interest would be adversely affected to the detriment of public interest.

3. The use of any Landmark or Landmark District involved in the proposed change.

4. The extent to which the proposed action would adversely affect the public's view from the street of a Landmark or building, structure, object, or site located within a Landmark District.

5. The impact that the proposed change would have on the architectural or historic significance of the Landmark or Landmark District and the visual compatibility of the proposed change with adjacent buildings, structures, objects, and sites.

Information on how to identify what are the important character-defining features of a historic building or property may be found in the *Architecture in Closter* section of these guidelines.

The CHPC will apply the review criteria for properties of individual Landmark status and of Key Contributing Buildings and Contributing Buildings in Landmark Districts in similar fashion. However, in a Landmark District the impact on the District will be considered, as well as the impact on the individual property. For applications related to Non-Contributing Buildings within a Landmark District, the CHPC will focus on how the proposed change impacts the Landmark District, particularly the streetscape* in which the building is located, not on how it impacts the Non-Contributing Building.

REHABILITATION

Standards for rehabilitation of Landmarks and Key and Contributing Buildings in Landmark Districts are included in the Code of the Borough of Closter (Section 35-56. B). They are used by the Closter Historic Preservation Commission when rendering its decisions. They are a series of commonsense concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. These standards were developed by the National Park Service of the U.S. Department of the Interior to help protect our nation's irreplaceable cultural resources by promoting consistent preservation practices. Initially written in 1976, they have undergone some expansion and revisions and are the national standard to guide rehabilitation work on historic resources.

The Secretary of the Interior's Standards for Rehabilitation

Fortunately, the National Park Service and the New Jersey Historic Preservation Office have developed extensive online and paper-published informational materials, guidelines, and technical studies regarding the interpretation of these *Standards* and the proper treatment of historic features and materials. These documents are useful resources for anyone undertaking a project involving a historic property. The *Standards* are:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive historic materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and other visual qualities, and, where possible, materials. Replacement of missing features will be substantiated by documentary or physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Resources for Rehabilitation

National Park Service, Technical Preservation Services, http://www.cr.nps.gov/hps/tps/index.htm

National Park Service, *Illustrated Guidelines for Rehabilitating Historic Buildings,* http://www.cr.nps.gov/hps/tps/tax/rhb/index.htm

National Park Service, *Electronic Rehab,* interactive site to learn about the *Secretary of the Interior's Standards*, http://www.cr.nps.gov/hps/tps/technotes/tnhome.htm

National Park Service, *the Good Guides, Caring for Your Historic Building*, http://www.cr.nps.gov/hps/tps/care/index.htm

National Park Service, *Preservation Briefs*, http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm

National Park Service, *Preservation Tech Notes*, *Case Studies*, http://www.cr.nps.gov/hps/tps/technotes/tnhome.htm

New Jersey Historic Preservation Office, *FYI Publications,* http://www.state.nj.us/dep/hpo/4sustain/info.htm#for

New Additions and Construction

The CHPC expects some new additions and new construction within Landmark Districts and on some Landmark properties. The goal is to regulate these changes so that the historic fabric and the architectural character of the Landmark or Landmark District are preserved. Contextual designs where the new is compatible with the old are recommended. The CHPC's specific criteria for the review of new construction is outlined and discussed in the *New Additions and New Construction* chapter of these guidelines.

Demolition

The demolition of a Landmark or a Key Contributing or Contributing Building in a Landmark District radically alters the character of the historic property or district. Such demolition is rarely considered an appropriate action. Some Landmark properties and Landmark Districts have Non-Contributing Buildings or elements that can

be demolished without negatively impacting the significance of the property or district. An example of where a demolition will likely receive approval is the removal of a storage shed that was erected within the last 20 years and is not of architecturally compatible design with the principal Landmark building on the property. Another example where approval is probable is the proposed demolition of a non-significant later modification to a Landmark when the demolition will not adversely affect the historic fabric. The demolition of a Non-Contributing Building within a Landmark District is another approvable option. Any replacement addition, building, structure, or object will need to meet the criteria for new addition and new construction.

Closter's review criteria for demolition of any building, structures, object, or site located on a property within a Landmark District or of individual Landmark status specify that the following factors be considered:

1. Its historical, architectural, cultural, and aesthetic significance.

2. Its use, its intended use, and/or the use for which the building, structures, object, or site was originally designed and the feasibility of the continuation of its designed use.

3. Its importance to the Borough and the extent to which its historical or architectural value is such that its removal would be detrimental to the Landmark, Landmark District, and/or to the public interest.

4. The extent which it is of such old, unusual, or uncommon design, craftsmanship, texture, or material that it could not be reproduced or could be reproduced only with great difficulty.

5. The extent to which its retention would promote business, create new positions, attract tourists, students, writers, historians, artists, or artisans, encourage study and interest in American history, stimulate interest and study in architecture and design, educate citizens in American cultural and heritage, or make the Borough a more attractive and desirable place in which to live.

6. The probable impact of its removal upon the ambience of the Landmark or Landmark District.

7. The structural soundness and integrity of the building, structure, object, or site and the economic feasibility for its restoration or rehabilitation so as to allow for its reasonable use.

8. The threat to the public health and safety as a result of deterioration or disrepair of the building, structure, object, or site.

9. The technological feasibility of structural rehabilitation.

10. The interference with the charitable purposes of any nonprofit or charitable organization if demolition is not permitted.

Section 35-56.D., Code of the Borough of Closter.

Relocation

The CHPC reviews requests to move to a new location any building, structure, object, or feature located on Landmark property or located within a Landmark District. The following factors are considered for a relocation request:

1. The impact of the loss of integrity suffered as a result of the removal from the original and/or historic location; and, if located within a Landmark District, the impact of that loss integrity upon the district as a whole.

2. The reasons for not retaining the building, structure, object, or feature at its present location.

3. The compatibility, nature, and character of the areas adjacent to both the present site and the proposed site as they relate to the protection of historic properties and districts.

4. In the event that the proposed new location is on a Landmark property or within a Landmark District, the impact on the visual compatibility of the adjacent buildings, structures, objects, or sites.

5. The likelihood of significant damage to the physical integrity of the building, structure, or object itself.

Section 35-56.E., Code of the Borough of Closter.

Resource for Relocation

National Park Service, John Obed Curtis, *Moving Historic Buildings*, 1975. Reprinted 1991 by W. Putnam. Available from Publications Department, International Association of Structural Movers, P.O. Box 2637, Lexington, SC 29071-2637.

ARCHAEOLOGY

Closter's cultural resources include archaeological ones – information found in the ground that adds to our understanding of the area's prehistory and history. People have inhabited New Jersey for at least 12,000 years. Archaeologists divide New Jersey's prehistory into three broad chronological periods: Paleo-Indian (±.10,500-8000B.C.), Archaic (8000-1000 B.C.), and Woodland (1000 B.C. - 1600 A.D.). The earliest Paleo-Indian inhabitants probably initially hunted large Pleistocene animals such as mammoths, mastodon, and caribou. Many Pleistocene animals including the wooly mastodon were extinct by the end of the Paleo-Indian period. The types of stone tools used by the early people are a means of differentiating them. By the 17th century at the beginning of European contact, the Closter area was used by the Lenape. The Lenape were a Munsee-speaking native people, who like the area's earliest human inhabitants, lived primarily by foraging, although they did practice some horticulture.

HISTORY OF THE BOROUGH OF CLOSTER



Farmsteads remained an important part of Closter's landscape well into the 20th century. This circa 1905 photograph shows plowing in front of the Daniel De Clark House.

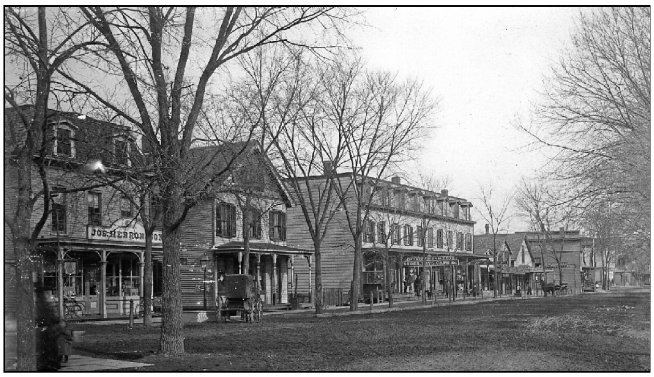
The first human occupants of the area that is now the Borough of Closter were prehistoric people and then the Lenape, a native people. Information about Closter's prehistory can still be found in the ground at archaeological sites.

Closter, located in the Northern Valley of Bergen County only 1 ½ miles from the Hudson River, is part of the area that was New Netherlands from 1609 to 1664. Closter's settlement by European settlers did not begin until the late 17th and early 18th centuries. By 1800, the VerValen, Naugle, Auryansen, Durie, Ternure, Demaree, Van Horn, Westervelt, Huyler, Banta, Zabriskie, Montaque, Parsells, Jordan, and Cole families were farming in the area. Some of the early settlers had their origins in the Netherlands, but the roots of others were England, other European countries, and Africa. They were part of the multi-ethnic Dutch-American cultural group that settled in northern New Jersey and in New York and whose cultural presence long outlasted Dutch political control.

The settlement pattern in the Closter area until the mid-19th century was one of scattered farmsteads along or near early roads which today are Piermont Road, Closter Dock Road, West Street, Cedar Lane, Blanche Avenue, County Road, and Schraalenburgh Road. These early roads followed the curving contours of the land and led to landings on the Hudson River or were routes for inland communities to landings. Some farmsteads might serve as an inn or have an associated sawmill, gristmill, or blacksmith shop. The Dutch-American farmstead typically had a number of associated buildings, such as outkitchens, New World Dutch barns with distinctive H-bent frames, and hay barracks. While no New World Dutch barns or hay barracks survive in Closter, a number of the early houses retain later barns and other associated buildings which strengthen their connection to Closter's agrarian past.

From the late 18th century through much of the 19th century the area between Englewood and Tappan, New York, was called Closter. From 1775

until it was incorporated as a borough in 1904, Closter was part of the much larger Harrington Township which extended north to the New York State border, east to the Hudson River, west to the Hackensack River, and south to the Cresskill area.



Free-standing frame buildings with porches established the character of Closter's commercial area in the late 19th-century.

On May 26, 1859, when the first train went through Closter along the new tracks of the Northern Railroad Company linking Piermont, New York, with Jersey City, New Jersey, there was a sole commercial building—John Henry Stevens' general store erected in 1857—in what soon became the railroad suburb or village of Closter. With the location of the "Closter City" railroad stop at the intersection of Closter Dock Road and the tracks (in 1881, the station was relocated to its current site on Station Court), Stevens, William Lindemann, and others subdivided nearby land into rectangular lots with the narrow side facing the street, laid out streets, built houses in the popular architectural styles of the day, and promoted the community as a residential community for urban commuters. The Demarest brothers opened their hardware store in 1865. The store, located at 257-259 Closter Dock Road, is the oldest continuously operated business in the Borough.

By 1876, a railroad suburb had developed. A cluster of about 50 buildings, including houses, churches, a hotel, a school, a post office (established in 1861), and a number of businesses were within walking distance of the railroad station. The business area along Closter Dock Road became the major shopping area for the immediate region. While new subdivisions adopted a grid pattern, the presence of earlier curving roads provided Closter with its own distinctive developmental pattern far removed from a standard grid. House lots, while small compared to the large properties of farmsteads, usually were large enough to accommodate a freestanding house, a barn or stable, other buildings, a front yard, and a rear vegetable garden. To a large degree, Closter's outlying areas retained their rural agricultural character. Large country homes of wealthy commuters, such as those around the crossing of Knickerbocker Road and Durie Avenue, joined the farmsteads. The proximity of the Randell (Harrington Park) station of the Jersey City-Albany (West Shore) Railroad provided a catalyst for housing development in the western section of the Borough.



This early 20th-century photograph of Demarest Avenue illustrates the typical residential developmental pattern in Closter's railroad suburb.

With the introduction of the Model T in 1908, automobiles became affordable for the middle class. Soon their availability would change the developmental pattern of many suburban communities, including Closter. The initial evolution of Closter from a railroad suburb to an automobile one was smooth, with the benefits provided by the automobiles coexisting with those of the trains. Residential areas near the railroad stations received infill buildings, on formerly vacant lots, while new sections further away were plotted. New houses reflected the styles and house-types popular at the dates they were built. Detached garages replaced barns and carriagehouses as accessory buildings.

Closter's downtown continued to thrive. Substantial new buildings were erected including the imposing stone Romanesque Revival style



Behind the fire trucks in this circa 1928 photograph are the stone National Bank of Closter building on the corner and the taller terra-cotta-faced structure which are among the substantial masonry commercial buildings erected in Closter's downtown during the first half of the 20th century.

Closter National Bank erected in 1913 and the terra-cotta faced, three-story building at 231 Closter Dock Road erected about 1928. At the turn-of-the-century, it was estimated that two-thirds of Closter's male residents commuted to New York City, presumably by train, but the influence of the car was beginning to be felt. Literature of 1903 promoting the community advertised that all streets were macadamized and that there were good roads to neighboring communities. Closter had 30 stores, 2 hotels, a fire department, churches, a new school built in 1900, and social clubs. In 1905, one year after incorporation as an independent borough, Closter was a thriving suburb with 1,272 residents living in 273 dwellings. The community still had ties to its agrarian past in the 7 farmers listed in the 1905 census, but the 67 professionals and 102 people involved in commerce show that the suburban character was dominant. In 1905, there were 51 African-American residents and this group had its own community with the Centennial A.M.E. Zion Church, built in 1896, as its focus.

Closter's population rose to 1,483 in 1910. In 1940, soon after its new Borough Hall was erected, the population had risen to 2,603. Growth had slowed during the Great Depression, but resumed after World War II, stimulated by the opening of the George Washington Bridge in 1931 and an expanding road system. (The Henry Hudson Drive between Fort Lee and Alpine was completed in 1926, US 9W was completed in the late 1920's, and the Palisades Interstate Parkway was completed in 1957.) By 1957, Closter only had three daily trains, down from 18 daily trains in 1903. Former farms and country estates made accessible by cars were subdivided for housing.

Initially, Closter's automobile subdivisions reflected the earlier layout patterns with grids placed along side the earlier roads. Later, the curving roads and cul-de-sacs characteristic of post World War II developments were employed, particularly in the eastern section of the Borough. In 1950, Closter had 3,376 residents. With steady construction of new housing, the population rose to 8,604 in 1970. In 1966, the supremacy of the car resulted in the termination of passenger rail service to Closter, although the Closter Historic District continues to retain the key characteristics of a railroad suburb.

