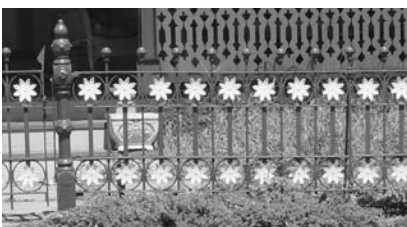
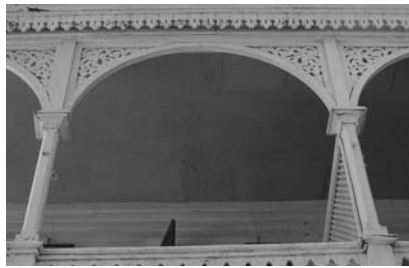

CITY OF CAPE MAY
**HISTORIC PRESERVATION
COMMISSION**



DESIGN STANDARDS



CITY OF CAPE MAY HISTORIC PRESERVATION COMMISSION



DESIGN STANDARDS



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INTRODUCTION

Cape May offers a rare, full-scale dictionary of architectural styles spanning 250 years of development as a resort destination. From the rustic, mid-eighteenth century Cape Island, through the Queen of Seaside Resorts in the second half of the nineteenth century, to the current mix of high-style and vernacular architecture from the eighteenth, nineteenth and twentieth centuries, Cape May is the repository of a unique architectural history. It is home to much more than one of the largest collections of nineteenth-century frame buildings in the United States; it is a palpable architectural record of the evolution of an inimitable seaside resort over two-and-a-half centuries.

In the past quarter-century, preservation efforts, combined with the offering of cultural and historical activities and events, have increased visitation, and contributed to the economic prosperity of the City of Cape May. The restoration of many high-profile nineteenth-century homes as Bed and Breakfast inns, guesthouses, restaurants and shops contributed to this success, but the visitor's experience of Cape May is not specific to these individual structures. The Cape May Historic District is exceptional because of its distinctive architectural character as a whole. It is a mix of individual commercial and residential buildings, simple or elaborate, all related by scale, proportion, building materials and streetscape that weave a common thread through a heritage that spans centuries and a vast array of styles and features.

The outstanding quality of Cape May's architectural heritage was recognized with its designation as a National Historic Landmark District on 11 May 1976 and its listing on both the National and State Registers of Historic Places. City Council echoed this recognition by designating a local Historic District overlay in the Cape May Zoning Ordinance and establishing the Cape May Historic Preservation Commission, with a mission to conduct

surveys of buildings and sites within the Historic District, recommend the designation of Historic Districts, buildings and sites and set design standards for exterior alterations, new construction and demolition. Furthermore, the New Jersey Historic Preservation Office designated Cape May as a Certified Local Government, opening the door for City Government to benefit from grants from the Historic Preservation Fund federal grants program.

Economic success has meant intensified traffic and pressure for new construction, demands that are a challenge to the proper stewardship of the historic fabric of Cape May. Sustained collaborative efforts from the public and private sectors will be required to allow for Cape May's continued growth while preserving its rich architectural heritage. The Cape May Historic Preservation Commission assists in this matter by issuing a Certificate of Appropriateness before a permit is issued or work can commence within a Historic District or a Historic Site, if the work involves demolition, exterior alterations to a building or site, additions or new construction.

The design standards published in this book have been developed to provide information and direction to property owners and residents of Cape May who want to proceed with work that will be subject to review by the Historic Preservation Commission. This publication provides a summary inventory of the architectural styles, and their significant features, prevalent in Cape May, standards for appropriate and inappropriate treatments for the more common exterior rehabilitation projects, and illustrations of the do's and don'ts for such projects. The standards provide the framework on which property owners should base the design of proposed work, which will be evaluated on a case-by-case basis.

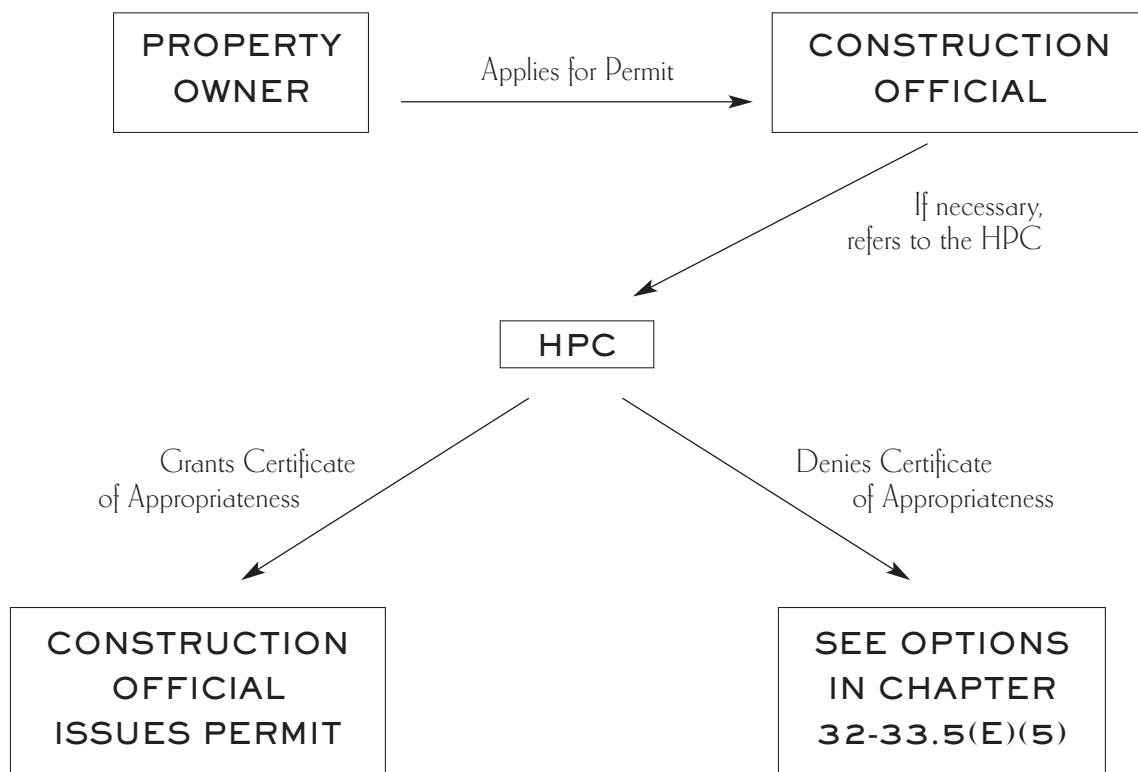
HISTORIC PRESERVATION COMMISSION LEGISLATIVE AUTHORITY

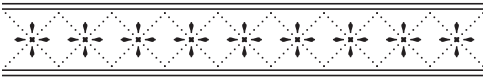
The Historic Preservation Commission is established by Section 32-33.3 of Chapter 32 of the City of Cape May Zoning Ordinance. The City's authority to do this is through the New Jersey Municipal Land Use Law, specifically Section 107 of Title 40:55D. This is the same law which establishes the City's Planning Board and Zoning Board. Among its responsibilities, the HPC provides advice to the Planning and Zoning Board on

applications for development. New construction, additions or alterations to the exterior of structures in the Historic District or Historic Sites require a Certificate of Appropriateness from the HPC. The decision of the HPC (as implemented by the Construction Official) is appealable to the Zoning Board. Decisions of the Zoning Board are appealable to the Courts.

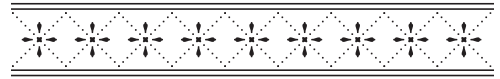
THE PROCESS

FOR A CONSTRUCTION PERMIT

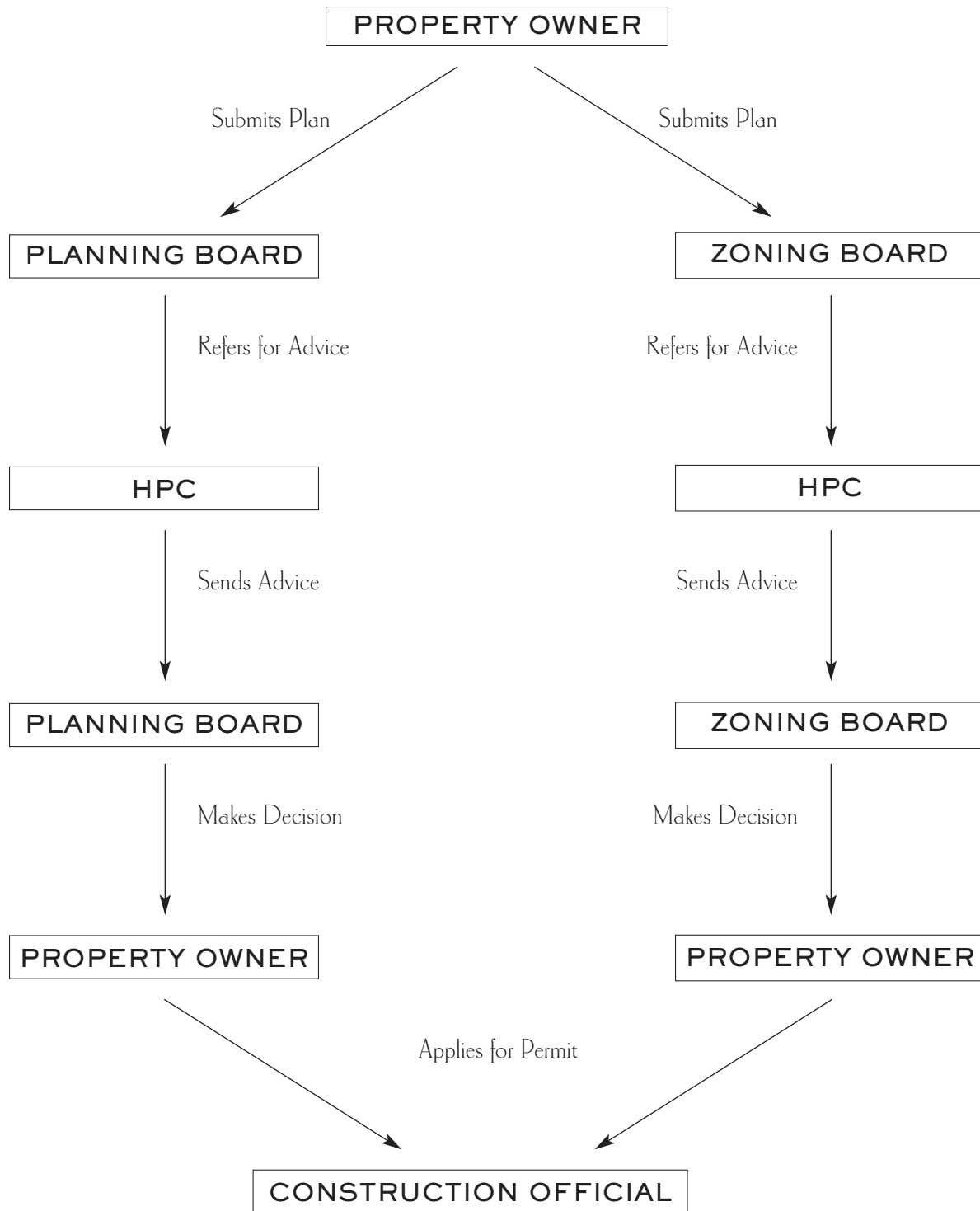


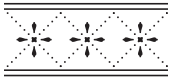


THE PROCESS

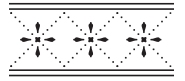


FOR DEVELOPMENT REVIEW





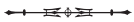
DEFINITION OF KEY TERMS



HISTORIC DISTRICT:

An area that contains contiguous properties under diverse ownership that, as a group, may:

- Be significant to American or New Jersey history, archeology, architecture and culture;
- Possess integrity of location, design, settings, materials and workmanship;
- Be associated with events that have made a significant contribution to the broad patterns of our history;
- Embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic value, or represent a significant, distinguishable entity whose components may lack individual distinction;
- Have yielded or may be likely to yield information important in prehistory or history.



HISTORIC SITE:

Any property located in the Historic District or any property, man-made structure, natural object or configuration or any portion or group of the foregoing which has been designated in the City of Cape May Master Plan as being of historic, archaeological, cultural, scenic or architectural significance, at the National, State or local levels.



CERTIFICATE OF APPROPRIATENESS:

A document issued by the HPC demonstrating their

review of any proposed work at a designated Historic Site or on any property within a Historic District. Such review is based upon the application and representations of the applicant and the approved plans and documentation presented for the work in question. A Certificate of Appropriateness will be issued if the permit application is appropriate to the Historic District or Site, and in conformity with the design standards. A denial of a Certificate of Appropriateness will be issued if the permit application is inappropriate to the Historic District or Site or not in conformity with the design standards.



CERTIFIED LOCAL GOVERNMENT:

Local government whose local historic preservation program has been certified by the State Historic Preservation Office and the Department of the Interior, National Park Service, qualifying it for federal historic preservation grants to be allocated by the State Historic Preservation Office. A Certified Local Government enforces appropriate state or local legislation for the designation and protection of historic properties, has established a qualified historic preservation review commission, maintains a system for the inventory and survey of historic properties and provides for adequate public participation in the local historic preservation program.

CONTRIBUTING BUILDING:

A building, site, structure or object that is an integral part of the historic theme in a Historic District and enhances the Historic District's significance. A Contributing Building is designated as such following the survey of all properties located in the Historic District, identifying historic resources.



KEY BUILDING:

A building, site, structure or object of such outstanding quality and state of preservation that it independently significantly enhances the Historic District's significance. A Key Building is designated as such following the survey of all properties located in the Historic District, identifying historic resources.



NATIONAL HISTORIC LANDMARK DISTRICT:

A Historic District of national importance possessing exceptional values or qualities in illustrating or interpreting the heritage of the United States and designated as a National Historic Landmark District by the Secretary of the Interior. Historic Districts judged to be nationally significant are nominated by the National Park Service and forwarded to the National Park System Advisory Board, which may recommend to the Secretary of the Interior that the Historic District be designated a National Historic Landmark. If not previously listed in the National Register, National

Historic Landmark Districts are automatically registered in the register when they are designated.



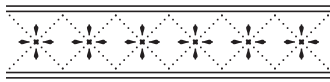
NON-CONTRIBUTING BUILDING:

A building, site, structure or object that does not add to the historic architectural qualities, historic associations or archaeological values of the Historic District because: it was not present during the period of significance, it no longer possesses historic integrity reflecting its character at that time due to alterations, additions or other changes, it is incapable of yielding important information about the period or it does not independently meet the National Register criteria. A Non-Contributing Building is designated as such following the survey of all properties located in the Historic District identifying historic resources.

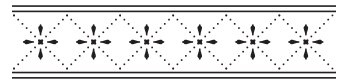


SURVEY:

An ongoing inventory process identifying, describing and evaluating the historic significance of all properties located in the Historic Districts. The results of the survey are recorded in inventory forms, property lists and maps, documents that are regularly updated. As a result of the survey process, sites are recommended for designation to City Council for formal adoption.



CAPE MAY TIMELINE



A capsule view from the 1630's through today

1630s

Dutch and English settlements in Cape Island



1687

Organization of first local government of Cape Island



1810s

Cape Island flourishes as steamboats from New Castle, Delaware, bring passengers across.

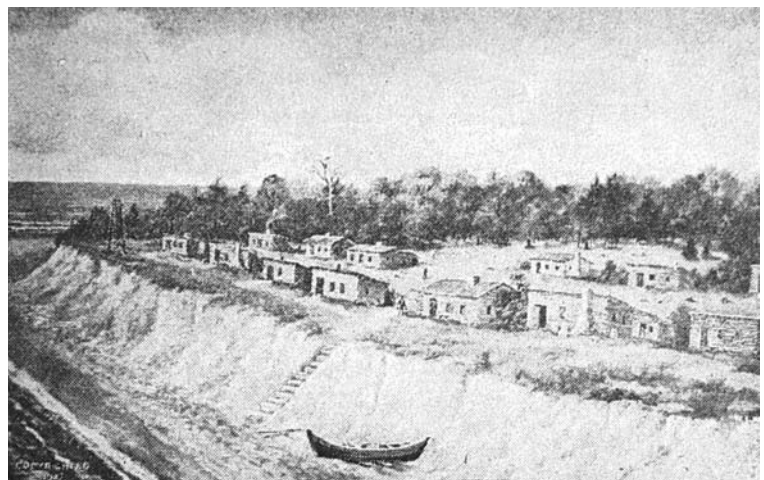


Thomas Hughes builds the first Congress Hall in 1816



MID- 1700s

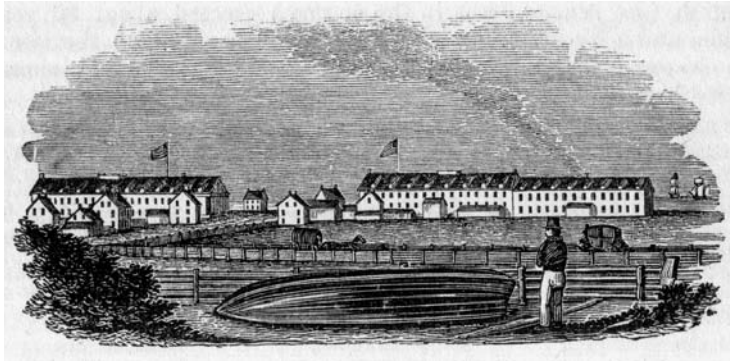
Horse-drawn carriages and steamboats bring visitors from Philadelphia, starting the reputation of Cape Island as a resort destination



EARLY 1700s

Whaling and farming community

CAPE MAY TIMELINE



1830s-1840s

Development of boarding houses and hotels: the New Atlantic Hotel in 1842, the United States Hotel in 1847.



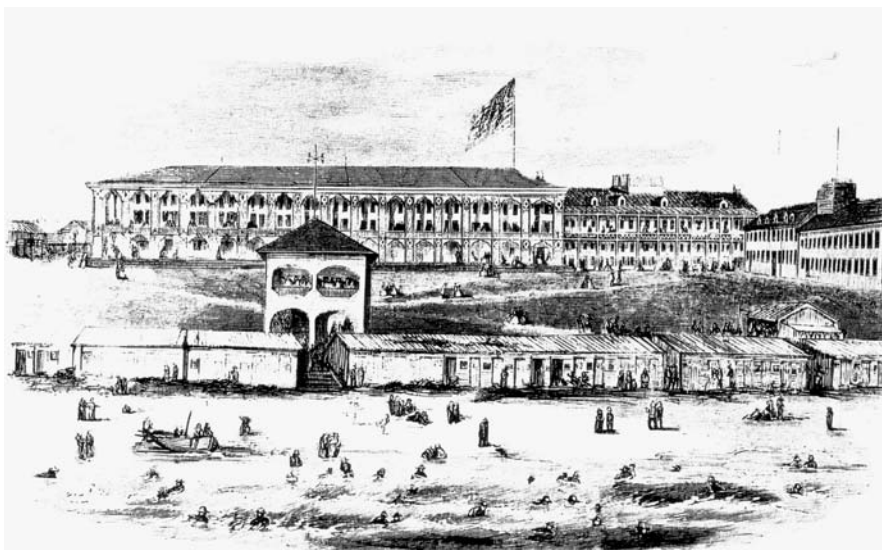
1860s

First railroad to Cape Island completed in 1867

Cape Island City granted charter under name of City of Cape May (1868)

Opening of Stockton Hotel (1869)

The 1868 fire destroys two city blocks and many hotels, including the United States Hotel



1850s

Cape Island City incorporated in 1851.

Start of the resort's heyday: renovation of Congress Hall, building of a new lighthouse (1859), building of the Mount Vernon Hotel (1852) with a projected capacity of 3500 and an actual capacity of 2100 when it burned down in 1856

CAPE MAY TIMELINE



1870s

Building of Physick Estate and Chalfonte Hotel

Great fire of 1878 destroys 35 city acres, including Congress Hall.

Congress Hall is rebuilt in 1878-79



1890s-1900s

Failed development of East Cape May

Hotel Cape May opens in 1908 only to close six months later

Cape May progressively eclipsed by Atlantic City as the primary resort destination



WATERCOLOR BY EDWARD DARCH LEWIS

1880-1890s

Cape May rivals Atlantic City

CAPE MAY TIMELINE



1910s-1930s

Lack of development preserves eighteenth and nineteenth-century buildings

Hotel Cape May is used by the Navy during World War I, then reopens in 1920 as a hotel, becoming the Admiral Hotel in 1931



1940s

Purchase of the Admiral Hotel by the City

Growth of the Naval base and establishment of a training camp at the base in 1948

Construction of the Cape May Canal (1942-43)

1944 hurricane demolishes boardwalk and causes heavy damage to properties

The Coast Guard takes over the Naval Base in 1948 and establishes a Receiving Center



1960s

Storm of March 1962 severely damages boardwalk, beachfront and many buildings

Fundamentalist minister Rev. Carl McIntire purchases many historic buildings, including the Admiral Hotel that becomes the Christian Admiral Bible Conference Center

Cape May receives first urban renewal grant, \$3.5 million (1963)

Opening of ferry service to Delaware (1964)



1950s

Garden State Parkway (1954) increases automobile traffic

Early recognition of the nineteenth-century character of Cape May by replacing street lights with gas lights (1959)

1970s

Historic American Buildings Survey

Cape May listed on National and New Jersey Registers of Historic Places

Cape May designated National Historic Landmark District

Establishment of the Historic Preservation Commission

Formation of Mid-Atlantic Center for the Arts

Publication of Cape May Handbook (1977)

Rebirth of Cape May as a prime summer resort destination



1980s - TO PRESENT

Designation of the City of Cape May as Certified Local Government

Inclusion of a Historic Preservation Element in the Cape May Master Plan

Amendment of Section 32-33 - HPD Historic Preservation Districts of the City of Cape May Zoning Code by adoption of Ordinance 1197-99

Publication of the City of Cape May Historic Preservation Commission Design Standards (2002)



ARCHITECTURAL STYLES



Cape May

FEDERAL ARCHITECTURE

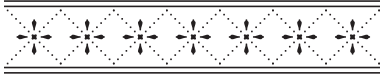
1780-1840

The Federal style, sometimes called the Adams style, was the dominant style in the newly-formed United States from the 1780s to the 1820s, reaching its zenith along the mid-Atlantic and northeastern seaboard. It generally draws on the influence of archaeological activity in late eighteenth-century European architecture, particularly the work of the Adams brothers in Britain that introduced design features from Greek and Roman monuments

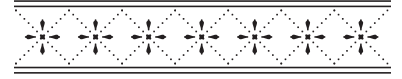
into domestic architecture. Although Federal style architectural details are lighter and more delicate than their Georgian style predecessors, the scale of many features such as windows and ceiling heights is enlarged. It was supplanted as a national trend in the 1820s by the more classical Greek Revival style; however, Federal-inspired vernacular architecture remained a presence into the 1840s.



609 Hughes Street (Porch added at later date.)



FEDERAL STYLE



Note: All features rarely appear in combination in one house.

GENERAL

Simple box shape, two or more rooms deep

One or two-storied

Windows five-ranked front façade, sometimes three or seven-ranked

Windows balanced vertically and horizontally in symmetrical rows, with central door

Semi-circular or elliptical fanlight over front door

Cornice emphasized with dentils

Side or rear projections

Horizontal silhouette

ROOF

Moderate to low-pitch hipped or side-gabled roof

Lower front centered cross gable

Gabled dormers

Flat roof deck with balustrade

CHIMNEYS

Prominent chimneys

Symmetrical distribution of chimneys

CLADDING

Wood clapboard butting against corner boards and window casings.