The agrarian cultural landscape of the remaining early farmsteads has been more extensively altered. Most early houses have lost their large properties and large barns. Their cultivated fields now have houses and other suburban amenities. Fortunately, a few properties retain early barns and other accessory buildings.

The cultivated fields at Borough-owned MacBain and Buzzoni Farm Parks and the privately-owned Abram and David Demaree House remain as links to the agrarian past.

Early agrarian settlers had gristmills and sawmills. In the 19th century, Closter had small carriage and sleigh manufactories and the Closter Shading Company. However, industry was not a major developmental factor in the Borough until the 20th century. From 1918 until it closed in 1955, the U.S. Bronze Powder Works on Herbert Avenue was the largest employer in the Northern Valley. This factory produced explosives during World War II and later bronze and aluminum powders used for graphics and paints. The Acme Summit Mills, established in 1935, at one time employed 50 people and was located at 242 Closter Dock Road in a building now commercially-adaptively reused.

While most of the 20th century buildings in Closter are typical of suburban architecture reflecting popular architectural styles and types on the East Coast, one atypical house was erected in Closter. The Harold Hess House is a Lustron House, one of the only 4,498 porcelain-enameled steel, prefabricated houses manufactured in Ohio and erected at various sites in the United States between 1947 and 1950. While Closter's population in 2000 was 8,383, several hundred persons less than its peak population in 1970, the pace of new construction in Closter has not lessened. Family sizes are now smaller, while house sizes are typically much larger than during previous development phases. While some of the new construction is on previously undeveloped land, older buildings are being demolished for new ones. Closter is included in the National Trust for Historic Preservation's list of historic neighborhoods threatened by teardowns.

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See also the "Resources for Understanding Closter's Architecture" in *Architecture in Closter*.



The Hess family in 1950 in front of their newly completed Lustron House. This property is listed on New Jersey and National Registers of Historic Places.



The J. M. Serviss House was erected in 1860 to the designs of local architect John Henry Stephens. The picturesque building is eclectic, displaying features of a number of styles. Its porch has lost some of its decorative elements.

UNDERSTANDING A BUILDING

This section is designed to help residents and their architects and contractors understand the architecture of their buildings and the architectural history of their community and to provide references to sources of additional information. Before undertaking a rehabilitation project of a historic building or new construction within a historic context, it is important to understand the architecture of the building and its setting. What are the visual characteristics that associate a building with a specific architectural form*, type,* or architectural style*? What features are original to its initial construction? Which features are later modifications, but also worthy of preservation because they contribute to the historic visual character of the building? Which features are incompatible alterations whose removal or modification will enhance the building's visual appearance and/or prolong the life of original materials?

Answering these questions and defining a building's form and style require an investigative approach. Many buildings are examples of vernacular architecture*, common or everyday buildings that were built according to traditional designs and methods, usually without the direction of an architect. They have relatively little applied decoration and are characterized more by their form – their size, shape, and materials - than by sophisticated architectural design. They reflect local building preferences and practices. Closter's

* Words and phrases followed by * are defined in "Definitions and Abbreviations" in the *Appendix*.

earliest buildings were not designed by architects but by local builders who continued to use tested construction practices, while gradually incorporating newer architectural design features.

Beginning in the mid 19th century, architectural designs for homes became widely available through pattern books and agricultural and ladies magazines. Also, local architects, such as John Henry Stevens in Closter, began to practice in the new suburban communities. Homeowners began to choose among a number of architectural styles popular throughout the eastern United States. This trend to erect popular building styles continues to the present.

Complicating the visual investigation is the fact that the exteriors of older buildings are frequently the product of change and enlargement over time so that they have features from several architectural time periods. Others were erected by builders and architects who mixed features from various styles. Closter's individually designated Landmarks* and Key Contributing Buildings* in Landmark Districts* may be outstanding examples of an architectural type, form, or style. However, most of the community's historic buildings, particularly Contributing Buildings* in Landmark Districts* and properties included in the Historic Preservation Element of the Closter Master Plan, are typical examples of local architectural forms and styles or they have features from several styles and types. They are the houses, stores, churches, and other structures used by ordinary Closter residents. They collectively are Closter's heritage, linking today to the continuum of history since the early 18th century.

Fortunately, the National Park Service has produced *Walk through Historic Buildings,* an online tutorial, and other publications on how to analyze a historic building's visual aspects which are included in *Resources for Understanding Closter's Architecture* at the end of this chapter.

In addition to carefully looking at the building and studying its features to determine what are the significant visual elements, it is helpful to know its history and what architectural historians consider to be its important characteristics. Closter's residents and property owners are fortunate to have a number of excellent resources about the Borough's architecture which are included in the *Resources* list. These and the many publications on American architecture can serve as a starting point for further study. These resources and many others on Closter's history and architecture are available at the Closter Public Library.

Property owners are encouraged to document the history and architecture of their buildings. A systematic framework for how to do this is found in the guidelines for preparing historic structure reports and preservation plans. A historic structure report provides documentary, graphic, and physical information about a property's history and existing condition. A historic structure report also addresses the use or re-use of the property. It provides the basis for selecting the best approach to physical treatments prior to commencing rehabilitation or restoration work and outlines a recommended scope of work. The report serves as an important guide for changes to be made to a historic property. It can also provide information for maintenance procedures. A preservation plan is a similar but less comprehensive document with analyses focused on a particular rehabilitation project, rather than the entire property. A cultural landscape study includes intensive study of the landscaping and setting of a historic property. While these research reports are usually prepared for museum properties and major buildings, similar, if less detailed, investigations would benefit the rehabilitation of any historic property.

RESOURCES FOR UNDERSTANDING CLOSTER'S ARCHITECTURE

For Closter Architecture

Bergen County Office of Cultural and Historic Affairs, *Bergen County Historic Sites Survey, Borough of Closter*, 1981-82, updated in March 1999 by the Closter Historic Preservation Commission. Based on the survey work of Frances Niederer and a large number of volunteers and later of Pat Garbe Morillo, this historic resources inventory provides information on many of the Borough's historic buildings and districts, along with a developmental history of the Borough.

Bergen County Office of Cultural and Historic Affairs, Office of Albin Rothe, *The Early Stone Houses of Bergen County*, 1979. A report prepared by the Office of Albin Rothe with survey forms prepared by Claire K. Tholl. This inventory contains considerable information on an important early building type, including survey forms for ten early stone houses in Closter. Available for consultation at the office of the Division of Cultural and Historic Affairs, Bergen County Department of Parks.

Bastable, Joan T., edited by Jeanne Gurnee, *Historic Homes of Closter*, Closter, NJ: Closter Environmental Commission, 1979

Brown, T. Robins and Schuyler Warmflash, *The Architecture of Bergen County, New Jersey,* New Brunswick: Rutgers University Press, 2001. Places the Borough's architecture in the larger context of Bergen County.

Closter Historic Preservation Commission, *"Dutch" Sandstone Houses*, *Colonial Period Frame Architecture, Harold Hess Lustron House, The Durie Avenue/Knickerbocker Road Historic District* (prepared by Zakalak Associates), *and The Closter Historic District* (prepared by McCabe & Associates, Inc., September 2004). Historical data, descriptions, and photographs of historic properties and districts considered for designation.

Closter Historical Society, *Closter Historic District "Hub of the Northern Valley" Walking Tour*, http://www.closterboro.com/history/starttour.shtml

Garbe-Morillo, Patricia, *Closter and Alpine: Images of America,* Charleston, S.C.: Arcadia, 2001. Splendid early photographs of the Borough's architecture and other fascinating information.

Historic American Buildings Survey, http://memory.loc.gov/ammem/collections/habs_haer/. Contains measured drawings for several buildings in Closter.

New Jersey and National Register of Historic Places listings for Properties in Closter,

Thematic Nomination of Early Stone Houses of Bergen County

Abram Demaree House [also included in the thematic nomination above]

Hess, Harold, Lustron House, Lustrons in New Jersey Multiple Property Submission

Nomination forms are available at the Closter Public Library and the offices of the Bergen County Division of Cultural and Historic Affairs and the New Jersey Historic Preservation Office.

Ranzetta, Kirk Edward, "The Paradoxical "Jersey Dutch" of Closter, New Jersey: Revolution, Schism, and Architectural Unity," unpublished thesis submitted to the University of Delaware, 1996. Study of Closter's earliest dwellings.

Historic Structures Reports and Preservation Plans

National Park Service, *Preservation Brief 43: The Preparation and Use of Historic Structure Reports*, http://www.cr.nps.gov/hps/tps/briefs/brief43.htm

New Jersey Historic Preservation Office, *Historic Structures Reports and Preservation Plans,* http://www.state.nj.us/dep/hpo/4sustain/prepare hsr.pdf

For Visual Investigation

National Park Service, *Walk through Historic Buildings: Learn to Identify the Visual Character of a Historic Building*, http://www.cr.nps.gov/hps/tps/walkthrough/index.htm

For Visual Investigation *Continued*

National Park Service, *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character,* http://www.cr.nps.gov/hps/tps/briefs/brief17.htm

National Park Service, *Preservation Brief 35: Understanding Old Buildings: The Process of Architectural Investigation*, http://www.cr.nps.gov/hps/tps/briefs/brief35.htm

For Researching a Building

New Jersey Historic Preservation Office, *How to Research the History of a House,* http://www.state.nj.us/dep/hpo/4sustain/houseresearch.pdf

National Park Service, *National Register Bulletin: Researching a Historic Property,* http://www.cr.nps.gov/nr/publications/bulletins/nrb39/

Howe, Barbara J., Dolores A. Fleming, Emory L. Kemp, and Ruth Ann Overbeck, *Houses and Homes: Exploring Their History*, Nashville, TN: American Association for State and Local History, 1987

Selected Resources on New Jersey and American Architectural History:

Baker, John, *American House Styles,* New York, NY: W. W. Norton, 1994

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Longstreth, Richard, *The Buildings of Main Street,* Walnut Creek, CA: Alta Mira Press, 2000

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Meeske, Harrison, *The Hudson Valley Dutch and Their Houses,* Fleischmanns, NY: Purple Mountain Press, 2001

Morgan, William, *The Abrams Guide to American House Styles,* New York, NY: Harry N. Abrams, 2001.

Poppeliers, John, et al, *What Style Is It?: A Guide to American Architecture,* New York, NY: John Wylie, 2003

Rifkind, Carole, *A Field Guide to American Architecture,* New York, NY: New American Library, 1980

Stevens, John R., *Dutch Vernacular Architecture in North America, 1640-1830,* West Hurley, NY: Society for the Preservation of Hudson Valley Architecture, 2004

Whiffen, Marcus, *American Architecture Since 1780: A Guide to the Styles*, Cambridge, MA: M.I.T. Press, 1969

Architectural Styles, Types, and Forms in Closter



Few buildings in Closter have all or even a preponderance of the features associated with a particular style, type, or form. Some buildings have been modified over time so that they now have elements with architectural significance that are associated with several time periods. Others are eclectic designs where stylistic features were mixed when the building was constructed. Most typically, Closter's buildings are vernacular designs which never had very much applied decoration.

This introduction does not include every style, type, or form found in Closter's historic architecture. Instead, it covers the most common historic architectural styles, types, and forms in the community. The Stick Style and the Renaissance Revival were not widely employed in Closter, but they are included here because they were employed for important buildings in the community. The characteristics listed are those typical of Closter's architecture and do not always reflect the most typical characteristics of the architectural style, form, or type elsewhere.

STYLE: A specific type of architecture distinguished by special characteristics of structure and ornamentation usually built in the same time period; have a general quality of distinctive character and an intent to be fashionable.

FORM: The shape of the building.

TYPE: A grouping of individual historic properties based on a set of shared physical or associative characteristics. Physical characteristics may relate to geography, cultural affiliation, building materials, age, structural forms, architectural styles, use, and/or site type. Associative characteristics may relate to the nature of the associated events or activities, to associations with specific individuals or group, or to the category of information about which a property may yield information.

EARLY STONE HOUSES, 18TH AND EARLY 19TH CENTURIES



Gambrel roof with shed dormers

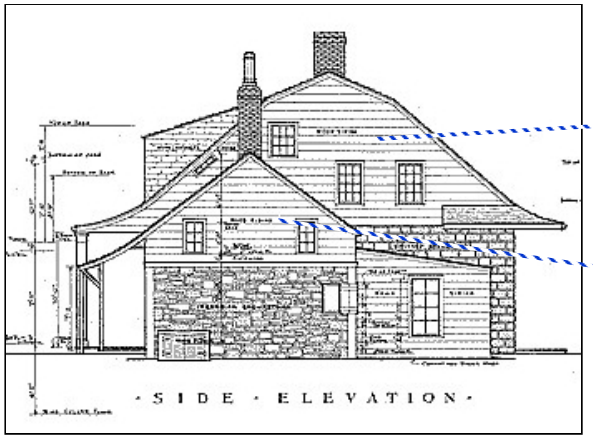
Gable roof on wing

Flared eaves, sweeping overhang

Lintel

6/6 double-hung window

The Daniel De Clark House has a 5-bay, 1½-story stone main section, built circa 1785, with a 3-bay, frame side kitchen wing with a stone end, which was likely built in the early 19th century. The shed dormers, front door with cast-iron grills, and shutters are later modifications.



Clapboards on the gambrel end above coursed sandstone

Clapboards on the gable end above uncoursed rubble sandstone

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, NJ-364

When this drawing was made of the De Clark House in 1937, it had front porches, which are now gone.

LOCAL CHARACTERISTICS OF THE TYPE

1½ story with 1-story stone walls of local rosy-brown sandstone laid in soft lime mortar; the front and the side facing the road may have better cut, dressed, and laid stone

Early expansion by side additions; wings have lesser height; frame wings may have stone end walls

Stone section has 3, 4, or 5 bays

Gambrel or gable roof, usually with sweeping overhang with graceful flare; roofs were originally wood shingled

Double-hung, multi-paned sash window which may, or may not, have lintels; wood paneled shutters

Dutch split-leaf or wood paneled doors; doors may have transoms or fanlights

May retain historic accessory buildings

Closter has ten stone houses that are examples of an important early regional house type associated with areas first settled by the Dutch. These buildings reflect an amalgam of cultural influences. Their sturdy walls of local stone strongly connect them to their locations. The houses are typically 1½ story, 3 to 5 bays wide, and either one or two rooms deep. The front usually faces south to get the sun and frequently has finer stonework. One house has a brick front.

With a graceful curving outline, the gambrel or gable roofs typically extend over the eaves, sometimes over a full-length porch. Some of Closter's early stone houses have early gable-roofed side wings, with walls that are stone, frame, or a mix of stone and frame.

Early frame houses have similar features, except wood clapboard siding originally covered the timber-framed walls.



The Durie Ternure House was built around 1800 and has Federal Period decorative features such as splayed lintels and a semi-circular fanlight. It is unique among Closter's early stone house as its front

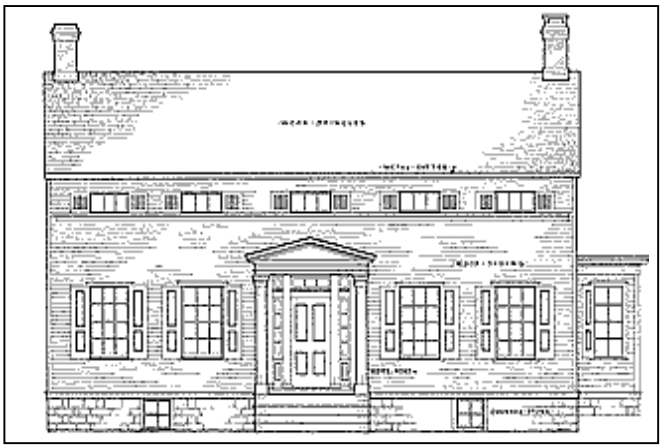


The Abram and David Demaree House displays finely cut stonework with tooled surfaces.

GREEK REVIVAL, 1820-1860



The Mathew S. Bogert House (above), built in 1852, and the David D. Doremus House (below), built in the 1840's, typify the Greek Revival style in Closter with symmetrical 5-bay compositions, upper knee-wall windows, and simplified classical detailing.



Library of Congress, Prints and Photographs Division,
Historic American Buildings Survey, NJ-361

LOCAL CHARACTERISTICS OF THE STYLE

1½ or 2 story; rectangular plan

Main block usually 5 bays; front usually faces the road; early wings at rear

Frame with narrow clapboards; sandstone foundations

Gable roof of low or medium pitch; interior end chimneys with brick caps

Usually have broad frieze with 3 or 6 pane knee-wall windows

Double-hung 6/6 sash windows

Paneled entrance doors.

Simplified angular classical detailing; square posts and pilasters

The Greek Revival style was widely used throughout the United States in the 1820-60 period. Architecture of the style ranged from buildings that closely resembled Greek temples with very elaborate columned porticos to simple 3-bay, 1½-story cottages with broad friezes. Bergen County has no extant elaborate Greek Revival buildings and probably never had many. Several of the Closter's Greek Revival houses, although not exceptionally large or elaborate, are among the most imposing Greek Revival buildings remaining in the County. They are largely of a single type: the 5-bay frame house with 2nd-story knee-wall windows in a broad frieze. Some retain a 1-story front porch, which either extends across the front or is a 1-bay projection at the central entrance. These porches have square posts and pilasters.





Closter's mid-19th century architecture followed national trends, adopting a number of the picturesque architectural styles favored for suburban and country houses. The community has a number of suburban cottages and modest houses which are vernacular Gothic Revival. They have fanciful bargeboards in the gable peak. They typically are characterized more by restrained use of mid-19th century features and forms rather than by having consistent attributes of the Gothic Revival style. Houses in Closter do not often display the very steeply pitched roofs, the pointed-arched windows, the asymmetrical massing, and the medieval-inspired decorative ornamentation associated with high style Gothic Revival architecture.

LOCAL CHARACTERISTICS OF THE STYLE

1½- 2½ stories

Rectangular, L-shaped, irregular plans; often have 3-bay section with gable facing street

Frame, originally covered with wooden clapboards or vertical board-and-batten siding; sandstone, gray diabase, or brick foundations

Gable and cross gable roofs; gable dormers; overhanging eaves with braces or decorative trim along eaves or in the gable peak (jigsawn boards with cutout designs, barge-boards); brick interior chimneys

2/2 or 6/6 double-hung window sash; regularly spaced; may have paired or grouped windows; windows in gable peak may be round, rectangular, or have pointed arches; projecting bay windows; louvered shutters

Single or double paneled entrance doors, sometimes with glass upper panels; may have sidelights and/or transom

Windows and doors have trim with heavy moldings; sometimes cornices or hoods

Open porches, full width or wraparound; square or polygonal wooden piers with moldings below side brackets or arched spandrels; may have jigsawn, decorative porch railings

ITALIANATE, 1850-1880







LOCAL CHARACTERISTICS OF THE STYLE

2-2½ story

Rectangular, L-shaped, T-shaped plans, larger examples have towers

Cubic or blocky massing, often have a front gable; varied number of bays

Typically frame, originally covered with wooden clapboards; brick or stone foundations

Low-pitched gable, cross gable, hip, flat roofs, overhanging eaves with brackets and broad frieze; brick interior chimneys

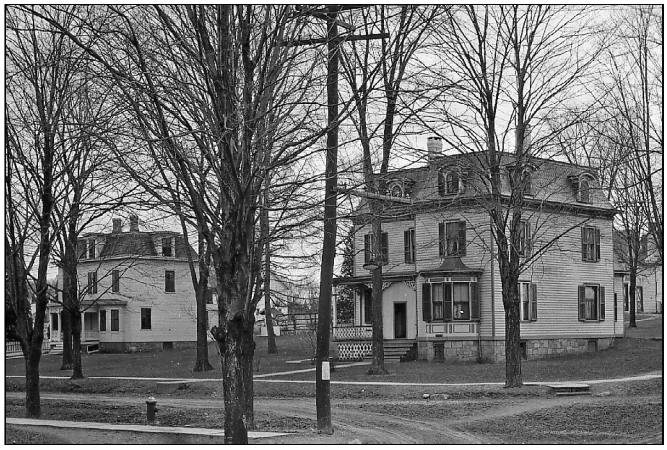
Windows are regularly spaced, 2/2 or 6/6 double-hung sash; might have round or elliptically arched tops or paired windows; windows in gable peak are often round or round arched; projecting bay windows; louvered shutters

Single or double paneled entrance doors, sometimes with glazed upper panels; may have sidelights and/or a transom

Windows and doors have trim with heavy moldings; sometimes cornices or hoods

Open porches, full width or wraparound; square or polygonal wooden posts with moldings below side brackets or arched spandrels

Italianate architecture has expansive porches, bay windows, and other features typical of mid-19th century architecture. The style is distinguished by the use of broad overhanging eaves with brackets or classical cornices, low-pitched roofs, blocky massing, and the use of round or elliptical arches. While Italian Renaissance farmhouses are the distant sources for the style, sources for Closter's Italianate houses were likely the designs for "a villa in the Italian style" and other suburban houses in the popular 19th-century architectural pattern books and ladies and agricultural magazines.





The imposing bulk of many Second Empire houses is revealed in this photograph taken in the early 20th century of houses along Harrington Avenue.

Cast-iron cresting

Tower with straight sided mansard roof and dormers

Overhanging bracketed eaves

Polychromatic patterned slates

Arched dormer

2/2 sash

Full-width open porch

Bay window



LOCAL CHARACTERISTICS OF THE STYLE

1½-2½ stories

Rectangular, L-shaped plans; 2-3 bays

Frame, originally covered with wood clapboards; brick or gray diabase foundations

Mansard roofs, straight or concave profile; originally patterned gray slates with colored slate accents; may have tower; overhanging eaves with bracketed cornices with wide friezes; dormers with gable or arched roofs with heavy cornices; cast-iron cresting; brick interior chimneys

Typically regularly spaced 2/2 or 6/6 double-hung window sash; may have paired or grouped windows and tall 1st-story windows; projecting bay windows; louvered shutters

Single or double paneled entrance doors, sometimes with glass upper panels; may have a transom

Windows and doors have trim with heavy moldings; sometimes cornices or hoods

Open porches, full width or wrap around; square or polygonal wooden posts with moldings below side brackets or arched spandrels

The Second Empire was arguably American's favorite architectural style in the decade after the Civil War. Originating in France, this style was popularized by illustrations in books and articles and its employment for highly visible public buildings and resort hotels. Many features of the style are similar to those of the Italianate style. However, the Second Empire is distinguished by the use of the mansard roof, a dual pitched roof with steep lower slope and almost flat upper section. This roof form had functional benefits as it allowed the attic floor to be fully useable.

Closter's railroad suburb has considerable number of Second Empire buildings. They range from small 2-bay, 1½-story cottages to substantial suburban homes (some with towers and elaborate detailing). Even a large commercial block displays a mansard roof.

STICK STYLE, 1860- 1890



This late 19th century photograph shows the Stick Style Closter railroad station of 1875 before it was moved and converted into a residence. Note the applied vertical boards suggesting framing, the heavy decorative trusses in the gable, and the braced overhanging roof.



The station building's original braces and overhanging roof remain.

LOCAL CHARACTERISTICS OF THE STYLE

1 -2½ stories

Various plans may have asymmetrical silhouette

Frame, applied "stickwork" (flat boards applied in geometric patterns that suggests framing and divide the walls into panels); sometimes have applied diagonal "X"s; the walls between the "sticks" may be clapboard, board-and-batten vertical siding, shingle, or stucco; foundations are sandstone, gray diabase, or brick

Gable roofs, often with cross gables; sometimes gable dormers or towers; heavy trusses with chamfered edges at the apexes of gables; overhanging eaves with large brackets or exposed heavy roof rafter ends; brick interior chimneys

Regularly spaced 2/2 or 6/6 double-hung window sash

Houses have open porches, full width or wrap around; square or polygonal wooden piers with braces, porch railings may have stickwork patterns or may have turned posts and spindle railing and friezes

The Stick Style was favored for railroad stations in Bergen County in the late 19th century. One notable example of this style is the Closter Northern Railroad Station erected around 1875. This building has the style's characteristic applied stickwork suggesting exposed framing, broad overhanging eaves with decorative bracing, and exposed trusses in the apexes of gables.

The Stick Style with its elaborate applied ornamentation is among the popular styles for suburban houses particular in the decades immediately following the Civil War. While none of Closter's historic houses today exhibit all the characteristic features of the style, several have Stick Style features such as the heavy exposed trusses in their gables.





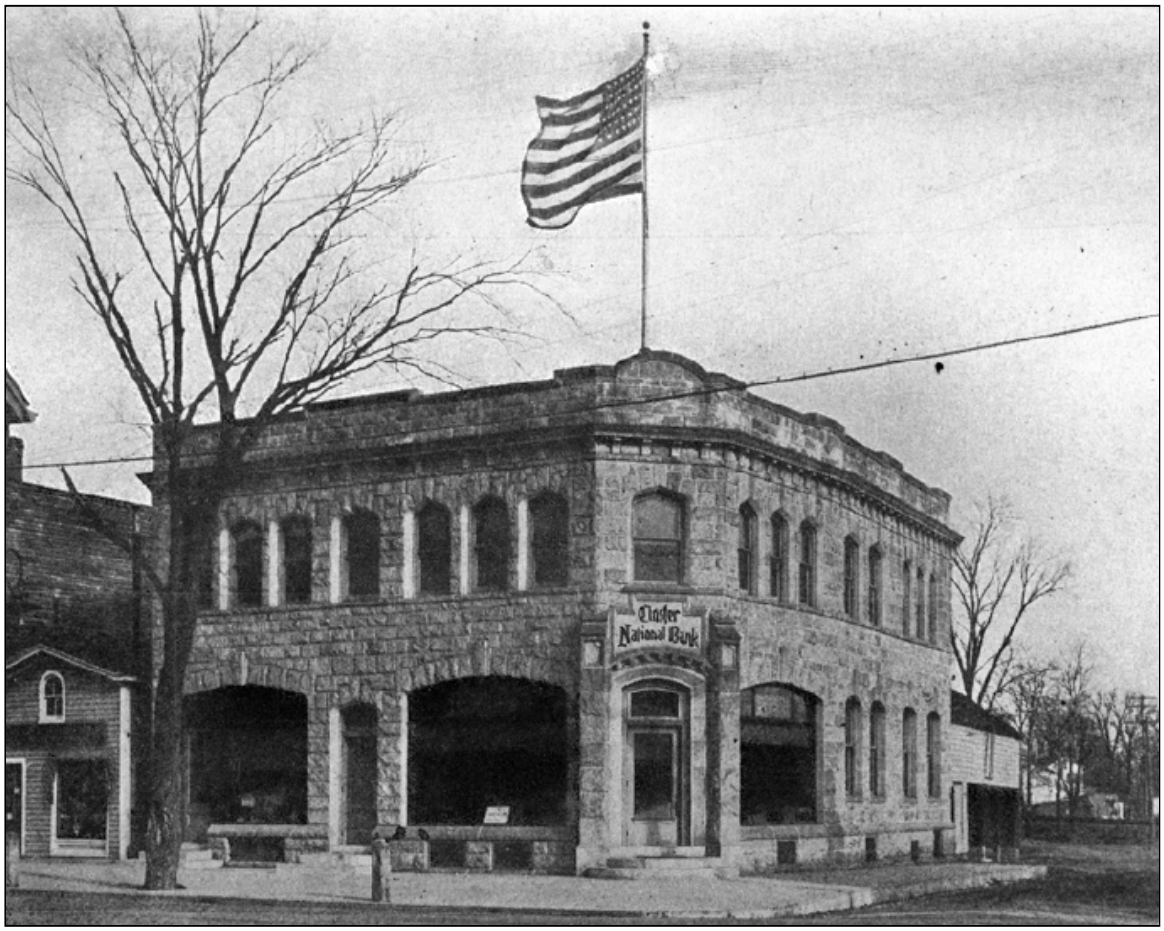
LOCAL CHARACTERISTICS OF THE STYLE

Massive

Heavily rusticated stone walls

Arched openings; grouped windows

Restrained ornamentation



The heavily rusticated sandstone bank building has the massive monumentality characteristic of the Romanesque Revival style. Its corner location, which is emphasized by the angled corner entrance bay, adds to its prominence in Closter's historic downtown.