Flush wood sheathing

Flush wood siding with chamfered joints imitating rusticated stone

Brick masonry, at times with stone belt course and/or corner quoins

DOORS

Elegant and light in construction

Six or eight panels with floating fielded-panel construction

Simple door with a transom-bar and three-light transom above it

Complex doors with elliptical leaded clear glass fanlight transom, leaded glass sidelights, carved moldings on transom bar, and thin columns separating door from sidelights

Usually painted a dark color, with door surrounds painted cream or off-white

WINDOWS

Usually six-over-six, double-hung sash

Thin and deep muntins and narrow rails and stiles

Palladian window used as focal point above front door, occasionally in gable end

Three-part double-hung sash window with tall leaded glass sidelights, with wood fan simulating Palladian window

Semi-circular blind arches with rectangular window recessed in it

Semi-circular or elliptical fanlight

Flat stone lintel, keystone lintel or keystone

Usually painted cream color, though occasionally black.

PORCHES

No porch

Rectangular or semi-circular entry porch

Pedimented entry porch with slender column supports

Widely spaced slender columns

Entry porch balustrade

ORNAMENTS

Molded cornices with dentils and modillions

Decorative swags, garlands, urns and stylized geometric designs

Decorative frieze and entablature at doors and windows on wood-clad walls

Pediments at doors and windows on wood-clad walls

Full height corner pilasters

Light iron railing at balconies or porch steps

COLOR

White, cream or pastel at windows, doors and surrounds

FENCING

Wood picket fence with small pointed pickets

Pickets may have rectangular or square section

Fence posts set behind pickets

Gate or whole fence may be arched or swooping

ROMANTIC HOUSES

EARLY VICTORIAN ARCHITECTURAL STYLES

1820-1880

The “Victorian” period spans the 1837 to 1901 reign of Britain’s Queen Victoria, but some of the defining architectural styles of the first years of her reign started emerging as early as the second decade of the nineteenth century, and remained popular into the 1880s.

Early Victorian architecture reflects the search of American architects for forms and styles expressing the rapid growth of the new republic, and its release from traditional ties to England. In reaction to the dominant, English-inspired styles that characterized most of the architecture of the eighteenth- and early nineteenth-centuries, renewed inspiration was sought in ancient Greece and Egypt, Medieval Europe, throughout the Italian countryside and in the Orient. These “Romantic” styles, as they came to be called, developed almost simultaneously in the pre-Civil War years, creating a diverse architectural landscape where several styles with very different antecedents cohabited. Pattern books were not dedicated to the many features of one particular style; rather, they became a

compilation of acceptable interpretations of numerous fashions and styles. This diversity was a trend that was to persist throughout the later history of American housing.

Some of the emerging styles reflected a renewed interpretation of classical architecture. Others searched for a picturesque effect, achieved through asymmetry and irregular forms. New technologies allowed a departure from traditional ways of building, and experimentation with audacious forms and materials. They also heralded an era of mass-produced ornamental detailing used to dress up traditional forms in the latest style, an approach that would reach its heyday in the last quarter of the nineteenth century, and significantly impact vernacular domestic architecture well into the twentieth century. However, throughout this diversity and innovation, there remained a common thread: a notion that each style was to be characterized by a specific, appropriate set of associations and detailing.

Early Victorian architectural styles found in Cape May:

The **GOthic REVIVAL** style was inspired by the Romantic Movement, proclaiming the superiority of the Christian medieval past. Angularity, asymmetry and verticality, steep intersecting gables, pointed-arch windows and towers and crenellations, distinguish it. With few able to afford elaborately carved and ornate stone houses, typical of the Gothic Revival, more common, balloon-frame Gothic Revival homes supported elaborate wood ornamentation, readily available thanks to the jigsaw technique, in what is sometimes referred to as

“Carpenter Gothic.” The Gothic Revival style was popular in a relatively limited manner between 1840 and 1860, with examples most abundant in the northeastern states. It enjoyed a brief resurgence in the 1870s following the success of the writings of John Ruskin.



Medieval Gothic’s Romanesque predecessors were the inspiration for the **ROMANESQUE REVIVAL** style. It is characterized by a vertical silhouette with towers, a façade composition that may

be symmetrical or asymmetrical, and a monochromatic brick or stone exterior masonry supported by wall buttresses. Decorative features include rounded arch doors and windows, and a Lombard frieze under the eaves and at belt courses. Examples are preponderantly public buildings and churches, although house pattern books included Romanesque Revival designs. The Romanesque Revival style was introduced in the early 1840s and remained a late nineteenth-century presence.



The **RENAISSANCE REVIVAL** style and the **ITALIANATE** style are two interpretations of the rural architecture of northern Italy, the first using a classical vocabulary, the second, picturesque references. Renaissance Revival buildings are typically square or rectangular-plan, austere, flat-fronted masonry buildings, with shallow roofs and little ornamentation save for formal window crowns and cornice moldings. Italianate villas exhibit the same rectangular or square shape and symmetry, but are enriched with overhanging eaves

supported by large brackets, elaborate wood porches, round-headed windows with hood moldings and balustraded balconies. Based on pattern books published since the early 1840s, both styles became extremely popular in the decade before the Civil War and remained prevalent through the 1880s.



The **EXOTIC REVIVAL** style superimposes exotic

ornamentation on otherwise Italianate forms. With the exploration of the Near East and development of trade with the Far East, the use of oriental-inspired detailing such as ogee arches, Turkish domes and oriental trim became common. Less common was the use of Egyptian columns, most often found on public buildings. These Exotic decorative features became prevalent in the early 1830s, and remained present

throughout the nineteenth century.

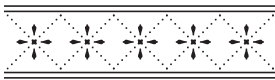


The **OCTAGON** style, easily recognizable by the eight-sided shape of the exterior walls, is a rare style, inspired by the work of Orson S. Fowler, who maintained the superiority of the octagon shape to minimize perimeter wall length, reduce building costs, minimize heat loss and maximize sunlight and

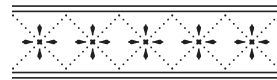
ventilation. Most Octagon style houses were built in the decades of the 1850s and 1860s, and typically showed minimal ornamentation, as the shape was considered beautiful in itself.



From the mid-1850s until the late 1880s, many of the decorative features of the above styles were reproduced in less elaborate fashion for use as embellishments on simpler vernacular buildings.



GOthic REVIVAL STYLE



Note: All features rarely appear in combination in one house.



GENERAL

Asymmetrical plan and vertical silhouette
Small projecting central wing
Square towers

ROOF

Steeply pitched, hipped or gabled roof
One or more intersecting steep cross gables
Gable dormers, at times on either side of the dominant central gable
Open overhanging eaves with exposed or sheathed rafters
Decorative vergeboards, trusses and finials at apex of gables
Gabled roofs ending in high parapeted walls with closed eaves that may also be parapeted
Flat roofs with castellated parapet

CHIMNEYS

Grouped chimneys

CLADDING

Walls extend into gables without break

Wall buttresses

Horizontal wood cladding

Vertical board-and-batten cladding or flushboarding

Fancy-cut painted shingles

Polychrome masonry, with bands and trim in contrasting colors or textures, may be stuccoed

DOORS

Tall doors, single or in pairs, pointed-arch or rectangular

Gothic detailing of door surround

Arched or square door crown

Elaborate paneled doors

Simple batten doors

Etched cased glass or leaded glass transoms and lights

Wood doors grained to look like oak or painted color matching other colors on house

WINDOWS

Frequently pointed-arch with two or three pointed arches clustered together or designed as cantilevered bay window (oriel)

Windows extend into gables with elaborate Gothic detailing of window in most prominent gable

Multi-lobed foil windows

Full-scale bay windows on first floor

Arched and square window crown

Cut-out patterns or straight moldings with triangular heads on or above rectangular windows to give pointed-arch effect

Two-over-two sash and/or diamond-shape window panes

PORCHES

One-story porches, entry or full width, sometimes wrapping around the side of the house

Clustered column supports

Flattened pointed arches between porch supports or side brackets mimicking flattened arch

Castellation over the porch

Lace-like brackets, spandrels and balusters

ORNAMENTS

Castellation over bay window

Foliated ornaments

Wood or stone tracery



COLOR

Monochrome

FENCING

Wood picket fence with pointed pickets

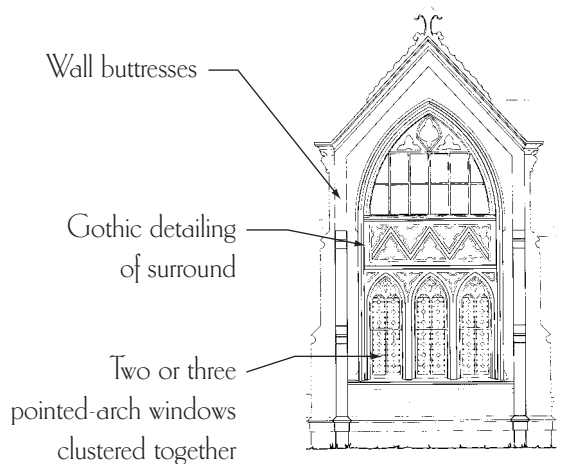
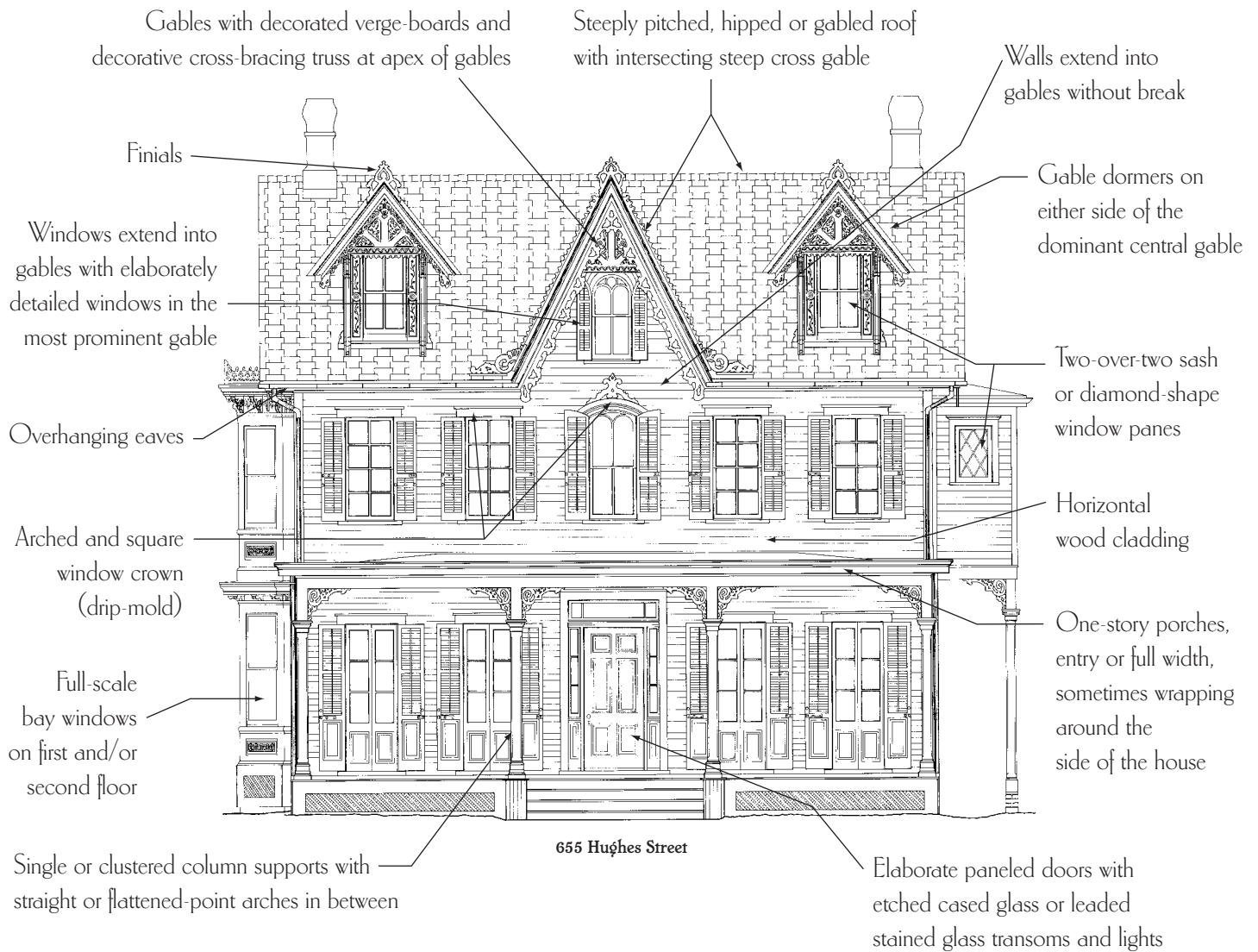
Sawn-work wood ornamentation applied to fences

Cast iron fences with cast-iron spear points and trefoils

Cast-iron fence posts molded to resemble window tracery

GOTHIC REVIVAL STYLE

Significant Features

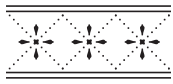


Columbia Avenue & Gurney Avenue

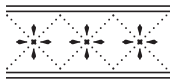
Lace-like brackets, spandrels and balusters at porch



645 Hughes Street



ROMANESQUE REVIVAL STYLE



Note: All features rarely appear in combination in one building.