Closter has only one example of the Richardsonian Romanesque style, but it is an excellent one. The Closter National Bank building was erected in 1913, long after the peak popularity of the Richardson Romanesque style in the 1880's and 90's. The building displays the style's massive, rough textured masonry walls, and restrained medieval-inspired ornamentation. Like other examples of the style, its architecture communicates durability and stability. The style was stimulated by the work of famed Boston architect H. H. Richardson (1838-1886). Richardson took his inspiration from European Romanesque structures.

QUEEN ANNE, 1880-1910

LOCAL CHARACTERISTICS OF THE STYLE

2½ stories

Rectangular, L-shaped, T-shaped, irregular plans; asymmetrical silhouette; may have a tower or 3-bay section with gable facing the street

Typically frame, clad with a mix of materials with different stories covered in a different material (clapboards, decorative shingles of different patterns, decorative siding); corner boards; frieze boards between stories; typically decorative shingles on exterior wall of attic; gray diabase or brick foundations

Gable, hip, cross gable roofs; dormer, towers, and turrets with conical roofs and finials; overhanging eaves without brackets; brick chimneys

2/2 or 1/1 double-hung window sash; some windows may have borders of small square panes; paired or grouped windows; cantilevered projecting bay windows; louvered shutters

Single or double, paneled entrance doors, sometimes with glass upper panels with borders of small square panes; may have transom

Windows and doors have trim with heavy moldings; sometimes cornices or hoods

Open porches, full width or wraparound; turned posts, elaborate porch railings with spindle or elliptical spandrels, spindle work or lattice frieze, and/or ¼-circle spindle brackets between posts

Gable peak may have stickwork or spindle ornamentation



This Queen Anne has decorative shingles on the attic wall, an attic window with a border of small square panes, overhanging eaves with exposed rafter ends, and stickwork in the peak of the gable.









When the photograph above was taken in the winter of 2006, the late-19th-century house was being rehabilitated and painted with a multicolor paint scheme of the type originally used for Queen Anne architecture. The spindle porch frieze was temporarily covered. The photograph of the same house, at the left, was probably taken in the early 20th century as the light paint scheme reflects changing tastes from the initial construction of the house.

In the late 19th century, homeowners had access to inexpensive pattern books featuring numerous designs. These, the new framing techniques that permitted irregular massing, and the greater availability of ornate manufactured building components gave the home builder many accessible choices for making even a modest house highly decorative. The frequent stylistic choice was the Queen Anne which is characterized by a profusion of ornamental features and surface variety. Porches often have turned posts and may have turned railings and friezes. Flat walls are broken up by bays, towers, and overhangs and by using several materials. Unfortunately, many of Closter's examples no longer display original exterior claddings, but notable examples remain.

Usually, the Queen Anne house is a bit taller than earlier houses. Originally the frequent use of different exterior claddings for each story, or accent boards between stories, provided balancing horizontality. Decorative features are somewhat smaller scale and more intricate than on mid-19th century buildings.

RENAISSANCE REVIVAL, 1890-1930



The Village School was initially constructed in 1899-1900 and subsequently received a number of additions. The 1907 addition, shown at the left, and the 1912 addition, built after this photograph was taken, continue the original Renaissance Revival style.

LOCAL CHARACTERISTICS OF THE STYLE

2 -3 stories

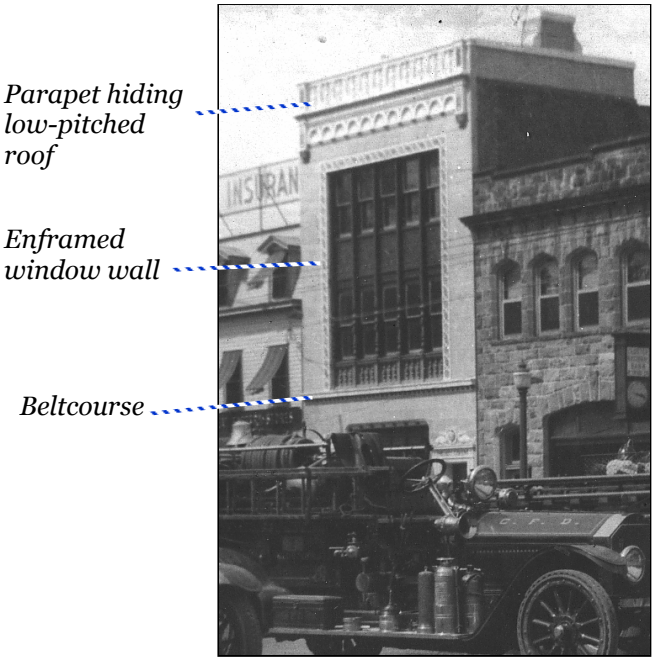
Rectangular plan; symmetrical, may have central focus; clear horizontal and vertical organization of facades; may have pavilions

Masonry

Low roofline; hip, gable, or roof hidden by parapet

Doorways may have an elaborate enframement

Classical ornamentation such as modillions, semi-circular window in gable, and corner quoins



The terra-cotta faced building in a photograph of about 1928.

The Renaissance Revival style was popular for substantial public and commercial buildings at the turn of the century and in the early years of the 20th century. Loosely based on Italian palaces, it is characterized by order and regularity. The style was rarely used in Closter, but the stone and brick Village School building is a fine example. A handsome terra-cotta faced commercial building also has features of the style.

LOCAL CHARACTERISTICS OF THE STYLE

1- 2½ stories

Rectangular or square plan; often 3 bays; symmetrical

Typically clapboards with corner boards, shingles; sometimes red brick walls; brick, concrete block, stone, or concrete foundations

Gable, hip, cross gable roofs; may have dormers; brick interior chimneys

Typically regularly spaced, multi-paned, double-hung window sash; may have grouped window or Palladian window; louvered or paneled shutters, may have decorative cutouts

Single paneled entrance doors, sometimes with glass upper panels; may have sidelights and/or transom

Open columnar porches, 1-bay, full width or wraparound; earlier examples may have porte cocheres; column types various, most are simple Doric but occasionally Ionic or Corinthian; sometime columns are paired; porch railings are usually simple

Ornamentation based on Colonial and Federal period buildings; classical cornices, pilasters



This elaborate Colonial Revival front wing was added around 1900 to a mid-19th-century house.



The Centennial in 1876 of the birth of our nation was a catalyst for the revival of architectural styles based on early American buildings on the East Coast. The use of the Colonial Revival style has continued uninterrupted to the present. It is the most common architectural style in the United States. A large number of Closter's early-20th-century Colonial Revival houses are examples of the Foursquare form or the Bungalow type. Due to its prevalence in Closter, gambrel-roofed Dutch Colonial Revival architecture has its own discussion. Many older buildings received Colonial Revival remodelings, which are evidenced by the community's many columnar porches.

DUTCH COLONIAL REVIVAL, 1880 TO THE PRESENT



This house may incorporate an earlier structure, but its exterior style is Dutch Colonial Revival with flaring gambrel roofs on both main section and narrow side wing.

LOCAL CHARACTERISTICS OF THE STYLE

1 ½-2 ½ stories

3-5 bays; rectangular; symmetrical

Typically frame, clapboards with corner boards, shingle; concrete block, stone, or concrete foundations

Gambrel and cross gambrel roof; gambrel may face side or the street; may have gable or shed dormers; later examples actually have gable roofs but appear to have large shed dormers on gambrel roofs, may have a pent roof between 1st and 2nd stories

Other features similar to those of the Colonial Revival style



Cross gambrel

The cross gambrel roof is a dominant visual feature of this Dutch Colonial Revival house.

Applied decoration provides gambrel outline

Pent roof



This roof, which is structurally a gable, appears to be a gambrel roof.

Probably due to the presence in the community of handsome gambrel-roofed early houses, the Dutch Colonial Revival was popular in Closter, particularly from about 1880 to 1930. These buildings, which share the materials and decorative features of other Colonial Revival designs, are designated as "Dutch" because they employ the gambrel roof form. This roof form varies considerably within the community. One house has a very high and broad sweeping gambrel roof with two rows of dormers and a full width columnar porch under the extended eaves. Others have cross gambrel roof forms with large gambrel ends facing the street as well as the ends. Some examples have graceful curves, while others have straight profiles. Occasionally, the upper stories immediately under the gambrel project over a porch. Typical examples of the 1920's are structurally gable-roofed with large shed dormers, but applied elements around the dormers and at the ends suggest the gambrel roof.



RESOURCES FOR THE FOURSQUARE

The American Foursquare 1890-190s, The Old House Web, http://www.oldhouseweb.com/stories/Detailed/12269.shtml

Architecture 1895-1930: American Foursquare, http://architecture.about.com/od/periodsstyles/ig/House-Styles/Foursquare.htm



This 3-bay-wide Foursquare is unusual in Closter as it is constructed of poured concrete.

LOCAL CHARACTERISTICS OF THE FORM

2-2½ stories

2-3 bays; square plan; symmetrical, cubic form

Typically frame, originally clad with wood shingles or clapboards; occasionally masonry; brick, rusticated concrete block, cast concrete, or gray diabase foundation

Low hipped or pyramidal roof; hipped or gable dormers; overhanging eaves; brick or gray diabase stone interior or exterior chimneys

Typically regularly spaced, double-hung 1/1 or multi-paned window sash; may have grouped windows; bay window; decorative windows with leaded glass

Single paneled entrance doors; sometimes with glass upper panels; may have sidelights and/or transom

Front porch, often full-width or wraparound in Colonial Revival style

Usually restrained ornamentation

Frequently the property has a free-standing garage at rear

The Foursquare -- also known as the box, the classic box, the double cube, the square type -- provides a lot of square footage under its hipped or pyramidal roof. This sturdy form was a new entry around 1900 to the common American house forms. Every mail-order house company in the first decades of the 20th century offered a variant of this house. While the Foursquare may have ornamentation associating it with a style, most typically the Colonial Revival, its cubic shape is its dominant visual characteristic.

VERNACULAR COMMERCIAL, 1890-1940



This early- 20th-century photograph was probably taken soon after the rough-faced stone vernacular commercial building was erected to house the Masonic Hall and stores.





This vernacular commercial building of the 1920's has angled fronts to reflect the curve of the street.

LOCAL CHARACTERISTICS OF THE TYPE

1-3 stories, upper stories regularly divided into bays; first story organized around storefronts

Rectangular plan, except at corner locations which may have angled corners; some irregularly shaped plans reflecting curve in street; attached, semi-attached, or freestanding; usually building occupies all or most of width of its property's street front

Various exterior materials

Flat or gable roofs; often gable end to street; some shaped parapets

Multi-story facades have a 3-part composition: a storefront which is mostly glass; a middle part with solid wall and regularly organized windows; and a capping feature (cornice, parapet, and/or a band)

Often the commercial building has evolved over time with additions, replacement exterior surface materials, and later storefronts

The closely spaced or attached buildings which abut the sidewalk provide a sense of spatial enclosure to Closter's historic downtown area along Closter Dock Road and its intersecting side streets between Perry Street and Harrington Avenue. With a few notable exceptions, most of the buildings are modest designs characteristic of vernacular "Main Street" architecture.

Late-19th-and early-20th-century storefronts are typically located within an opening framed by corner piers and a frieze or signboard area. The entrance is often recessed. Large plate glass display windows are located above low base panels or a bulkhead. Transom windows, sometimes with small square glass panes, may be located above the display windows and entrance. Usually, there is a clear separation between the storefront and the upper part of the building. Later storefronts may have narrower corner piers and a flatter profile. They may not have a recessed entrance.

In spite of alterations, Closter's historic commercial buildings evidence the community's continuing commercial history. They usually retain their original basic composition, their placement close to other buildings and the sidewalk, some early decorative features, and a pedestrian scale.

GUIDELINES FOR ORDINARY REPAIRS AND MAINTENANCE



Proper maintenance is critically important to the preservation of historic buildings and properties. Through general maintenance, the life of historic fabric is lengthened and potential problems corrected before negatively impacting the historic building and necessitating costly repairs. As an aid to property owners and to encourage the upkeep of historic properties, this section includes links to information on a wide variety of maintenance issues. The resources include preventive maintenance checklists, information on the life span of materials, and recommended actions to prevent deterioration. They have accessible information on how to prevent moisture penetration, insulate, and weatherize.

Maintaining sound paint on previously painted exterior surfaces is important to the preservation of materials and the prevention of deterioration. The resources cited below provide information on how to inspect, maintain, prepare surfaces for repainting, and repaint historic materials. They also contain information on how to safely remove paint, especially when the paint may contain lead.

General exterior maintenance work which does not change the appearance of a Landmark or a building or structure in a Landmark District does not require a Certificate of Appropriateness (C/A), nor is a C/A required for interior changes that do not change the exterior. Repair under the law is limited to "any work done on an improvement that is not an addition and does not change the exterior appearance of any improvement; provided, however, that any such repairs must be done with materials and workmanship of the same quality as the existing materials and workmanship of the improvement" (Code of the Borough of Closter, Section 35-52). If repairs will result in change to the exterior of the building or structure, they require a C/A.

One should review the guidelines related to the specific type of planned work to determine if a C/A is required. For instance, repainting previously painted exterior materials does not require a C/A. However, painting previously unpainted historic exterior materials, such as brick or stone, requires one. All repairs to historic masonry, including cleaning and repairs to mortar, require a C/A because they have the potential to change exterior appearance. If there is any question whether a proposed activity requires a C/A, please consult with the Closter Zoning Official or the Closter Historic Preservation Commission.