GENERAL

Churches and public buildings
Symmetrical or asymmetrical plan
Vertical silhouette
Square towers, finished off with parapet or pyramidal roof

ROOF

Gabled roof
Gabled roofs ending in high parapeted walls with closed eaves that may also be parapeted
Flat roofs with parapet at towers
Pyramidal roof with concave slopes at tower
Spires

CLADDING

Wall extends into gable without break
Monochrome stone or brick masonry
Wall buttresses
Wall surfaces broad and smooth

DOORS

Round-arched doors
Tall doors, single or in pairs
Arched door crown (drip-mold)
Sculpted compound arches at entry portal
Elaborate paneled doors
Usually painted or varnished dark

WINDOWS

Round-arched windows
Windows extend into gables
Three, four or five-lobed foil windows
Arched window crown (drip-mold)
Use of leaded stained glass

ORNAMENTS

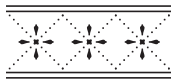
Lombard frieze (miniature round-arch arcade) at corbel table, under eaves and at belt courses
Decorated tympanum

COLOR

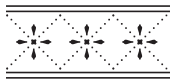
Monochrome



Ocean & Washington Streets



RENAISSANCE REVIVAL STYLE



Note: All features rarely appear in combination in one building.

GENERAL

Two or three stories

Austere square or rectangular box

Minimal projections or recesses in plan

Front bay window

Rear bay window

ROOF

Flat roof with parapet

Low-pitched hipped roof

Rarely side-gabled roof

Wide overhanging eaves supported by large decorative brackets beneath

Brackets arranged singly or in pairs, on deep trim band with moldings or panels

CHIMNEYS

Prominent chimneys

CLADDING

Typically masonry

Stone ashlar or stucco

Horizontal belt courses and quoins

Arcaded and rusticated first story

Horizontal wood cladding

Flush board cladding

Fielded panels with heavy molding

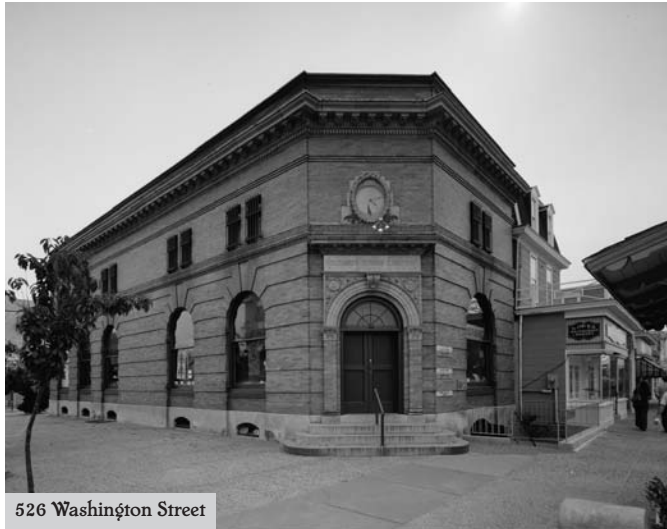
DOORS

Tall doors, single or in pairs

Rectangular, curved or arched top

Short bottom panel, tall top panel

Large-pane glazing



526 Washington Street

Elaborate decorative surround

Inverted-U shaped crowns with brackets

Simple or pedimented bracketed straight crowns

Varnished hardwood or grained to look like oak or painted a dark color

WINDOWS

Tall narrow windows

Rectangular, curved or arched top

One-over-one or two-over-two sash

Paired and triple windows are frequent

Height of windows varies from story to story

Formal triangular or segmented pedimented and bracketed window crowns

PORCHES

One-story porches, entry or full width, sometimes wrapping around the side of the house

Square posts with beveled corners

ORNAMENTS

Door and window crowns

Cornice moldings

Brackets accentuating overhangs

Prefabricated decorative millwork

Metal finials

Metal roof cresting

COLOR

Monochrome

FENCING

Expressed fence posts with pickets in between

Thick posts with classical cap

Posts constructed as boxes, seven to ten inches wide

Molding attached to front of pickets echoes railing behind them

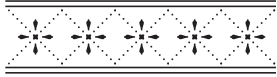
Horizontal base boards

Hairpin iron fences, simple or overlapping

Cast-iron ornamentation of hairpin fence

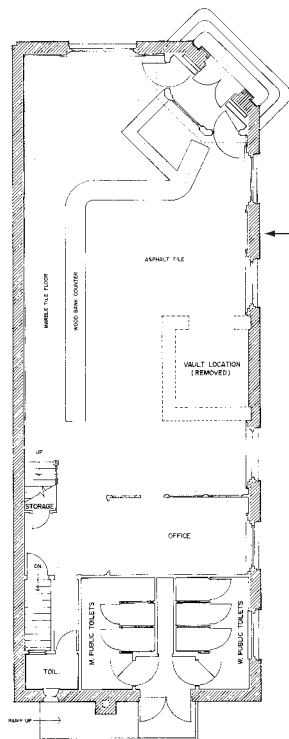
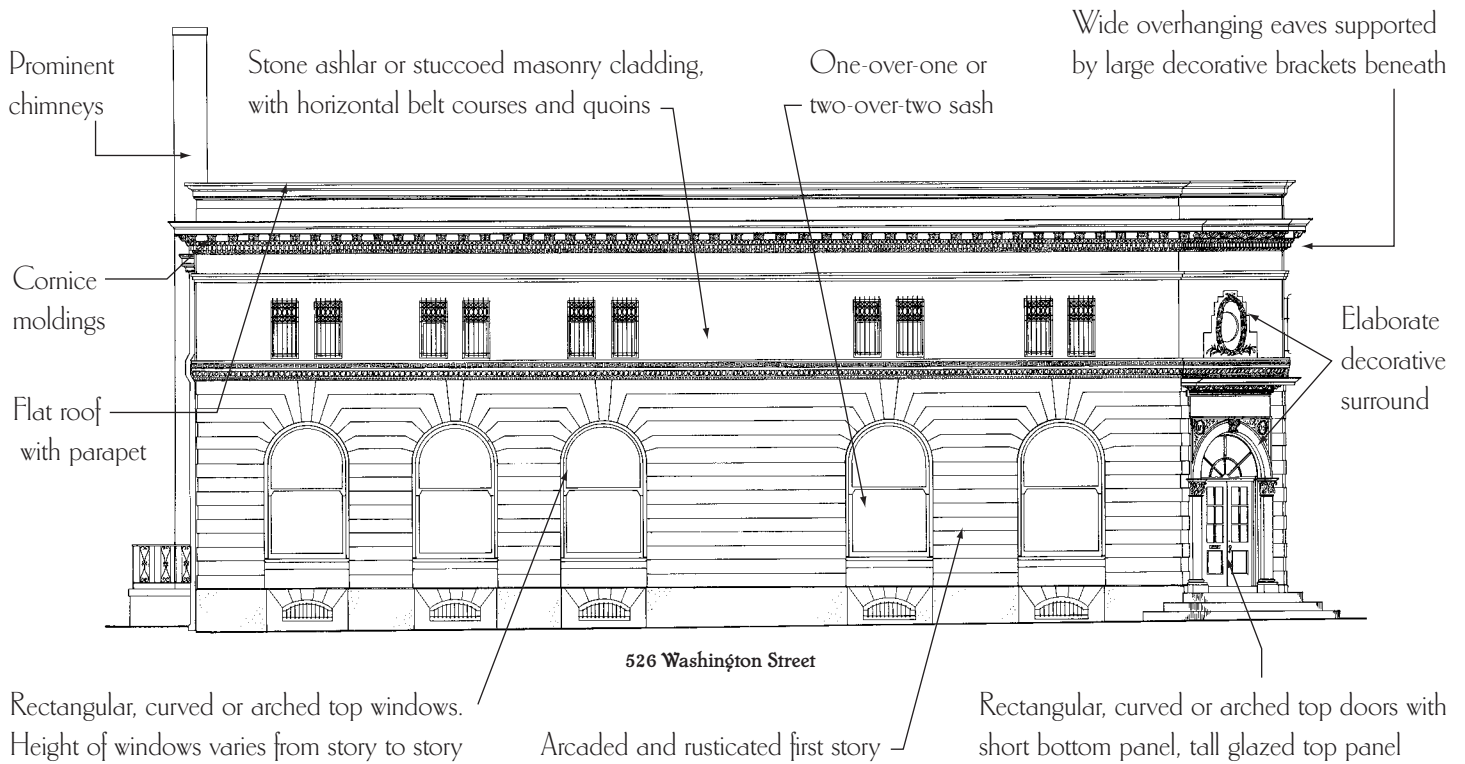
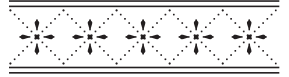


20 Jackson Street (Atlantic Terrace Elevation)

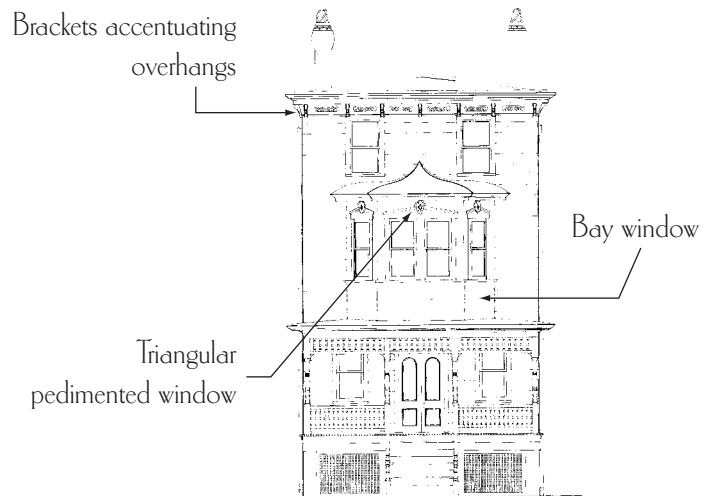


RENAISSANCE REVIVAL STYLE

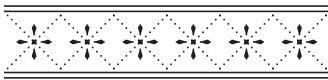
Significant Features



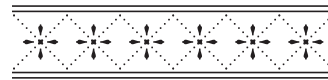
526 Washington Street



20 Jackson Street
(Front Elevation on Atlantic Terrace)



ITALIANATE STYLE



Note: All features rarely appear in combination in one house.



HABS PHOTOGRAPH

GENERAL

Rectangular or square plan
Symmetrical façade
Two or three stories
Square cupola or tower
Side or rear bay window

ROOF

Low-pitched hipped roof
Rarely side-gabled roof with lower cross gables
Wide overhanging eaves supported by large decorative brackets beneath
Brackets arranged singly or in pairs, on deep trim band with moldings or panels
Hipped, cross-gabled or pyramidal roof with concave slopes at tower
Roof cresting
Finials

CHIMNEYS

Prominent chimneys
Molded terra cotta chimney pots

CLADDING

Clapboard cladding
Flush board cladding

Stucco

Fielded panels with heavy molding

DOORS

Tall doors, single or in pairs

Rectangular, curved or arched top

Short bottom panel, tall glazed top panel

Decorative surround

Inverted-U shaped crowns with brackets

Simple or pedimented bracketed straight crowns

Varnished hardwood or grained to look like oak or painted a dark color

WINDOWS

Tall narrow windows

Rectangular, curved or arched top

Walk-through windows at first floor and second floor porches

One-over-one, two-over-two or four-over-four sash

Paired and triple windows are frequent

Height of windows varies from story to story

Segmented, arched or straight crowns, may be bracketed

Three-quarter round molding trim

Wood shutters, paneled and/or louvered

PORCHES

Prominent one or two-story porches, entry or full width, sometimes wrapping around the side of the house

Square posts with beveled corners

Side brackets mimicking flat or rounded arch between porch supports

Lace-like brackets, spandrels and baluster

Pediment over projecting porch entry

ORNAMENTS

Door and window crowns

Corice moldings

Brackets accentuating overhangs

Prefabricated decorative millwork

Metal finials

Metal roof cresting

COLOR

Monochrome

FENCING

Expressed wood fence posts with wood pickets in between

Thick posts with classical cap

Posts constructed as boxes, seven to ten inches wide

Molding attached to front of pickets echoes railing behind them

Horizontal base boards

Hairpin iron fences, simple or overlapping

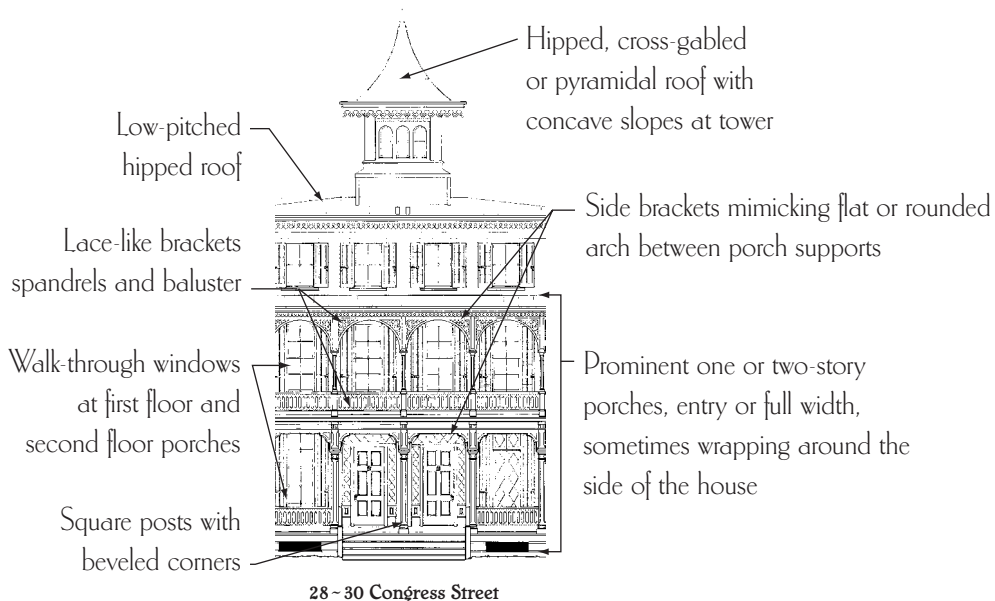
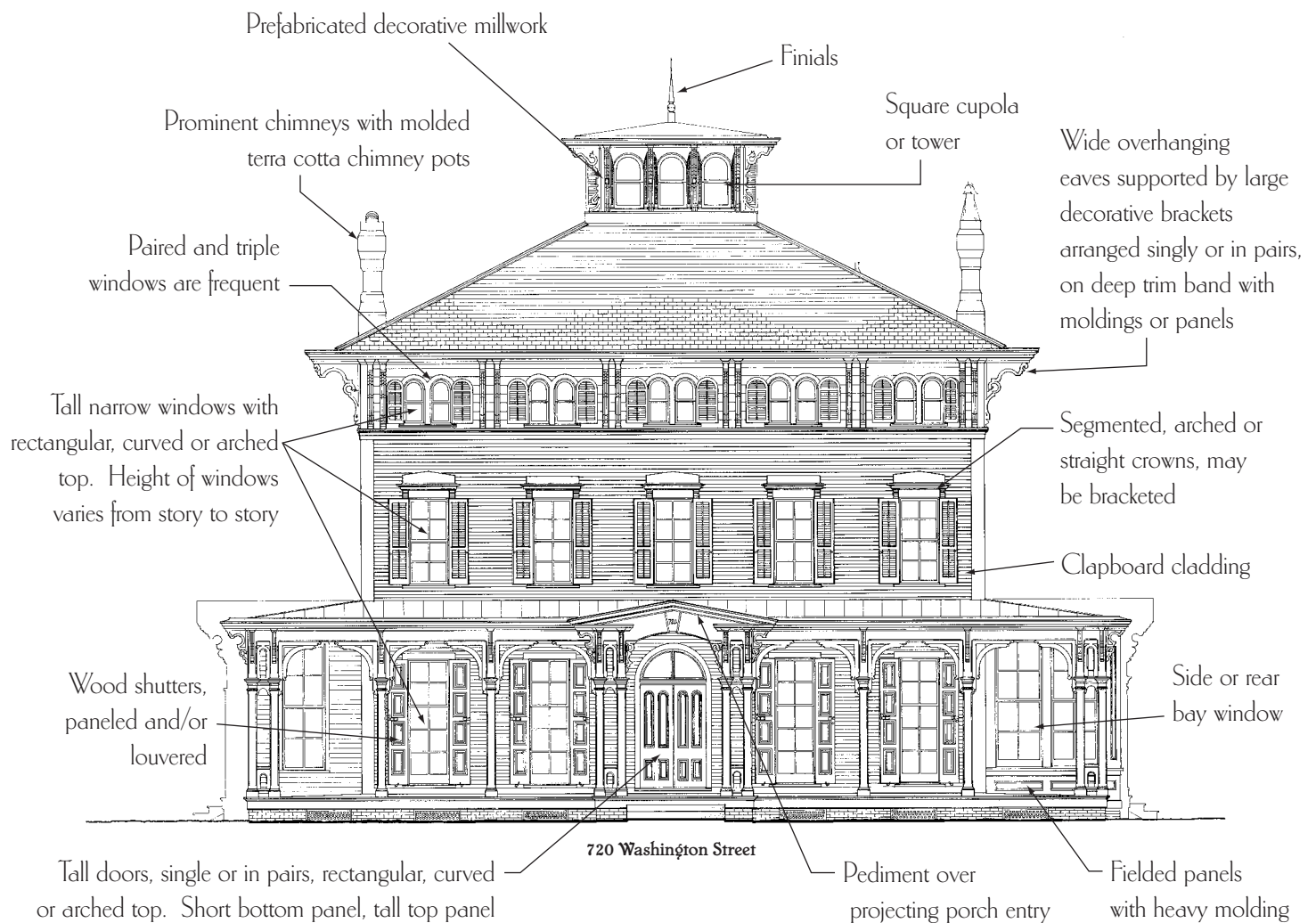
Cast-iron ornamentation of hairpin fence



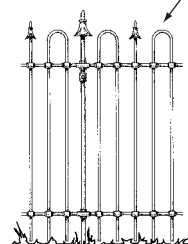
225 Grant Street

ITALIANATE STYLE

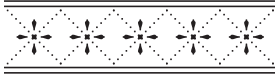
Significant Features



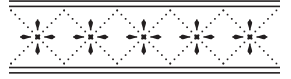
Hairpin iron fences



211 Congress Place



EXOTIC REVIVAL STYLE



Note: All features rarely appear in combination in one house.

GENERAL

Use of Egyptian or oriental decorative ornaments on otherwise Greek Revival or Italianate forms

ROOF

Mostly hipped-roof with oriental inspired-detailing such as Turkish domes

DOORS

Ogee arched doors
Scalloped edges

WINDOWS

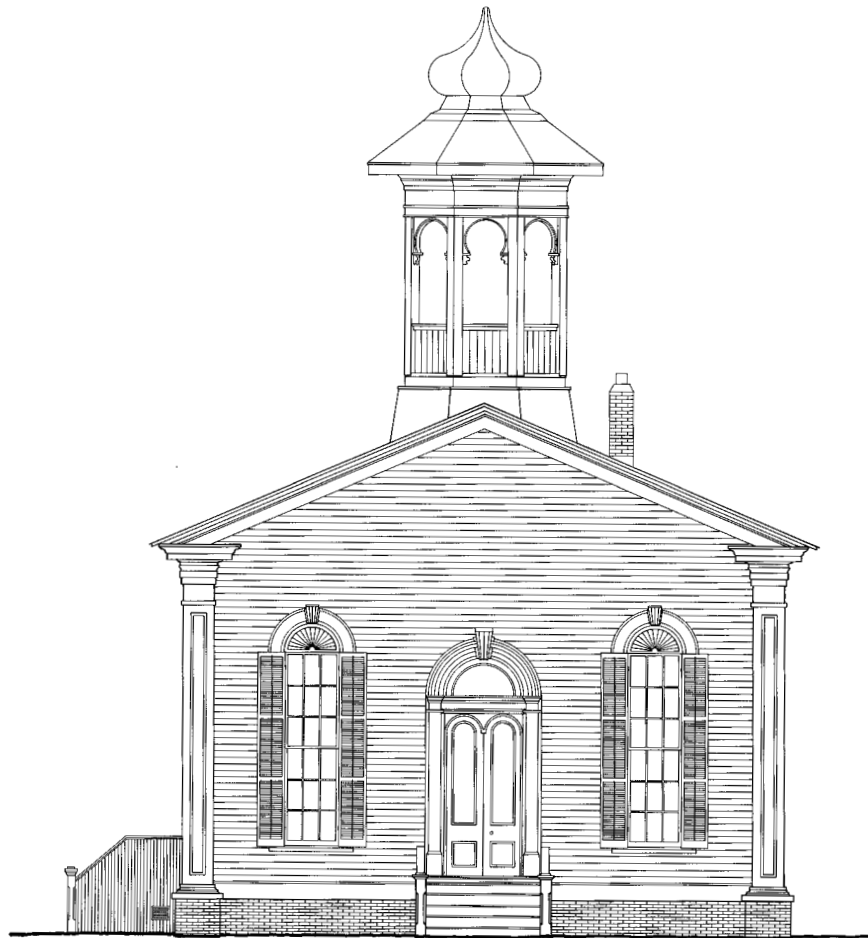
Ogee arched windows
Scalloped edges

PORCHES

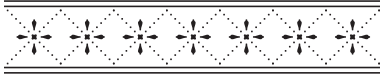
Egyptian column supports, massive columns usually resembling bundles of sticks tied top and bottom, flared at top
Egyptian palmed capitals
Ogee arches
Scalloped edges
Oriental trim

ORNAMENTS

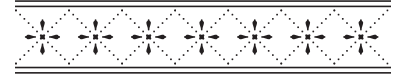
Inset panels of stone or terra-cotta with oriental designs



417 Lafayette Street



OCTAGON STYLE



Note: All features rarely appear in combination in one house.

GENERAL

Octagon-shaped plan

Two-story

ROOF

Flat or low-pitched hipped roof

Wide eave overhangs

Belvedere

PORCHES

One-story entry porches

Wrap-around verandahs, sometimes with second floor galleries

ORNAMENTS AND DECORATIVE DETAILING

None

Greek Revival detailing

Gothic Revival detailing

Italianate detailing



POST-CIVIL WAR ARCHITECTURE

LATE VICTORIAN ARCHITECTURAL STYLES

1860-1900

The period from the 1860s to the 1890s is generally referred to as "Late Victorian", in reference to the last decades of the reign of Britain's Queen Victoria. It is a period where rapid industrialization and growth of the railroad dramatically changed American house design and construction. Balloon frames rapidly replaced heavy timber framing, simplifying the construction of features such as corners, overhangs and irregular floor plans. Complex house components such as windows, cladding and decorative detailing were mass-produced and made available throughout the country at relatively low cost. Late Victorian architecture reflects these changes, with complex shapes and features no longer restricted to high-end residences and public buildings.