RESOURCES FOR ORDINARY REPAIRS AND MAINTENANCE

For General Exterior Maintenance

Township of Hopewell, Historic Preservation Commission, *Guidelines for Exterior Maintenance,* http://208.55.240.96/Historic_Guidelines-4.pdf

National Park Service/Heritage Preservation, Inc., *Caring for Your Historic House*, New York, NY: Harry N. Abrams, Inc., 1998

National Park Service, *From the Roof Down.. and Skin Deep,* http://www.cr.nps.gov/hps/tps/roofdown/index.htm

Resources for Ordinary Repairs and Maintenance

For Painting

Block, Gordon, "Colorful Issues in Choosing Exterior Paint," *Old House Journal Online,* http://www.oldhousejournal.com/magazine/2001/march_april/exterior_paint/default.shtml

Cambridge Historic Preservation Commission, *Painting Historic Exteriors: Colors, Application, and Regulation.* Available from CHC, 831 Massachusetts Av., 2n floor, Cambridge, MA 02139. Excerpt at http://www.ci.cambridge.ma.us/Historic/paint.html

City of Fredericksburg, Virginia, "Appendix D: Guide to Successful Exterior Painting," *Historic District Handbook,* http://www.fredericksburgva.gov/citypubs/Historic%20District%20Handbook_2003%20Reprint.pdf

Historic Preservation League of Oregon, *Selecting Historic Paint Colors,* http://www.hplo.org/helpfulinfo/historicpaint.htm

Hopewell, New Jersey, Historic Preservation Commission, *Design Guidelines: Guidelines for Porches, Guidelines for Exterior Woodwork, Guidelines for Exterior Maintenance,* http://208.55.240.96/Guidelines-Historic-Properties.html

Moss, Roger, *Century of Color: Exterior Decoration for American Buildings, 1820-1920,* Watkins Glen, NY: American Life Foundation, 1981

Moss, Roger W. and Gail Caskey Winkler,*Victorian Exterior Decoration: How to Paint Your Nineteenth Century American House Historically*. New York: Henry Holt and Company, 1992

Moss, Roger W., ed., *Paint in America: The Colors of Historic Buildings,* New York, NY: John Wiley & Sons, 1995

National Park Service, *Preservation Brief 10: Exterior Paint Problems on Historic Woodwork,* http://www.cr.nps.gov/hps/tps/briefs/brief10.htm

National Park Service, *Preservation Brief 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing*, http://www.cr.nps.gov/hps/tps/briefs/brief37.htm



Recommended: *Maintain sound paint on previously painted exterior surfaces.*

For General Moisture Issues, also see the *Guidelines for Roofs* chapter

National Park Service, *All Wet and How to Prevent It... Managing Moisture in Your Historic House,* http://www.cr.nps.gov/hps/tps/allwet/index.htm

National Park Service, *Preservation Brief 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings*, http://www.cr.nps.gov/hps/tps/briefs/brief39.htm

For Energy Conservation

National Park Service, *Preservation Brief 3: Conserving Energy in Historic Buildings*, http://www.cr.nps.gov/hps/tps/briefs/brief03.htm

New Jersey Historic Preservation Office, *FYI Publication: Insulation,* http://www.state.nj.us/dep/hpo/4sustain/insulation.pdf



Recommended: *Retain and maintain character-defining historic rooflines such as this mansard roof, roof materials such as these multi-colored patterned slates, and original historic roof features such as the bracketed overhanging eaves and elliptically arched dormers.*

A sound roof and functioning gutters and downspouts are critical to preventing moisture from entering the building. The roof shape is usually a major defining visual characteristic. Except for roofs not visible from the public view, roof materials have considerable visual impact on historic buildings, structures, and districts. Historic roof features are frequently character-defining features that add to the architectural significance of historic buildings, structures, and districts.

Because roof materials have limited life spans, few historic buildings and structures in Closter retain their original roof materials. Closter is fortunate to have a number of Second Empire buildings which retain handsome patterned slate roofs, as well as a number of early buildings which have in-kind* replacement wood shingle roofs. Most of the historic buildings have replacement modern roofing materials, typically asphalt shingles.

Refer to the *Guidelines for Masonry and Stucco* chapter for how to treat chimneys and the *Guidelines for Porches and Exterior Trim* chapter for how to treat decorative roof features.

For Landmarks and buildings and structures in Landmark Districts, a Certificate of Appropriateness (C/A) is not required for the maintenance and repair of existing roof materials involving no change in the design, scale, material, or appearance of the structure. Nor is it required for the repair of existing roof structures such as dormers, chimneys, and roof drainage systems when using the same materials and when exterior architectural appearance is not altered. A C/A is required for any work to the roof, roof features, and the roof drainage system that will change the exterior appearance of the Landmark or a building or structure within a Landmark District or involves work that does not replicate the existing materials and workmanship. It is also required for any removal or change to historic roof features such as cornices, overhangs, parapets, chimneys, dormers, cupolas, turrets, vents, weathervanes, cresting, and finials. It is required even when the change does not require other building permits.

For Non-Contributing Buildings in Landmark Districts, changes to roof materials and changes to rooflines, roof features, and roof drainage systems that are not visible from public view will be reviewed as Minor Applications, except when considered not to be appropriate; then they require a public hearing by the Closter Historic Preservation Commission (CHPC). When visible from the public view, roof changes on a Non-Contributing Building in a Landmark District that alter the appearance of the structure and may impact the Landmark District require a C/A review with a public hearing. Such changes include, but are not limited to, altering the roofline by raising the roof, modifying the roof's shape, and/or adding or removing roof features.

GUIDELINES

Identify, retain, and maintain historic materials and features of rooflines and roofs.

Repair rather than replace historic materials and features of rooflines and roofs.

Replace character-defining historic materials and features of rooflines and roofs only when a material or feature is too deteriorated to repair. The replacement should match the historic materials and features.

Make alterations and/or new additions that are compatible with the historic buildings and district.

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

Recommended

- Maintain and repair original rooflines, built-in gutters, decorative downspouts, cornices, overhangs, parapets, chimneys, dormers, cupolas, turrets, vents, weathervanes, cresting, finials, and other historic roof features.

- Maintain and repair architecturally distinctive roof materials such as slates whenever possible. Try to carefully remove and reuse loose slates. When materials are too deteriorated to reuse, replace in-kind. If reusing original material and in-kind replacement is not technically or economically feasible, use compatible substitute materials that match original in size, dimensions, exposure (overlap), pattern, color, and texture.

- Whenever possible, maintain and repair concealed or built-in gutters. If new gutters and downspouts are necessary, they should be installed so that no historic fabric is damaged.

- If the existing roof material is a modern replacement, it may be repaired or replaced with a material that matches the existing or with a replacement that enhances the historic appearance of the building. When choosing a roof material, investigate the historic appearance of the roof and the availability of the historic roof materials or replacement alternatives which simulate the size, dimensions, exposure (overlap), pattern, color, and texture of the historic materials while providing long-term durability. It is important to balance the installation costs with the durability and appearance of the materials. When considering replacement roofing, the property owner should consult the *Resources for Roofs* for excellent information on the advantages and disadvantages of various roof materials, as well as information on how to inspect roofs and roof drainage systems, and on recommended repair and replacement actions.

- When a historic roof feature is missing, such as a dormer, chimney, or cresting, consider constructing a new replacement feature based on historical, pictorial, and physical documentation. Another option is a new design that is compatible with the size, scale, materials, and design of the historic building.



Recommended: *Retain and maintain historic roof-lines, character-defining roof materials, and historic roof features as exemplified by this picturesque polygonal-shaped tower roof with colored shaped slates and terminating finial.*

Not Recommended

- Altering the roofline visible from the public view* through removing historic roof features, raising the roof, otherwise changing the roof shape, or adding new dormers, roof decks, chimneys, skylights, solar panels, television antennas or dishes, mechanical equipment, or cellular communication panels or towers. An exception is when the changes will match lost historic features and are based on physical, pictorial, or documentary evidence or are of compatible new design.

- Covering, enclosing, or removing historic eaves, cornices, and other historic roof features.



Recommended: *Use a roof material that is compatible with the historic architecture. The wood shingles on this early stone house reflect the traditional roofing material of the late 18th century.*



Not Recommended: *Altering the roofline visible from the public view so that it is incompatible with the streetscape.*



Not Recommended: *Covering historic eaves and cornices.*

For Non-Contributing Buildings in Landmark Districts

RECOMMENDED

- Use roof materials that do not intrude on the architectural character of the district.
- Make changes to roofs, including raising roofs and altering rooflines, which are compatible with the streetscape and conform to the recommendations in the *Guidelines for New Additions and New Construction* chapter.

RESOURCES FOR ROOFS

Fisher, Charles E. III, and Deborah Slatons, eds. *The Roofing Handbook for Historic Buildings*. Washington, DC: Historic Preservation Education Foundation, 1999

Hopewell, New Jersey, Historic Preservation Commission, *Design Guidelines: Guidelines for Exterior Maintenance, Roofing,* http://208.55.240.96/Guidelines-Historic-Properties.html

National Park Service, *From Asbestos to Zinc*: *Roofing for Historic Buildings*, http://www.cr.nps.gov/hps/tps/roofingexhibit/introduction.htm

National Park Service, *Preservation Brief 3: The Preservation and Repair of Historic Clay Tile Roofs*, http://www.cr.nps.gov/hps/tps/briefs/brief30.htm

National Park Service, *Preservation Brief 4: Roofing for Historic Buildings,* http://www.cr.nps.gov/ hps/tps/briefs/brief04.htm

MAINTENANCE AND REPAIR OF WOOD SHINGLES, CLAPBOARDS, AND OTHER WOOD SIDINGS

If a building's shingles, clapboards, and other wood sidings were previously painted or stained, a property owner routinely should have them repainted or re-stained. Gaps between boards or shingles need to be caulked. Cracks and splits in the exterior wood cladding should be repaired before repainting or re-staining. If deterioration is more extensive, remove damaged materials and replace in-kind by piecing-in new matching wood cladding. Only replace materials that cannot be repaired. Rarely does all the exterior cladding of a building need replacement. The infill replacement materials should be painted or stained to match the original.



The unpainted shingles of this house are a character-defining feature.

GUIDELINES FOR SHINGLES, CLAPBOARDS, AND OTHER SIDINGS



Recommended: *Retain, maintain, and repair historic exterior cladding such as this wood clapboard.*

Original exterior shingles, clapboards, or other siding covering the exterior walls of a building are character defining architectural features. Until the 20th century, Closter's frame buildings were typically covered with wood clapboards or shingles. These materials not only enclosed the buildings from the weather, but contributed to their historic architectural interest by providing texture, scale, proportion, color, and horizontal and vertical accents. Late 19th century frame buildings frequently mixed a number of different wood exterior cladding materials, including shingles of differing shapes installed in decorative patterns. With proper maintenance, historic wood cladding can last for centuries.

Since the mid 20th century some of Closter's historic buildings have been resurfaced with synthetic materials such as asphalt roll siding, asbestos shingles, aluminum siding, and vinyl siding. These synthetic materials can significantly change a building's character and appearance, especially when they do not replicate the design features of the original cladding. While usually installed to reduce maintenance, replacement vinyl and aluminum sidings are not always maintenance free. These synthetic sidings can trap moisture within the buildings' walls and accelerate rot and decay. They can hide deterioration so that damage progresses to a serious condition before being noticed.

A Certificate of Appropriateness (C/A) is required for the replacement of exterior cladding with a different material or any other change to shingles, clapboards, or other siding that results in a change in the exterior appearance of a Landmark and of buildings and structures within a Landmark District. A C/A is not required for repainting or re-staining exterior cladding, but is required for painting or staining previously unpainted or unstained historic exterior surfaces and for any sandblasting. The maintenance, repair, or replacement in-kind* of existing shingles, clapboards, or other siding using the same materials that are being repaired or maintained does not require a C/A.

GUIDELINES

Identify, retain, and maintain historic shingles, clapboards, and other sidings.

Repair rather than replace deteriorated historic materials. Generally limit repairs to the deteriorated areas and use techniques appropriate to the materials.

For necessary replacements, match the historic materials and features in composition, design, color, texture, and other visual qualities.



Recommended: *Repaint previously painted historic exterior cladding such as these wood shingles.*

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

RECOMMENDED

- Retain, maintain, and repair original exterior buildings materials. Conduct semiannual inspections of exterior cladding. When materials are deteriorated, determine and correct the cause of the deterioration before repairing the materials. Remove deteriorated paint using the gentlest means possible. Repaint or re-stain previously painted or stained exterior cladding when needed.

* Words and phrases followed by * are defined in "Definitions and Abbreviations" in the *Appendix*

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

Recommended Continued

- Repair or do selective replacement of historic wood cladding instead of covering with synthetic materials. Often deterioration is limited and historic materials can be repaired or only partially replaced. Replacement cladding should have the same visual characteristics of the historic material, including size, dimensions, exposure (overlap), color, and texture.

- When original materials have been altered or replaced, property owners may repair and replace with materials similar to the materials present or with materials compatible with the historic architecture. They are encouraged to replace with materials similar to the historic originals. If the original material is covered by later materials, consider removing these alterations and maintaining and repairing the original material.

- The removal of synthetic exterior cladding that encapsulates original decorative features is particularly recommended.

- If the repair and preservation of the historic cladding is not possible, property owners are encouraged to install wood cladding that matches the original in size, dimensions, pattern, exposure (overlap), and texture.

- When considering using substitute materials, investigate the advantages and disadvantages of wood verses the various synthetic sidings and learn about the proper installation of replacement sidings by consulting the technical assistance information including in the *Resources for Exterior Cladding* box in this chapter.

- If wood cladding is not feasible, the property owner can install fiber-cement or vinyl siding or shingles in a manner that minimizes the damage to historic materials and matches the visual characteristics of the historic materials. Original decorative features such as window and door frames, cornices, porch posts, and brackets should not be removed or covered. The replacement siding should replicate the original size, dimensions, exposure (overlap), color, and texture, including the decorative patterns of shingles and the presence of corner boards and other exterior trim. The siding needs to be installed so that historic wood trim maintains its projection from the wall surface and colors and placement are compatible with the historic architecture. Before the new siding is installed, the property owner should do maintenance and make repairs so that the new siding will not conceal future problems. Decorative exterior woodwork should be repaired and painted. Nailing into decorative features should be minimized.

- Wood or fiber-cement siding or shingles which resemble the historic exterior cladding are the most acceptable exterior cladding materials for new additions, but other materials may be considered if they are compatible.

Not Recommended

- Sandblasting wood cladding.

- Removing, changing, or covering exterior materials that are important in defining the overall historic character of the building.

- Removing or encapsulating decorative features such as cornices, eaves, window trim, brackets, and porch posts and railings during installation of new cladding.

- Newly installing aluminum siding or synthetic stucco (Exterior Insulation and Finish Systems, E.I.F.S)

- Using vinyl siding that has embossed wood graining because this exaggerated graining is not a characteristic of real wood cladding.

For Non-Contributing Buildings in Landmark Districts

Recommended

- Use exterior siding materials that are visually consistent with the historic materials in the streetscape and district. Synthetic materials may be used.