Post-Civil War American architecture remained loosely based on a revival of Medieval styles; however, architects experimented with numerous forms, mixing details from a variety of styles on the same building. The notion of an appropriate set of associations and detailing for each style that had characterized the first half of the nineteenth century Greek and Gothic revivals and Italianate styles was abandoned in favor of an eclectic, exuberant mixture of details, adapted from medieval and classical precedents. Asymmetry became more pronounced, with striking compositions, unusual shapes and flamboyant ornamentation. During this period of Picturesque Eclecticism, distinctly American forms combining eye-catching patterns, textural contrast and picturesque massing were born, marked by strong individual expression and a rejection of prevalent stylistic rules.

Late Victorian architectural styles found in Cape May:

The **SECOND EMPIRE** style, inspired by the latest French building fashions, developed during the reign of Napoleon III (1852-70), France's Second Empire, rather than the romantic past. It is characterized principally by a distinctive dual-pitched hipped "mansard" roof with dormers on the steep lower slope. Although some examples were built as early as the mid-1850s, the Second Empire style became most popular in the 1860s and 1870s, with late examples not uncommon into the 1880s.

The **STICK** style evolved out of the Gothic Revival, with its medieval English inspired angularity, asymmetry and verticality, and steep intersecting gables. It focused on the wall surface as a

decorative element, expressing the inner structure of the building through visible "stickwork" and patterned wall surfaces. The Stick style was most prevalent in the 1860s and 1870s, although pattern books with Stick style designs had existed since the early 1850s.

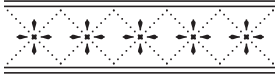
The **QUEEN ANNE** style had little to do with the formal renaissance architecture that dominated her 1702-1714 reign. As the Stick style that preceded it, it is inspired by late medieval English architecture, with steeply pitched roofs of irregular shape, a dominant front facing gable, asymmetrical façades and projecting bays, towers and overhangs. These basic shapes are enriched with a variety of decorative textures and detailing aimed at

avoiding a smooth-walled appearance. A few high-style examples were built as early as the second half of the 1870s, but it is between 1880 and 1900 that the Queen Anne style became the prevalent style for domestic building, often expressed most exuberantly in northeastern resort areas.

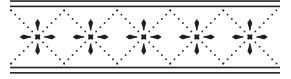
The **SHINGLE** style, with its wide porches, asymmetrical façades and shingled surfaces, evolved from the Queen Anne style. It contrasts with its predecessors with an emphasis on a continuous roof and wall cladding of wood shingles, inspired by a post-Centennial rediscovery of colonial architecture. In the Shingle style a complex shape is enclosed in a smooth, uniform

surface; decorative detailing is used sparingly and projecting elements such as towers or bays are rarely fully developed. Examples of this unusually free-form and variable style first appeared in the 1880s, although some precursors were built in the late 1870s. The Shingle style reached its highest expression in the seaside resorts of the northeast between 1880 and 1900, with some late examples being built in the first decade of the twentieth century.

From the 1870s throughout the early twentieth century, many of these styles were mass-reproduced in a less elaborate fashion for use as embellishments on simpler vernacular buildings, most frequently on porches and cornices.



SECOND EMPIRE STYLE



Note: All features rarely appear in combination in one house.



HABS PHOTOGRAPH

GENERAL

Mansard (dual-pitched hipped) roof with steep lower slope

Dormers on steep lower slope

Square or rectangular plan with uninterrupted mansard roof

Centered wing or gable, L-shaped plan or strongly projecting bay window

Rectangular or square tower with mansard roof

ROOF

Mansard roof with steep lower slope

Lower slope straight, straight with a flare or concave

Less common: convex or ogee lower slope

Patterned shingles

Molded cornices above and below lower roof slope

Rectangular, round-arched or curved-top dormers, single or paired

Decorative dormer surrounds with scroll at base

Decorative brackets at eaves

CHIMNEYS

Classically detailed

Ornamental brick work at chimneys

CLADDING

Clapboard cladding

Flush board cladding

Fielded panels with heavy molding

Stucco

DOORS

Tall doors, single or in pairs

Rectangular, curved or arched top

Short bottom panel, tall glazed top panel

Decorative surround

Simple or pedimented bracketed straight crowns

Varnished hardwood or grained to look like oak or painted a dark color

WINDOWS

Tall windows, single, paired or tripled

Rectangular, curved or arched top

Height varies from story to story

One-over-one, two-over-two or four-over-four sash

One or two-story bay windows

Segmented, arched or straight crowns, may be bracketed

Wood shutters, paneled and/or louvered



PORCHES

One or two-story porch, entry or full width, may wrap around the side of the house

Square posts with beveled corners

Side brackets mimicking flat or rounded arch

Lace-like brackets, spandrels and baluster

Pediment over projecting porch entry

ORNAMENTS

Door and window crowns

Cornice moldings and brackets

Paneled frieze boards

Classical ornaments

Metal finials and roof cresting

COLOR

Exterior color schemes of three colors or more

FENCING

Expressed wood fence posts with wood pickets in between

Thick posts with classical cap

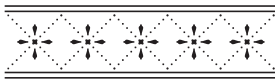
Posts constructed as boxes, seven to ten inches wide

Molding attached to front of pickets echoes railing behind them

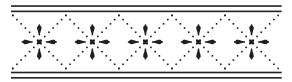
Horizontal base boards

Hairpin iron fences, simple or overlapping

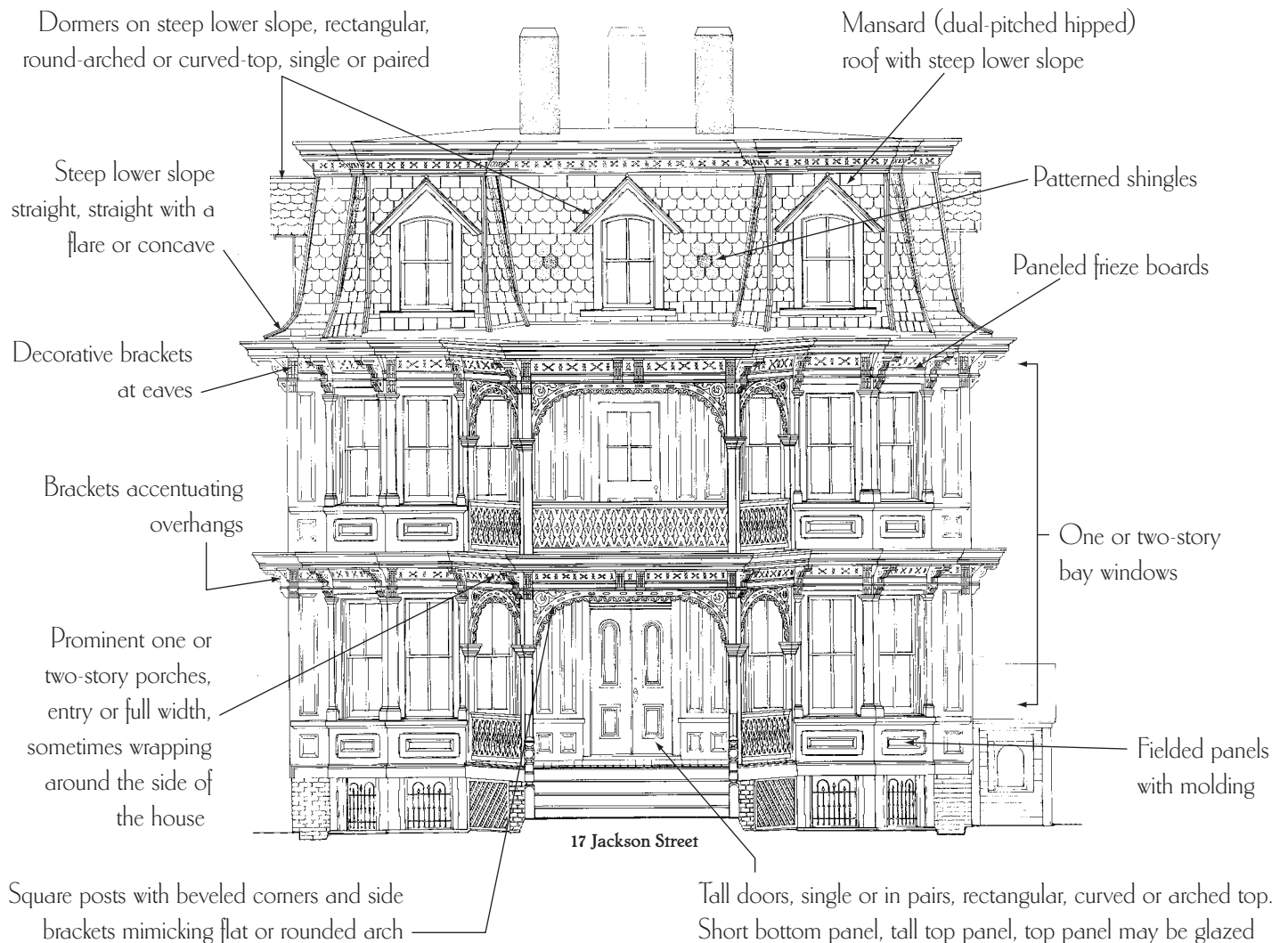
Cast-iron ornamentation of hairpin fence



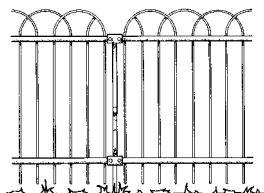
SECOND EMPIRE STYLE



Note: All features rarely appear in combination in one house.



726 Corbie Street



621 Lafayette Street

Thick posts with classical caps, constructed as boxes, seven to ten inches wide

Decorative dormer surrounds, scroll at base of surround typical

One-over-one, two-over-two or four-over-four sash

Hairpin iron fences, simple or overlapping

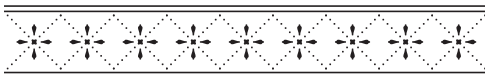


126 Decatur Street

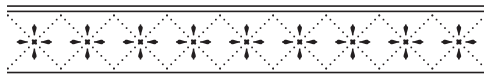
Molded cornices above and below lower roof slope

Wood shutters, paneled and/or louvered

Clapboard cladding



STICK STYLE



Note: All features rarely appear in combination in one house.

GENERAL

Asymmetrical plan and silhouette
Sometimes square or octagonal tower
Sometimes square projecting bay windows

ROOF

Steeply pitched gabled roof
Intersecting steeply pitched cross gables
Decorative trusses at apex of gables
Overhanging eaves
Exposed oversized rafter ends or brackets under eave
Dormers

CHIMNEYS

Ornamental brick work at chimneys

CLADDING

Corner boards
Vertical and horizontal boards or diagonal "X" braces, raised from wall surface for emphasis
Siding applied in varying directions
Panels between vertical and horizontal boards may be filled with clapboard, shingles, diagonal flushboarding, vertical bead-board (wainscoting) or stucco

DOORS

Doors single or in pairs
Door leaf with short bottom panel and tall top panel
Panels might consist of diagonal bead-board, with chamfered edges
Styles and rails may be reeded
Any part of door may be ornamented with incised line ("Eastlake") decoration
Usually varnished oak



WINDOWS

Often large, sometimes many paned over one.
Use of stained glass
Cottage sash: large center light surrounded by row of square colored glass lights.
Painted, or varnished a very dark color.
Square bay windows

PORCHES

One-story porches, entry or full width
Diagonal or curving porch-support braces.
Simple oversized ornamental corner posts
Sometimes a second story balcony

ORNAMENTS

Roof rafter ends and brackets
Picket-fence pattern as trim under eave or across gable end
Bargeboards

Porch braces, posts and railing
Spindles for friezes and balustrades

COLOR

Exterior color schemes of three colors or more

FENCING

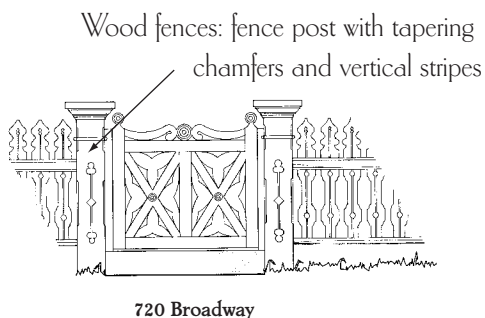
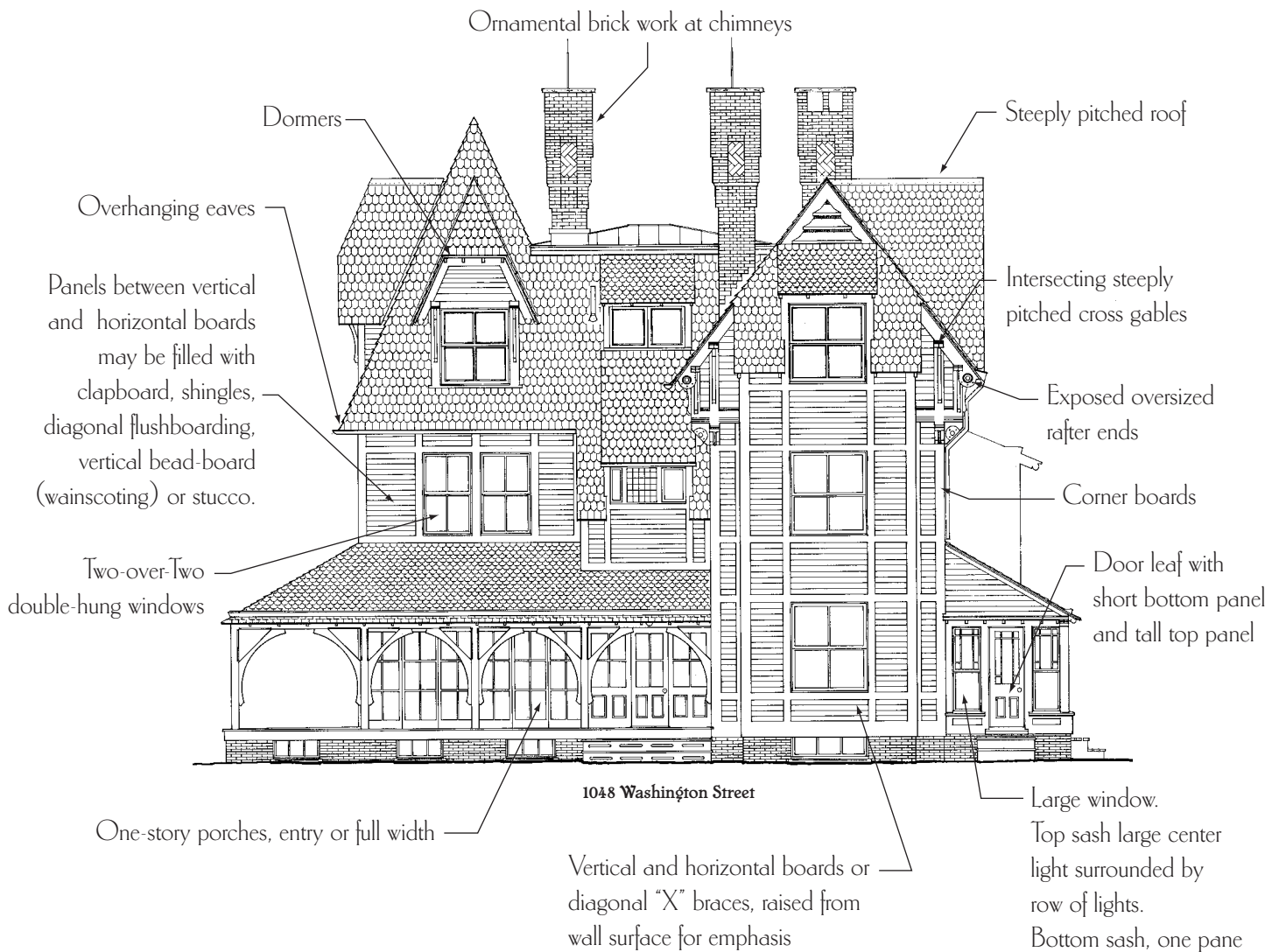
Wood fences: fence posts with tapering chamfers and vertical stripes
Metal fences: wrought iron, not cast iron. Top of palings beat into fans/spears/spade shape. Diagonal lines often prominent in designs. Iron bars are spiraled



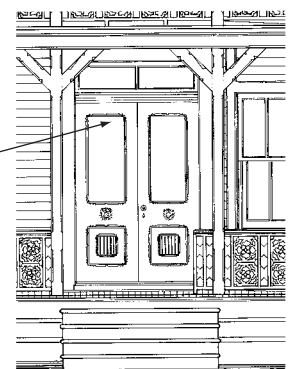
HABS PHOTOGRAPH

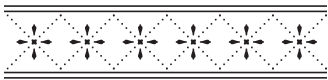
STICK STYLE

Significant Features

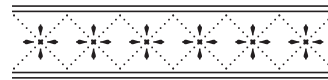


Doors in pairs, with a short bottom panel and a tall top panel on each leaf. Panels might consist of diagonal bead-board, with chamfered edges. Styles and rails may be reeded. Any part of door may be ornamented with incised line decoration (similar to Eastlake furniture). Usually made of oak and varnished





QUEEN ANNE STYLE



Note: All features rarely appear in combination in one house.



GENERAL

Asymmetrical plan and silhouette

Round, polygonal or square tower at corner of front façade

Projections, recesses and cutaway bay windows

Horizontal bands of different building materials, patterns, textures and colors for each story

ROOF

Steeply pitched, hipped or gabled roof

Intersecting dominant front-facing gable and lower cross gables

Overhanging eaves

Gables overhanging cutaway bay windows

Shaped parapeted gables

Dormers, some unusually shaped

Finials

Roof cresting

CHIMNEYS

Prominent chimneys with patterned brickwork

CLADDING

Patterned brick or stone masonry at first floor, with different textures and colors

Carved and jigsaw cut panels, clapboard, flushboard, beadboard, half-timbering, patterned shinglework or stucco at upper stories and gables

Shinglework patterns in horizontal bands between stories

Stylized relief ornamentation at gable

DOORS

Large, single or in pairs, with simple surround

Short bottom panel

Tall upper panel with stained glass or central rectangle of clear glass surrounded by row of colored glass lights

Incised line ("Eastlake") decoration

Usually painted or varnished dark

WINDOWS

Sometimes many paned (up to twenty) over one.

Upper sash with center light surrounded by row of square colored glass lights

Stained glass

Cutaway bay windows

Banks of three or more casement windows

PORCHES

One-story porches, entry or full width, sometimes wrapping around the side of the house

Spindlework or classic column porch supports, may be grouped or raised to porch rail level

Lace-like brackets and spandrels

Spindlework frieze with beads

Second story, gable or tower recessed porch

ORNAMENTS

Molded bricks

Inset panels of stone or terra-cotta

Overhangs, real or simulated by trim and brackets

Incised "Eastlake" ornaments

Prefabricated decorative millwork

Metal finials

Metal roof cresting



COLOR

Exterior multi-colored schemes with darker tones such as sienna red, hunter green, burnt yellow, muddy brown, etc.

FENCING

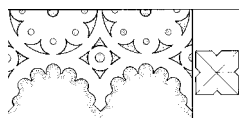
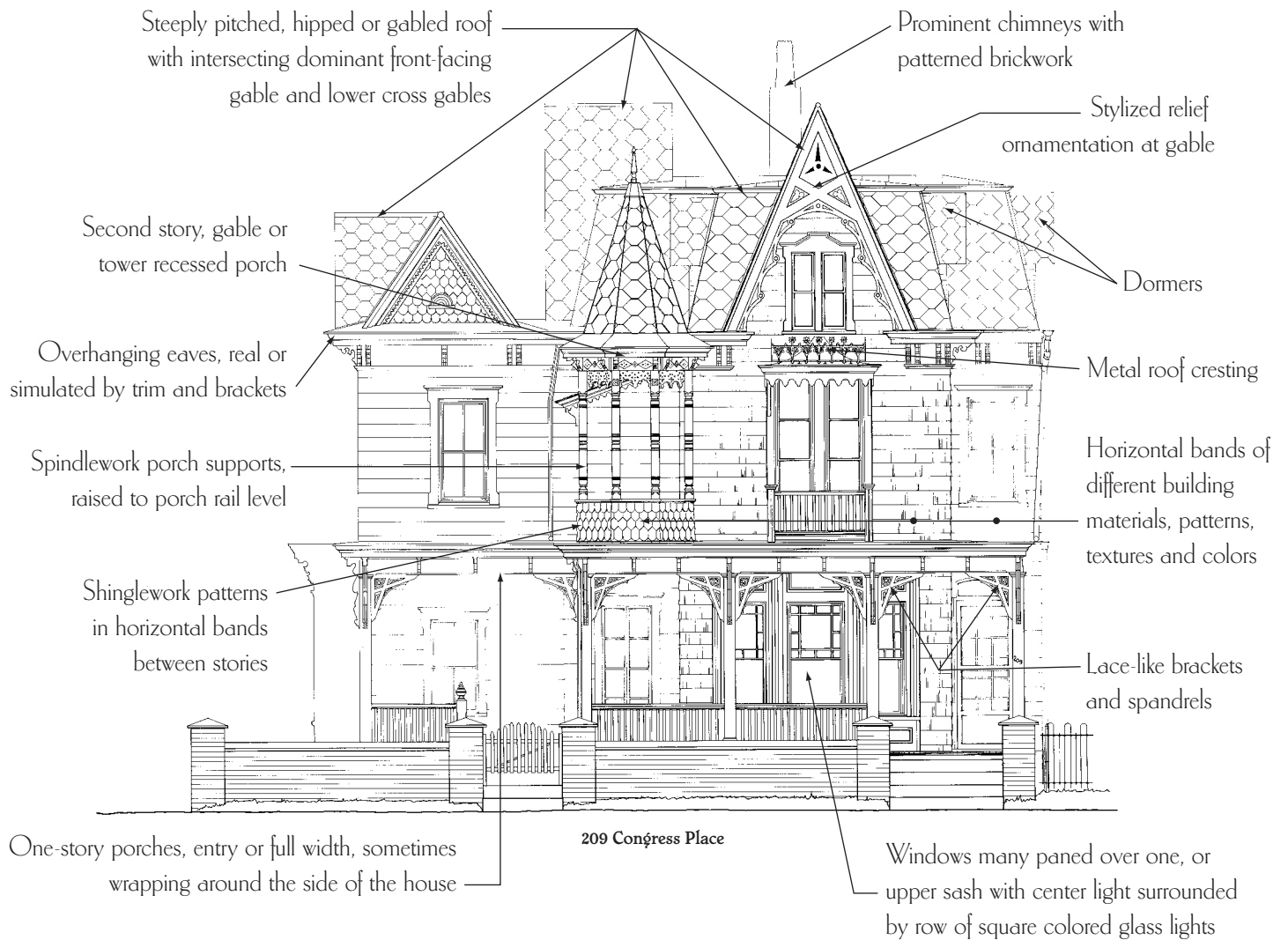
Wood fences: fence posts with tapering chamfers and vertical stripes

Wrought iron fences, not cast iron. Top of palings beat into fans/spears/spade shape

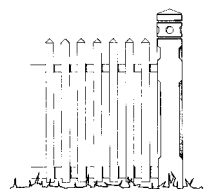
Elaborate iron strapwork twisted into spirals, woven into grids, decorated with rivets and collars

QUEEN ANNE STYLE

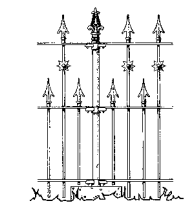
Significant Features



209 Congress Place



1145 Washington Street

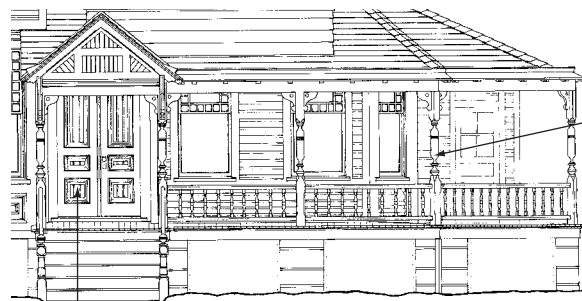


653 Washington Street

Prefabricated decorative millwork

Wood fences: posts with tapering chamfers and vertical stripes

Wrought iron fences, top of palings beat into fans/spears/spade shape



15 Jackson Street

Spindlework or classic column porch supports, may be grouped or raised to porch rail level

Large doors, single or in pairs, with simple surround. Short bottom panel and tall upper panel with stained glass, central rectangle of clear glass surrounded by row of colored glass lights or incised line ("Eastlake") decoration

SHINGLE STYLE

Note: All features rarely appear in combination in one house.