Not Recommended: *Using synthetic siding with embossed wood graining.*

Resources for Exterior Claddings

Hopewell, New Jersey, Historic Preservation Commission, *Design Guidelines: Guidelines for Exterior Maintenance, Exterior Woodwork,* http://208.55.240.96/Guidelines-Historic-Properties.html

National Park Service, *Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings*, http://www.cr.nps.gov/hps/tps/briefs/brief08.htm

National Park Service, *Preservation Brief 10: Exterior Paint Problems on Historic Woodwork*, http://www.cr.nps.gov/hps/tps/briefs/brief10.htm

Issues Related to Wood Claddings and Synthetic Sidings

Vinyl and aluminum siding can trap moisture inside the walls of an older frame building and accelerate rot and decay and cause costly structural repairs. To prevent this, continuous wall vents under eaves and weep holes need to be installed in vinyl and aluminum siding. Aluminum and vinyl sidings can hide problems, such as water penetration, and allow them to go uncorrected until that they become expensive major repairs.

The energy conservation benefits of synthetic sidings are overrated. Studies show that 75% of a building's heat loss is through the roof. Installing attic insulation is a far more cost effective method of reducing heat loss than is installing synthetic siding.

While synthetic siding is marketed as being maintenance free, it is not the case. Both vinyl and aluminum sidings need regular cleaning. Vinyl siding may crack if hit, especially during cold weather, and it may be punctured. Aluminum siding can puncture, dent, warp, cup, peel, and/or fade. The colors of both vinyl and aluminum siding fade. It is difficult to match colors for selective replacement due to fading. Painting the synthetic siding may void manufacturers' warrantees. Once painted, synthetic siding needs to be repainted as often as wood. Wood cladding can also be damaged, but it is considerably easier to repair and repairs to wood after painting are usually unnoticeable.

Vinyl and aluminum siding appear thinner and visually lighter than wood. This is particularly the case with aluminum siding. Often it is not possible to match with synthetic materials the visual appearance of the historic wood shingles, clapboards, or other cladding.

If there is a fire, the fumes from vinyl can be hazardous. Fires in aluminum-sided buildings often are more difficult to extinguish than in wood-clad buildings.

Fiber-cement siding (Hardiplank and other brands) is a close visual match to wood. It is manufactured in a wide range of sizes and shapes and can look like clapboard or even decorative shingles. It can be cut with hand tools and painted.

Wood claddings can last hundreds of years. Vinyl siding usually has a 20 year guarantee. Some manufacturers' warrantees guarantee fiber-cement siding for 50 years.

Typically vinyl and aluminum siding cost less than fiber-cement siding. Fiber-cement siding costs less than wood claddings. Often partial replacement of wood cladding can correct a problem in a less costly manner than replacing all the exterior cladding material.





Not Recommended: *Not repointing where mortar is missing as it increases the potential for moisture infiltration. Also not recommended is repointing which extends on to the face of the masonry units and does not match the original color and composition.*

MORTAR FOR HISTORIC MASONRY

REPOINTING: The process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar.

Before repointing historic masonry it is important to determine and correct the cause of deterioration. It is also important to understand the type of mortar and the pointing techniques used in the wall originally. Sometimes, a wall has had previous repairs or mortar joint profiles are eroded so that careful study is needed to determine the original mortar and the original visual characteristics of the joints.

It is extremely important for repointing to be done correctly to restore the visual and structural integrity of the masonry. Incorrectly done, repointing may cause physical damage to the individual bricks, stones, or other masonry units. Historic mortar, particularly in buildings erected before 1930, was softer and had less compressive strength than the masonry units. The mortar expanded and contracted due to changes in temperature and moisture or settlement. This reduced stress on the masonry units so the masonry units were less likely to crack and/or spall. If a mortar mixture that is harder than the masonry units is used in joints, over time it is likely that the bond will break and cracks will open, allowing moisture to penetrate. This can result in spalling surfaces, cracked masonry units, loose masonry units, and other problems.

Masonry in buildings erected prior to 1873 used soft lime mortar. This mortar was primarily lime and sand, although it might have had some additives such as crushed shells, brick dust, clay, natural cements, pigments, or animal hair. Mortars used between 1873-1930 might also contain some Portland cement (fast-curing hydraulic cement that will harden under water), but usually Portland cement was a minor ingredient. After 1930, masons began to use mortars with a high percentage of Portland cement. Portland cement-based mortars are simpler for masons to use, but they are much harder than the earlier lime mortars. This hardness does not usually cause a problem with most masonry units produced after 1930, because these units are usually hard enough to be used with Portland cement-based mortars. Use of the Portland cement-based mortars is a serious problem when they are used with softer masonry units, especially sandstone and brick that was made before the late 19th century.



The main section of the Walter Parsells House has the sturdy sandstone first-story walls characteristic of the early stone houses.

Historic masonry (stone, brick, concrete, and terra cotta) and stucco provide texture, color, and workmanship that are visual links to a time or architectural type or style. For some historic buildings, such as Closter's early stone houses, masonry walls are the dominant visual characteristic of outstanding architectural significance. Most historic buildings have masonry foundations and chimneys that are contributing historic features. In historic districts, the masonry and stucco features are important to a building's relationship with adjacent buildings and with other buildings of its architectural style or type.

Preserving early masonry and stucco exterior surfaces of historic buildings not only contributes to the historic character of the community, but also contributes to the continued longevity of the buildings. Under most conditions, stone, brick, concrete, terra cotta, and stucco are durable. However, water, weather, air pollution, and structural problems can cause problems. The underlying cause of masonry and stucco problems should be determined before attempting to remedy the surface problems. For example, if a crack is patched without correcting the reason for its occurrence, it is likely to reoccur. The proper repair of historic masonry is critical to preserving its distinctive finishes and construction techniques. Improper cleaning, repointing, and other masonry and stucco repairs not only detract from the historic character of the building or structure, but also could endanger it.

For Landmarks, Key Contributing, and Contributing Buildings in Landmark Districts, a Certificate of Appropriateness (C/A) is required for any masonry repair, including cleaning, sandblasting, repointing, exterior waterproofing, and replacing damaged units and the repair of stucco. A C/A is required even when a construction permit is not. A C/A is required for painting unpainted exterior masonry and stucco. The C/A will be reviewed as a Minor Application, unless the proposed work is found not to be appropriate, then a public hearing will be scheduled. A C/A is not required for repainting previously painted masonry or stucco unless paint removal and/or repointing is required.

A C/A is not required for masonry or stucco alterations and repairs on Non-Contributing Buildings in Landmark Districts unless a building permit is required, then the proposed work will be reviewed as a Minor Application.

GUIDELINES

Identify, retain, and maintain exterior masonry and stucco that characterize a property.

Repair rather than replace deteriorated historic materials. Generally limit repairs to the deteriorated areas and use techniques appropriate to the specific building material.

Repair underlying problems before treating surfaces.

For necessary replacements, match the materials in color, texture, and other visual appearance. Match the historic masonry units and mortar in strength (hardness).

Use the gentlest means possible for necessary surface cleaning.

Do not cover historic masonry and stucco with modern replacement materials.

Not Recommended: *Sandblasting masonry as it damages the masonry units and the mortar.*



For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

Recommended

- Refer to the *Resources for Masonry and Stucco* box in this chapter for sources of information on how to maintain, clean, and repair masonry and stucco. Follow the recommended methods. Maintain the original colors and textures of historic masonry and stucco.

- Correct the underlying problems causing the masonry deterioration so that problems will not reoccur.

- Photograph and measure existing conditions before beginning masonry repairs to aid in replication.

- Clean masonry only when necessary to remove heavy soiling or graffiti. Clean using the gentlest means. Often low-pressure water washing followed by a bristle brush is an effective cleaning method. Repoint mortar joints only when seriously deteriorated and moisture problem has been detected or improper mortar has previously been used that is harder than the wall's masonry units. Limit the work to the problem areas. Remove damaged and incorrect mortar in the gentlest way possible, preferably carefully using hand tools. Use mortar that duplicates the historic original in composition, strength, color, and texture. Consider having the original mortar analyzed by a professional. If this is not feasible, match the historic mortar using the methodology recommend in the sources cited in the *Resources for Masonry and Stucco* box. Use mortar for repointing which has a similar content as the original (ratio of Portland cement/sand/lime). Duplicate the width, profile, tooling, size, and other visual characteristics of original mortar joints.

- Consider consolidation techniques or composite repairs for damaged masonry units. If replacement is necessary, replace seriously deteriorated masonry units with in-kind ones that match material, compressive strength (hardness), size, dimensions, color, texture, and bonding pattern.

- Repair or renew deteriorated stucco using the same building technique as was used in the original stucco construction, matching color and texture.

Not Recommended

- Do not remove the patina of age.

- Using cleaning methods, including sandblasting, high-pressure water blasting, and the application of caustic chemicals, that remove the patina of age and damage historic masonry and stucco. These methods erode surfaces and accelerate deterioration. Steam and water pressure exceeding 150-200 p.s.i. may damage sound mortar.

- Using electric saws, hammers, drills, grinders, and metal brushes during cleaning and repairs that can damage masonry, particular soft sandstone and bricks.

- Using hard Portland cement-based mortar on historic masonry constructed prior to 1930.

- Painting or cladding unpainted historic masonry walls or chimneys with new finishes or materials.

- Removing stucco or paint from historically painted or stuccoed walls and masonry.

- Applying waterproofing and water repellents to historic exterior masonry and stucco. Such coatings should be used only on the advice of an experienced, trained historic preservation professional and when other repairs have failed to prevent water penetration.

- Drilling new holes into historic exterior masonry. Make necessary attachments at joints. Holes in masonry units cause permanent damage.

- Replacing historic exterior stucco with synthetic stucco (E.I.F.S.).

Resources for Masonry and Stucco

Hopewell, New Jersey, Historic Preservation Commission, *Design Guidelines: Guidelines for Exterior Maintenance, Masonry & Stucco,* http://208.55.240.96/Guidelines-Historic-Properties.html

National Park Service, *Preservation Brief 1: The Cleaning and Waterproof Coating of Masonry Buildings,* http://www.cr.nps.gov/hps/tps/briefs/brief01.htm

National Park Service, *Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings,* http://www.cr.nps.gov/hps/tps/briefs/brief02.htm

National Park Service, *Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings,* http://www.cr.nps.gov/hps/tps/briefs/brief06.htm

National Park Service, *Preservation Brief 7: The Preservation of Historic Glazed Architectural Terra Cotta,* http://www.cr.nps.gov/hps/tps/briefs/brief07.htm

National Park Service, *Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors,* http://www.cr.nps.gov/hps/tps/briefs/brief16.htm

National Park Service, *Preservation Brief 15: Preservation of Historic Concrete,* http://www.cr.nps.gov/hps/tps/briefs/brief15.htm

National Park Service, *Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors,* http://www.cr.nps.gov/hps/tps/briefs/brief16.htm

National Park Service, *Preservation Brief 22: The Preservation and Repair of Historic Stucco,* http://www.cr.nps.gov/hps/tps/briefs/brief22.htm

National Park Service, P*reservation Brief 38: Removing Graffiti from Historic Masonry,* http://www.cr.nps.gov/hps/tps/briefs/brief38.htm

National Park Service, *Preservation Brief 42: The Maintenance, Repair and Replacement of Historic Cast Stone,* http://www.cr.nps.gov/hps/tps/briefs/brief42.htm

New Jersey Historic Preservation Office, *FYI Publication: Masonry Cleaning,* http://www.state.nj.us/dep/hpo/4sustain/masonryclean.pdf

New Jersey Historic Preservation Office, *FYI Publication: Masonry Repairs,* http://www.state.nj.us/dep/hpo/4sustain/masonryrepair.pdf

New York City Landmarks Conservancy, *The Brownstone Guide: Maintenance & Repairs Facts for Historic Property Owners,* http://www.e-guana.net/organizations/org/BrownstoneGuide.pdf

New York Landmarks Conservancy, *Composite Patching of Brownstone: A Step-by-Step Overview*, http://www.e-guana.net/organizations/org/TechnicalTips.pdf

New York Landmarks Conservancy, *Removing Graffiti,* http://www.e-guana.net/organizations/org/GraffitiBR.pdf



The commercial area has more masonry buildings than elsewhere in Closter's railroad suburb. The 2½ -story brick building, erected between 1865-76, once housed M. Kohler, a feed and grain store. Remnants of a painted sign are visible on the front wall above the 2nd-story windows.



The façade of the Closter Borough Hall, which was built in 1937-38, is red brick with cream-colored terra cotta panels.



Window with 6/6 double-hung sash





***Recommended**: Retain, maintain, and repair historic windows, such as the 3 pane knee-wall window at the David D. Doremus House and the dormer at the Abram and David Demaree House, which is a mid-19th-century addition with its own significance.*



The Greek Revival David D. Doremus House has a paneled door, sidelights, and transom framed by pilasters. The handsome doorway is integrated into the design of the 1-bay entrance porch, which has square piers supporting a classical entablature and triangular pediment.



Recommended: *Retain, maintain, and repair historic windows and doors.*

Windows and doors contribute to a building's architectural character and scale. They display historic craftsmanship and some buildings have windows and doors that are important decorative features with elaborate enframements, stained glass, and/or ornate panels. The windows of most historic buildings dating to the 18th and 19th centuries have wood double-hung sash with multiple panes. They have wood trim and sometimes cornices. While most windows are rectangular, some may be circular, semicircular, arched, or have other shapes. Such windows are frequently found in gable peaks.

Historic doors are typically wood paneled and sometimes paired and/or arched. Beginning in the mid 19th century, doors might have glazed sections. The scale of the wooden members of the window and door frames varies according to style and date of construction. Closter's 20th-century buildings may have wood windows and doors, or they might have historic metal ones.

When original windows and doors survive, every effort should be made to preserve them as they are an integral part of the building's historic fabric. Problems related to energy efficiency can frequently be solved by installing weather stripping, repairing broken glass, re-caulking around frames, and installing storm doors and windows.

Some of the historic buildings in Closter have replacement windows and doors. When these replacements are not compatible with the architectural significance of the building, the Closter Historic Preservation Commission encourages property owners to replace them with ones that enhance the building's historic architecture. However, replacement of altered features is not required.

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts, a Certificate of Appropriateness (C/A) is required for any window or door replacement. A C/A is not required for ordinary repairs and maintenance of windows and doors using the same materials. Work not requiring a C/A includes weather stripping, caulking, painting, and repairs using the same materials and resulting in no change in appearance. The installation of storm windows and doors that are compatible with the architectural period or design of the building does not require a C/A. The Closter Historic Preservation Commission (CHPC) recommends that the property owners of Landmarks and Key Contributing and Contributing Buildings in Landmark Districts informally meet with the CHPC before the new installation of storm windows and doors to determine whether they are compatible.

For Non-Contributing Buildings in a Landmark District, a C/A is required for a project involving windows and doors only when another permit is required. These projects will be reviewed as Minor Applications, except when there is a change in size and location of the windows and/or doors.



Recommended: *Repair rather than replace historic materials such as found in these decorative late-19th-century windows.*

GUIDELINES

Identify, retain, and maintain historic windows and doors.

Repair rather than replace deteriorated historic materials. Generally limit repairs to the deteriorated areas and use techniques appropriate to the materials.

Historic windows and doors should not be replaced to improve energy efficiency, but preservation methods should be employed to upgrade efficiency.

For necessary replacements, match the historic materials and features in composition, design, color, texture, and other visual qualities. Do not alter the window and door configuration, especially on facades visible to the public.

Minimize damage to historic fabric when installing replacement windows and doors, storm doors and windows, and screen doors.

If a building has replacement windows and doors, they may be retained, but property owners are encouraged to make alterations that are compatible with the historic building and district.

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

RECOMMENDED

- Retain, maintain, and repair historic windows and doors. Follow the recommended methods found in technical assistance sources in the *Resources for Windows and Doors* box in this chapter. Replace only the deteriorated sections, rather than the entire window or door.

- Replace historic windows and doors only when too deteriorated to repair. The replacement window should be in-kind, matching the historic original in visual characteristics – size; design; division of panes (lights); dimensions of the frame, the mullions, and the muntins; finishes; and, when possible, materials. The replacement doors should be in-kind matching the originals in size, design, panels, profiles of moldings, finishes, and, when possible, materials. Installing quality wood windows and doors is encouraged, but high quality windows and doors of other materials may be allowed. To limit damage to historic fabric and prevent future problems, it is important to have replacement windows and doors installed by careful, experienced contractors. Original frames should be retained, especially when they are important decorative features. Historic hardware should be reused, when possible. Any historic feature should be photographically recorded prior to removal.

- If some replacement is necessary, consider relocating repairable historic windows and doors to facades visible from the public view and installing replacement windows and doors where they are not visible from the public view.

- If windows and doors have previously been replaced, consider replacing incompatible ones with ones that match documented originals or which are compatible with the historic building. Restoring missing or altered windows and doors will enhance the historic architectural character of the building. However, altered windows and doors may be retained or replaced with ones of matching design.

- For windows, use clear glass or only minimal tinting with low-e coatings. Unless there is documentary evidence otherwise, windows should appear transparent.

- Retain, maintain, and repair original exterior shutters. It is preferable to remove damaged shutters for future repair, than to replace them with ones of inappropriate size, shape, and/or materials.

- Consider removing replacement shutters that they do not fit the window openings (inappropriate size or shape), or that do not appear to be made of wood.



Not Recommended: *Installing replacement windows that are the wrong size, such as the smaller window in this row.*

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

NOT RECOMMENDED

- Removing, encapsulating, blocking, or filling in significant original windows and doors, especially those that are visible from the public view.
- Adding additional non-historic window and door openings, especially when visible from the public view.
- Changing the size or shape of a window or door opening, especially when visible from the public view.
- Installing windows and doors that are incompatible with, or are more decoratively elaborate than, the portion of the building in which they are located.
- Installing window sashes with inappropriate division of panes. (For example, it is inappropriate to replace a historic 6/6 sash with a 1/1 sash or with a single pane of glass.)
- Installing fixed, single-pane glass windows unless they are documented historic features.
- Installing snap-in muntin grilles. Use window sashes with actual divided window lights or with simulated divided lights (SDL).
- Replacing window glass with opaque panels, such as metal, wood, or other materials.
- Using dark or reflecting tinting of glass.
- Installing metal security screens or bars on window openings unless there is documentary or physical evidence for such features.
- Installing shutters when no documentary evidence exists for them. If shutters are installed, they have to be the correct size, style, and material and should fit the window and appear to be able to be closed.

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

Screens and Storm Windows and Doors

RECOMMENDED

- Consider installing interior storm windows.
- When visible from the public view, install an exterior storm/screen window that matches the size of the window, and that has narrow trim that follows the shape of the window and a meeting rail aligned with that of the window. The storm window may be of any material, but must be painted or clad to match or complement the trim of the building. Glass is recommended as Plexiglas can discolor, alligator, and get scratched.
- When visible from the public view, install a storm door that matches the size of the opening and has a narrow frame. It will not hide most of the door and will result in minimal visual impact. Try to have the vertical and horizontal divisions of the storm door relate to those of the historic door. Generally, a simple storm door with single large glazed opening is recommended. Painting a storm door the same color as the door behind it and/or the doorway trim minimizes its visual impact.
- Choose a screen door with little ornamentation or ornamentation that complements the style/type of door and the section of the building on which it is located.

NOT RECOMMENDED

- When visible from the public view, using unpainted/uncovered metal storm windows or doors.
- Installing stock storm windows and doors that require changing the size of openings.
- Adding decorative storm and screen doors that are not compatible with the building's architecture. For example, a storm door with decorative gingerbread trim is not appropriate for a Colonial Revival house. It probably is appropriate for a Queen Anne house.

For Non-Contributing Buildings in Landmark Districts

Recommended

- When visible from the public view, alter or add windows and doors that, through size and placement, continue the proportion of openings, rhythm of solids, and the rhythm of entrances of the streetscape. Refer to the *Guidelines for New Additions and New Construction* chapter.

- Use windows and doors that are similar to others in the streetscape or contemporary in design so long as they are compatible with the streetscape. Various materials may be used so long as they do not impact the overall visual character of the streetscape. Snap-in or removal grills are allowed.

Not Recommended

- Installing new window and door openings that disrupt the existing rhythms of the streetscape.



Recommended: *Installing storm windows and doors, such as this one, that have minimal visual impact as they have very narrow frames which are the same color as the trim of the building.*

Resources for Windows and Doors

Hopewell, New Jersey, Historic Preservation Commission, *Design Guidelines: Guidelines for Wood Windows and Doors*, http://208.55.240.96/Guidelines-Historic-Properties.html

National Park Service, *Preservation Brief 9: The Repair of Historic Wooden Windows*, http://www.cr.nps.gov/hps/tps/briefs/brief09.htm

National Park Service, *Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows*, http://www.cr.nps.gov/hps/tps/briefs/brief13.htm

National Park Service, *Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors*, http://www.cr.nps.gov/hps/tps/briefs/brief16.htm

National Park Service, *Preservation Brief 33: The Preservation and Repair of Historic Stained and Leaded Glass,* http://www.cr.nps.gov/hps/tps/briefs/brief33.htm

New Jersey Historic Preservation Office, *FYI Publication: Repairing Wood Windows*, http://www.state.nj.us/dep/hpo/4sustain/windowrepair.pdf

New Jersey Historic Preservation Office, *FYI Publication: Retrofitting Historic Windows*, http://www.state.nj.us/dep/hpo/4sustain/windowretrofit.pdf

New Jersey Historic Preservation Office, *FYI Publication: Saving Wood Windows*, http://www.state.nj.us/dep/hpo/4sustain/windowsave.pdf

National Park Service, the Center for Public Buildings, Georgia Institute of Technology, and the Historic Preservation Education Foundation, *The Window Handbook: Successful Strategies for Rehabilitating Windows in Historic Buildings*. Available for purchase from Historic Preservation Education Foundation, P.O. Box 77160, Washington, DC 20013-7160.

National Park Service/Historic Preservation Education Foundation, *Window Guide for Rehabilitating Historic Buildings*. Available for purchase from Historic Preservation Education Foundation.

GUIDELINES FOR STORE FACADES AND STOREFRONTS



The John Henry Stevens Store, as it appeared before it was demolished in 1957, displayed two typical turn-of-the-century storefronts with large amounts of glass.

The diverse store façades* and storefronts* in Closter's historic downtown contribute to this area's historic "Main Street" character. They provide visual variety and pedestrian scale. Large buildings are divided into smaller segments through the organization of their upper windows and the division of their first stories into several storefronts. The visual openness, due to large glass display windows, of the first-floor storefronts is balanced by more wall and less glass on the upper stories.

Changes have occurred to the facades of many of the commercial buildings in response to various merchandising trends, technology, and tenants. Later storefronts need to be evaluated to determine if they have architectural significance in their own right. Some of the renovations represent interesting examples of the commercial architecture of a later time period. In most cases, the changes affected the storefront while the upper façade remained largely intact. Some remodelings of storefronts are superficial, leaving the structural integrity of the original storefront design intact. In some cases, the original storefronts may still be in place, but covered over. With historically sensitive rehabilitation, the original proportions of storefronts can be returned, enhancing the historic ambience of the downtown and making it a more desirable place to shop and visit.

For Landmarks and all buildings within Landmark Districts, a Certificate of Appropriateness (C/A) is required for any repairs, alterations, and new construction that change the architectural appearance of a store façade and/or a storefront. A C/A is not needed for in-kind* repairs resulting in no change in appearance or for repainting previously painted exterior features. Refer to the appropriate guidelines for specific exterior architectural features and materials.

GUIDELINES

Identify, retain, and maintain historic features of store facades, including storefronts.

Repair rather than replace deteriorated historic materials. Generally limit repairs to the affected areas and use techniques appropriate to the materials.

Evaluate the changes to any feature of the exterior for its impact on the building, as well as the entire streetscape.

If altered facades and storefronts have acquired significance of their own, retain and maintain them.

If a historic facade or storefront has alterations that do not contribute to its architectural and historic significance, they may be retained, but property owners are encouraged to make alterations that are compatible with the building and district.

When designing a new or renovating an existing storefront, keep the materials simple and unobtrusive and the storefront predominately transparent, continuing the glass-to-wall ratio of other buildings of the streetscape.

Maintain the distinction between individual storefronts, the entire building facade, and adjacent properties.

* Words and phrases followed by * are defined in "Definitions and Abbreviations" in the *Appendix*.



Recommended: *Retain, maintain, and repair historic store façade, including significant later modifications. While the greenhouse is a recent addition, to a large degree this commercial building retains the exterior appearance it acquired between 1923-30 when a new front was added to the earlier building.*

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

RECOMMENDED

- Retain, maintain, and repair historic store facades and storefronts. Replace only the deteriorated sections using the recommendations in these guidelines for the appropriate materials and features. If possible, expose features of the historic store façade that may have been concealed by past modifications. Retain renovations which have historical and architectural significance as part of the building's history and use and contribute a positive visual quality to the building's façade and streetscape.

- When planning the renovation of a store façade and/or storefront, consult old photographs to help determine the historic design and materials and study the building for physical evidence of missing architectural features.

- Review the sources in the *Resources for Storefronts* box at the end of this chapter for information on how to maintain and repair historic storefronts and how to evaluate various options when considering replacements.

- Replacement of a historic feature is allowed only when the original is too deteriorated to be repaired. Then the replacement should match the original in size, design, and, where possible, materials.

- If the storefront and other architectural improvements have previously been replaced, consider replacing incompatible alterations with features that match documented historic ones and/or that are compatible with the building and streetscape. Removing alterations, such as signs or additions that cover or interrupt the horizontal features (frieze, cornice, beltcourse, etc.), will enhance the architecture of the building and the streetscape. However, previously altered features may be retained or replaced with ones of matching design.

- Design a new storefront to fit inside the original opening. Maintain or restore the entrance in its historic location and configuration. If the historic location of the entrance is not known, design and place the new entrance considering the rhythm of solids of the building's overall facade and the rhythm of entrances within the streetscape. Large single-pane display windows are appropriate for most storefronts. Refer to the *Guidelines for New Additions and New Construction* chapter.

- Keep separate buildings visually distinct -- even in cases where several adjacent buildings are occupied by a single tenant or owner.

- If barrier-free access is required for historic doors, try to make the doors compliant through the installation of an automatic opener. If new doors must be installed, they should convey the same visual appearance as the historic doors.

- Conceal mechanical, electrical, plumbing, and telecommunications systems completely from public view. If such equipment cannot be concealed, minimize its visual impact on the building's street facades.

- For awnings, refer to the *Guidelines for Awnings* chapter.

- For signs, refer to the *Guideline for Signs* chapter.



Recommended: *Retain, maintain, and repair early storefronts. Use traditional storefronts, such as this one, as design inspiration for new storefronts*



Recommended: *Retain and maintain historic features of store facades. The store façade in the photograph at the right was erected between 1923-30. It retains its historic integrity and provides considerable visual interest with its curving parapet and traditional storefront with recessed entrance. Unfortunately, the matching adjacent store facade, shown in the 1954 photograph above, was extensively altered in the 1990's.*

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

NOT RECOMMENDED

- Removing a later storefront that may have acquired historic significance of its own to recreate an earlier storefront.
- Blocking or filling in original storefront openings or replacing window glass with opaque panels, such as metal, wood, or other materials. If street-level glass windows are not appropriate for the business, consider the use of window treatments.
- Changing the size, shape, or placement of historic window or door openings or altering the shape and size of the historic storefront enframement, display windows, doors, transoms, storefront cornice, or base panels.
- Installing architectural features that are stylistically incompatible with, or more decoratively elaborate than, the building. Adding decorative features that create a false historical appearance and diminish the historical integrity of the building.
- Installing metal security screens or bars covering openings unless there is documentary or physical evidence for such features.
- Installing a "theme" storefront such as one reflecting a franchise.



For Non-Contributing Buildings in Landmark Districts

RECOMMENDED

- Design a new store façade to have a distinction between the storefront and the upper section(s) and to have a significant capping feature such as a cornice or parapet. Continue the strongest lines of the adjacent buildings, such as the roofline, parapet line, and lines of the storefront frieze or signboard area. In the design of a new storefront have the traditional three-part horizontal division of base panels, display windows, and transom area within an enframement of piers and storefront frieze or signboard area. For a multi-story building, organize the storefront's features so that they relate to the design of the upper stories. Maintain a pedestrian scale. Refer to the *Guidelines for New Additions and New Construction* chapter.

- For multi-story buildings, make the entrance for street-level users the primary one and design the entrance for upper-story users as a secondary feature.

- Keep separate buildings visually distinct -- even in cases where several adjacent buildings are occupied by a single tenant or owner.

- Conceal mechanical, electrical, plumbing, and telecommunications systems completely from public view. If such equipment cannot be concealed, minimize its visual impact on the building's street facades.

- For awnings, refer to the *Guidelines for Awnings* chapter.

- For signs, refer to the *Guideline for Signs* chapter.

NOT RECOMMENDED

- Installing "theme" storefronts such as one reflecting a franchise.



Recommended: *When a historic storefront is missing, install a new storefront, such as this one, that has large display windows and the traditional horizontal division of base panel, display windows , and transom area within an enframement of side piers and upper frieze or signboard area.*

RESOURCES FOR STORE FACADES AND STOREFRONTS

Main Street New Jersey, *Design Guidelines,* http://www.state.nj.us/dca/dcr/msnj/msnjdesign.pdf

National Park Service, *Preservation Brief 11: Rehabilitating Historic Storefronts,* http://www.cr.nps.gov/hps/tps/briefs/brief11.htm

National Park Service, *Preservation Brief 12: The Preservation of Historic Pigmented Structural Class (Vitrolite and Carrara Glass),* http://www.cr.nps.gov/hps/tps/briefs/brief12.htm

National Park Service, *Preservation Tech Notes: Repair and Reproduction of Prismatic Glass Transoms,* http://www.cr.nps.gov/hps/tps/technotes/PTN44/intro.htm

New Jersey Historic Preservation Office, *FYI Publication: Storefronts,* http://www.state.nj.us/dep/hpo/4sustain/storefronts.pdf

GUIDELINES FOR AWNINGS





An early- 20th-century photograph shows that the Demarest Hardware store had traditional striped awnings over display windows.

In the early 20th century, small town "Main Street" commercial buildings, such as those in Closter, typically used retractable awnings over the storefronts to provide climate control and shelter to pedestrians. This is particularly true for buildings facing south and east. Awnings were also occasionally used on the windows and porches of houses to provide solar protection.

Today, appropriately designed awnings contribute visual variety as well providing climate control and shelter. They enhance the pedestrian and historic character of historic downtowns. Another benefit is their effectiveness in hiding incompatible alterations. Because fabric awnings do not last many years, historic awnings rarely remain, but some historic awning hardware may remain.

For Landmarks and all buildings within Landmark Districts, a Certificate of Appropriateness (C/A) is required for the installation of a new awning. It is not needed for the repair of an existing awning using the same material as the one being repaired. If the repair will change the exterior architectural appearance of the awning or the building, a C/A is required.

Awnings on Non-Contributing Buildings within Landmark Districts are reviewed as Minor Applications unless found to be not compatible, then they must have a public hearing.

GUIDELINES

Identify whether awnings are appropriate for the building. Awnings are not appropriate for all Landmarks or all buildings within a Landmark District.

Repair rather than replace any historic awning hardware.

Design a new awning that is compatible with the historic building and district and reflects the shape of the storefront, window, door, or porch opening it covers.

Break long expanses of awnings into segments to reflect the composition of the building and maintain pedestrian scale.

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

RECOMMENDED

- When old photographs indicate that awnings were an important visual characteristic of a building, consider installing awnings that match the documented originals.
- Install a new awning where no awning previously existed only when it is compatible with the building and the streetscape.
- Consider installing an awning to hide inappropriate changes.

For Landmarks and Key Contributing and Contributing Buildings in Landmark Districts

Recommended Continued

- Base the location and design of the awning on physical and/or documentary evidence. Locate awnings within the building elements which frame storefronts, window, door, or porch openings. For a storefront, an awning is usually attached immediately above the display windows and transom and/or below the storefront cornice or signboard. It should not cover side piers, if they are present on either side of the storefront. On a porch, the awning is usually installed under the porch cornice. A window awning is usually the width of the window frame and entirely covers it, except when it is under a decorative cornice or lintel.

- Install awnings whose shape complements the geometry of the façade design. While the traditional triangular shed-frame shape with free-hanging flaps is appropriate for many storefronts, arched awnings are appropriate for arched openings.

- Install awnings whose proportions relate to the overall building façade. On a wider building, break awnings into segments that reflect the composition of the building's façade. On a building with multiple storefronts, align each storefront's awning with other awnings on the building, unless doing so will continue an inappropriate condition.

- Within a streetscape of similar commercial buildings or a building with multiple storefronts, consider using similar awnings. Varied, but complementary, colors may be used to distinguish the different retail establishments. If different designs are used, they should be consistent in scale and location.

- For early-20th-century buildings, consider having a hanging flap with a decorative profile.

- Install new awning hardware so that it does not damage historic materials. Clamps and fasteners on masonry buildings should penetrate mortar joints rather than masonry surfaces.

- Consider using a retractable frame.

- Use awning fabrics which are opaque and in colors compatible with the architecture of the building and with other awnings in the streetscape. Use awning coverings of durable, protective, water-repellant, non-shiny material, preferably canvas or materials that resemble canvas in appearance and texture (canvas blends, solution-dyed acrylic, or acrylic-coated polyester-cotton).

Not Recommended

- Placing the awning on a historic building so that it covers important architectural features, such as a decorative transom.

- Extending awnings into the second story of the building.

- Using shiny fabrics such as vinyl or plastic as awning materials.

- Using very bright or fluorescent colors for awning coverings.

- Using unpainted or unclad metal awning frames.

- Backlighting or illuminating awnings.

- Generally, using awnings that simulate mansard roofs, umbrellas, or domes.

- Using a marquee, unless there is historical documentation for its use.



Recommended: *Install awnings within the building's elements.*

For Non-Contributing Buildings in Landmark Districts

- Locate awnings within the building elements which frame storefronts, window, door, or porch openings. For a storefront, an awning is usually attached immediately above the display windows and transom and/or below the storefront cornice or signboard. It should not cover side piers, if they are present on either side of the storefront. On a porch, the awning is usually installed under the porch cornice. A window awning is usually the width of the window frame and entirely covers it, except when it is under a decorative cornice or lintel.

- Install awnings whose shape complements the geometry of the façade design. While the traditional triangular shed-frame shape with free-hanging flaps is appropriate for many storefronts, arched awnings are appropriate for arched openings.

- Install awnings whose proportions relate to the overall building façade and, on a wider building, break into segments that reflect the composition of the building's façade. On a building with multiple storefronts, align the awning with other awnings on the building, unless doing so will continue an inappropriate condition.

- Within a streetscape of similar commercial buildings or a building with multiple storefronts, consider using similar awnings. Varied, but complementary, colors may be used to distinguish the different retail establishments. If different designs are used, they should be consistent in scale and location.

- Use awning fabrics which are opaque and in colors compatible with the architecture of the building and with other awnings in the streetscape. Use awning coverings of durable, protective, water-repellant, non-shiny material, preferably canvas or materials that resemble canvas in appearance and texture (canvas blends, solution-dyed acrylic, or acrylic-coated polyester-cotton).

- Consider using a retractable frame.

NOT RECOMMENDED

- Extending awnings into the second story of the building.

- Using shiny fabrics such as vinyl or plastic as awning materials.

- Using very bright or fluorescent colors for awning coverings.

- Using unpainted or unclad metal awning frames.

- Backlighting or illuminating awnings.

- Generally, using awnings that simulate mansard roofs, umbrellas, or domes.

- Using a marquee.



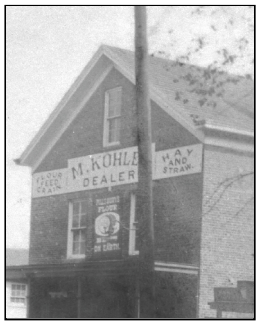
An early-20th -century photograph documents the correct placement of awnings on a house to provide shade to a porch.

RESOURCES FOR AWNINGS

National Park Service, *Preservation Brief 44*: *The Use of Awnings on Historic Buildings*, http://www.cr.nps.gov/hps/tps/briefs/brief44.htm

Some Historic Signs in Closter



















Some early- 20th-century sign types, such as those that extended over the sidewalk and were supported by poles, are no longer permitted.

Late-19th-and-early-20th-century photographs document a wide variety of types of signs in Closter's historic commercial area. It was common to mount board signs on the porch roofs of stores. At one time numerous signs projected perpendicularly to the commercial buildings over the sidewalk adjacent to Closter Dock Road, between the railroad tracks and Harrington Avenue. They were partially supported by posts at the curb. Signs frequently were painted directly onto the walls of buildings. Some of these types of signs are now prohibited by the Code of the Borough of Closter. For instance, today wall signs are not allowed to project more than 12" from the wall of the building.

Because of the current sign restrictions, it is unlikely that new signs on Landmarks or within Landmark Districts can closely replicate the placement, size, and appearance of historic signs. Instead, the objective is to retain existing historic signs and have new signs that are compatible with the historic architecture and streetscape. Signage should not detract from the historic architecture. It is important for signs to reinforce the human scale of the Landmark and the Landmark District. A sign should not overpower the building's façade, but rather attract customers to the business through a design that harmonizes with the building and its streetscape.

Commercial signs are closely regulated as to size, placement, clearance, material, and structural requirements by ordinance in Closter (Section 173-50). Both permanent and temporary signs require a sign permit. The historic preservation regulation for Landmarks and properties within Landmark Districts shall be in addition to this regulation. The sign code may allow a certain square footage for a sign, but the Closter Historic Preservation Commission (CHPC) may require a smaller sign which is more visually in scale with the building or district. For Landmarks and properties within Landmark Districts, a Certificate of Appropriateness (C/A) is not required for the maintenance and repair of existing signs involving no change in the design, scale, material, color, or appearance. Generally, a new or an altered sign is reviewed by the CHPC as a Minor Application unless it is found to be inappropriate, then the C/A application will be scheduled for a public hearing before the full CHPC.

GUIDELINES

Identify, retain, maintain, and repair historic signs.

Design signs that are compatible in design, size, scale, and materials with the building and/or the district.

In the installation of new signs, do not destroy and/or hide historic materials that characterize the building.

For Landmarks and Key and Contributing Buildings in Landmark Districts

RECOMMENDED

- Maintain and repair significant historic signs even when the business changes.
- Reuse the original sign locations, unless these locations no longer conform to Closter's sign regulations.
- Design the sign to enhance the significant historic architectural features of the building and streetscape, rather than responding to later inappropriate alterations. Consider having the shape of the sign, the lettering (fonts), and graphic illustrations suggest the overall design and historic period of the building, as well as the business's image.
- Use graphically simple signs with few words.

For Landmarks and Key and Contributing Buildings in Landmark Districts

Recommended continued

- Fit the wall, window, directory wall, and awning signs within the features of the façade. Appropriate locations might include:
    - The frieze or signboard of the storefront. On many late-19th-and-early-20th-century commercial buildings, the area above the display windows and transom functions as a signboard and is a logical location for the placement of a sign.
    - A flap or vertical plane of the storefront awning.
    - Glass of the display window or entrance door. Permanently painted or applied window and door signs should not consume more than 15% of the glazed area.
    - Transom windows above display windows and entrances.
    - Upper-story windows. Use lettering only.
- Carefully mount signs so that they do not damage architectural features. Attachments should be made at mortar joints, rather than drilling masonry units. Paint or apply individual letters on the façade of a signboard, rather than attaching them directly to a masonry building where they may damage the historic material.
- Mount a sign on door or window at street level for pedestrians.
- For wall signs, use ones that have minimal projection so that they do not compete with architectural features of the building or district.
- When a building contains multiple storefronts of different businesses, relate the signs of the different businesses to each other in terms of type, height, and proportion. Use compatible colors, lettering, and background values. Maintain general uniformity while permitting limited, compatible variety to give each business a distinct identity.
- When multiple signs are permitted for a business, have a unified graphic appearance. Use the same lettering, colors, logos, and other design features for all signs, including wall signs, window signs, ground signs, directory wall signs, awning signs, freestanding signs, banners, and temporary signs.
- Use non-illuminated or indirectly illuminated signs. When illumination is desired, use soft, indirect light which highlights the sign, rather than attracts attention to the light fixture itself. Possible light sources include concealed spotlights, a simple horizontal strip (shadowbox), or gooseneck lamps. Place lighting fixtures on the building so that they do not negatively impact the composition of the façade or damage historic materials.

Not Recommended

- Using signs that overpower or clutter the façade, or otherwise distract from the historic character of the building or district.
- Using signs with unusual shapes that do not blend with the building's or district's character.
- Using shiny plastic or unpainted wood backgrounds for signs.
- Installing franchise signs that do not respect the pedestrian and historic character of the building and/or district. Large boldly-colored plastic signs are inappropriate and must be modified to more appropriate size and materials.
- Internally lit signs or box signs.
- Covering, obscuring, interrupting, or destroying significant architectural features with signs or extending a sign beyond the boundary of the architectural feature on which it is placed.
- Using signs that continue inappropriate alterations. However, existing inappropriate signs are grandfathered; therefore, they are not required to be replaced.
- Painting signs directly on a previously unpainted masonry wall or surface.

For Non-Contributing Buildings in Landmark Districts

Recommended

- Use graphically simple signs with few words.
- Mount a sign on door or window at street level for pedestrians.
- For wall signs, use ones that have minimal projection so that they do not compete with architectural features of the district.
- When a building contains multiple storefronts of different businesses, relate the signs of the different businesses to each other in terms of type, height, and proportion. Use compatible colors, lettering, and background values. Maintain general uniformity while permitting limited, compatible variety to give each business a distinct identity.
- When multiple signs are permitted for a business, have a unified graphic appearance. Use the same lettering, colors, logos, and other design features for all signs on a building, including wall signs, window signs, ground signs, directory wall signs, awning signs, freestanding signs, banners, and temporary signs.
- Use non-illuminated or indirectly illuminated signs. When illumination is desired, use soft, indirect light which highlights the sign, rather than attracts attention to the light fixture itself. Possible light sources include concealed spotlights, a simple horizontal strip (shadowbox), or gooseneck lamps. Place lighting fixtures on the building so that they do not negatively impact the composition of the façade.

Not Recommended

- Using signs that overpower or clutter the façade, or otherwise distract from the historic character of the district.
- Using signs with unusual shapes that do not blend with the district's character.
- Using shiny plastic or unpainted wood backgrounds for signs.
- Installing franchise signs that do not respect the pedestrian and historic character of district. Large boldly-colored plastic signs are inappropriate and must be modified to more appropriate size and materials.
- Internally lit signs or box signs.





Recommended: *Fit signs within the features of the façade such as on the signboard area above the awning, display windows, or the awning flap.*

Resources for Signs

National Park Service, *Preservation Brief 25. The Preservation of Historic Signs*, http://www.cr.nps.gov/hps/tps/briefs/brief25.htm