GENERAL

Asymmetrical silhouette with horizontal emphasis

Irregular pitched roof with cross gables

Wall cladding and roofing of continuous wood shingles

Segmented bays and circular turrets

Extensive porches

ROOF

Steeply pitched, hipped, gabled or gambrel roof

Multi-level eaves

Intersecting cross gables

Hipped, eyebrow or gabled dormers

Tower roof blended into continuous roofline

No ornamentation

CHIMNEYS

Prominent chimneys with patterned brickwork

CLADDING

Textured, natural wood shingles

No corner boards or interruption at corners

Wavy wall surface at eyebrow dormers or above windows

Rough-surfaced stone or fieldstone rubble at foundations and/or porch supports or first floor

DOORS

Large doors, single or in pairs

Door surround is simple

Often oak or chestnut

Often elaborate joinery like square or pyramidal mortise pegs



Door leaf with short bottom panel and tall upper panel

Upper panel with dozens of small square lights of glass separated by oak muntins or lead came

Usually varnished dark

WINDOWS

Simple window surrounds

Equally-sized sash, multi-pane above, single pane below

Square, rectangular or diamond panes at upper sash

Banks of three or more sash or casement windows

One or two-story bay windows

Recessed windows

Shingle walls curving into recessed windows

Palladian windows

PORCHES

One or two story porches, under main roofline

Slender unadorned wooden posts or massive piers of stone or shingle cladding

Sometimes classical column supports

Classic column supports may be grouped or raised to porch rail level

Use of massive Romanesque stone arches



ORNAMENTS

Used sparingly

COLOR

Monochrome at trim

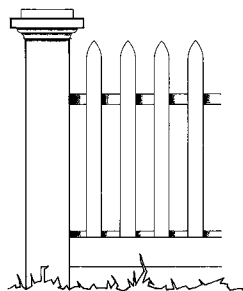
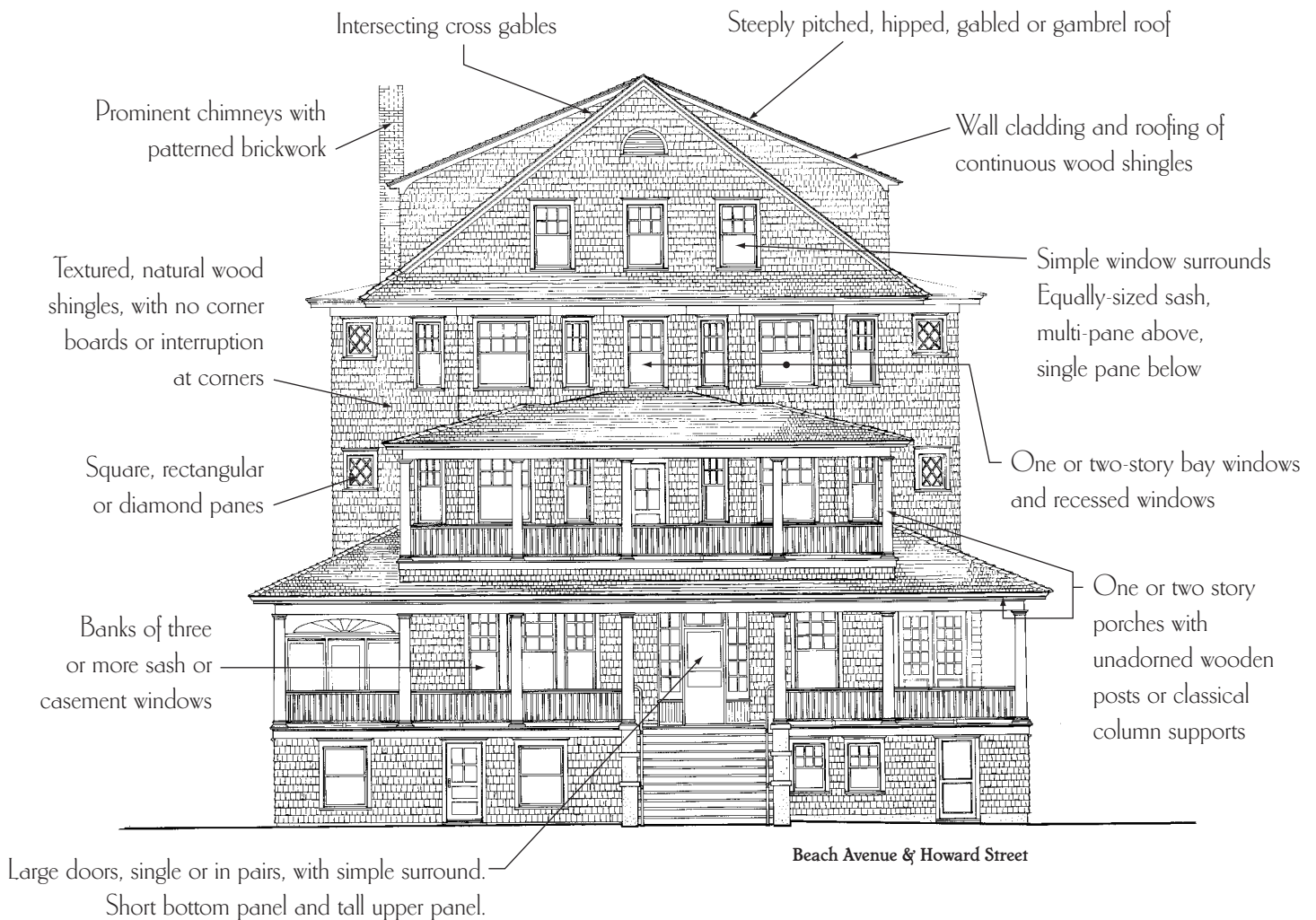
FENCING

Wood fences with simple square or rectangular section pickets

Variation in rhythm of spacing or width

SHINGLE STYLE

Significant Features



727 Franklin Street

Wood fences with simple square or rectangular section pickets



HABS PHOTOGRAPH

817 Kearney Avenue

PERIOD REVIVALS

1870-1940

The term “Period Revivals” refers to a rebirth of interest in eighteenth-century architecture, spurred by the Centennial celebration of 1876 and extending into the late 1930s. Although different in style, Period Revival buildings all had in common their reference to the decorative vocabulary of an earlier period: a reassuring, nostalgic past for a society faced with dramatic technological and social changes. An eclectic range of decorative features from periods past was applied to the two most common architectural forms of nineteenth-century architecture: the asymmetrical form, and the symmetrical, hipped roof form.

Early Period Revival architecture’s main inspiration remained the colonial Georgian and Adams styles, although details from Post-Medieval and Dutch colonial architecture were also incorporated,

in an eclectic mixture rather than a pure copy of colonial houses. During the first decade of the twentieth century, more extensive research into other period styles expanded the range of inspiration to Tudor English cottages and Spanish haciendas. These diverse sources provided different stylistic approaches to a common design philosophy: period houses more spacious and streamlined in plan than their nineteenth-century predecessors, with an intimate relationship to the landscape, and less formality in spatial arrangements.

By the 1940s, the economic depression of the 1930s had resulted in a simplification of Period Revivals features, with stylized versions of ornamental details such as cornice and door surrounds merely suggesting their historic antecedents.

Period Revivals styles found in Cape May:

The **COLONIAL REVIVAL** style, inspired by Georgian and Adams styles sometimes mixed with details from post-medieval and Dutch colonial architecture. In various interpretations, it remained a dominant style from the late nineteenth century to the early 1940s. It typically exhibits a symmetrical facade with symmetrically balanced windows and center door, and few projections; however, a large number of asymmetrical examples were built prior to 1900, and a few between 1910 and the 1930s. Later examples, with a stylized version of decorative features, remained popular as late as the 1950s.

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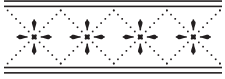
The **TUDOR REVIVAL** style provided an alternative to Colonial Revival houses, with stone or timber-patterned walls that reflected a lingering taste for the picturesque. Few examples mimic characteristics of early sixteenth-century, Tudor England; rather, they are patterned on later medieval buildings of the late sixteenth and early-seventeenth-century Elizabethan and Jacobean architecture, incorporating Renaissance detailing. Medieval features such as steep roofs, prominent cross-gables and parapeted gables were applied to sometimes otherwise symmetrical forms. Tudor Revival houses first

appeared in the late nineteenth century as architect-designed landmarks. They were joined by more modest examples in the first two decades of the twentieth century, before proliferating during the 1920s and 1930s with the development of masonry veneering techniques.

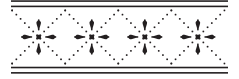
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The **SPANISH REVIVAL** style originated in California, almost a counterpart to the Colonial Revival so popular in northeastern states. It is inspired by California’s Hispanic heritage and the form of early missions in particular. Hispanic design elements such as curvilinear

parapet gables, arches and arcades, red-tiled roofs or bell towers were borrowed to adorn traditional forms. Such Spanish Revival buildings first appeared in the late 1880s and remained a regular feature until the late 1910s. In 1915, the Panama-California Exposition emphasized the richness of Spanish architecture found throughout Latin America. It led to a more precise imitation of elaborate Spanish prototypes, looking directly to Spain for inspiration, that characterized the Spanish Revival style during its peak years of the 1920s and 1930s.



COLONIAL REVIVAL STYLE



Note: All features rarely appear in combination in one house.

GENERAL

Symmetrical plan with center door and balanced windows

Horizontal silhouette

Small projecting central wing

L-shaped plan or asymmetrical window or porch arrangement

One or two-storied

Second-story overhang

ROOF

Hipped, gambrel or side-gabled roof

Lower central cross gable

Hipped or gabled dormers

Front-facing or side, steeply pitched gambrels containing almost a full second story

Boxed roof-wall junction with little overhang

Open eaves and rake, sometimes exposed rafters

CHIMNEYS

Prominent chimneys



Symmetrical distribution of chimneys

CLADDING

Full height wood cladding

Full height masonry veneer

Masonry-veneered first story and wood cladding above

DOORS

Centered or placed to the side

Tall doors, single or in pairs

Accentuated front door with pilaster supported pediment

Overhead fanlight or sidelights

Short bottom panel, tall top panel

Large-pane glazing

Leaded glass in the fanlight or side lights

Grained to look like mahogany or rosewood with painted door surround

Painted white, cream or pastel

WINDOWS

Rectangular

Double-hung sashes

Multi-pane glazing (up to twelve panes) in one or both sashes

Paired, tripled or bay windows

Palladian window as focal point

Painted white, cream or pastel

PORCHES

No porch

Pedimented entry porch with slender column supports



One-story, entry or full width porch with classical column supports and balustrade above

Clustered column supports

ORNAMENTS

Two-story pilasters at corners

Full or broken pediments at doors and windows

Pedimented dormers

Machine-made door and window molded surrounds

Dentils and modillions at cornice

COLOR

White, cream or pastel at windows, doors and surrounds

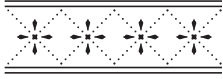
FENCING

Wood picket fence with small pointed pickets

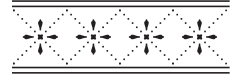
Fence posts set behind pickets

Gate or whole fence may be arched or swooping

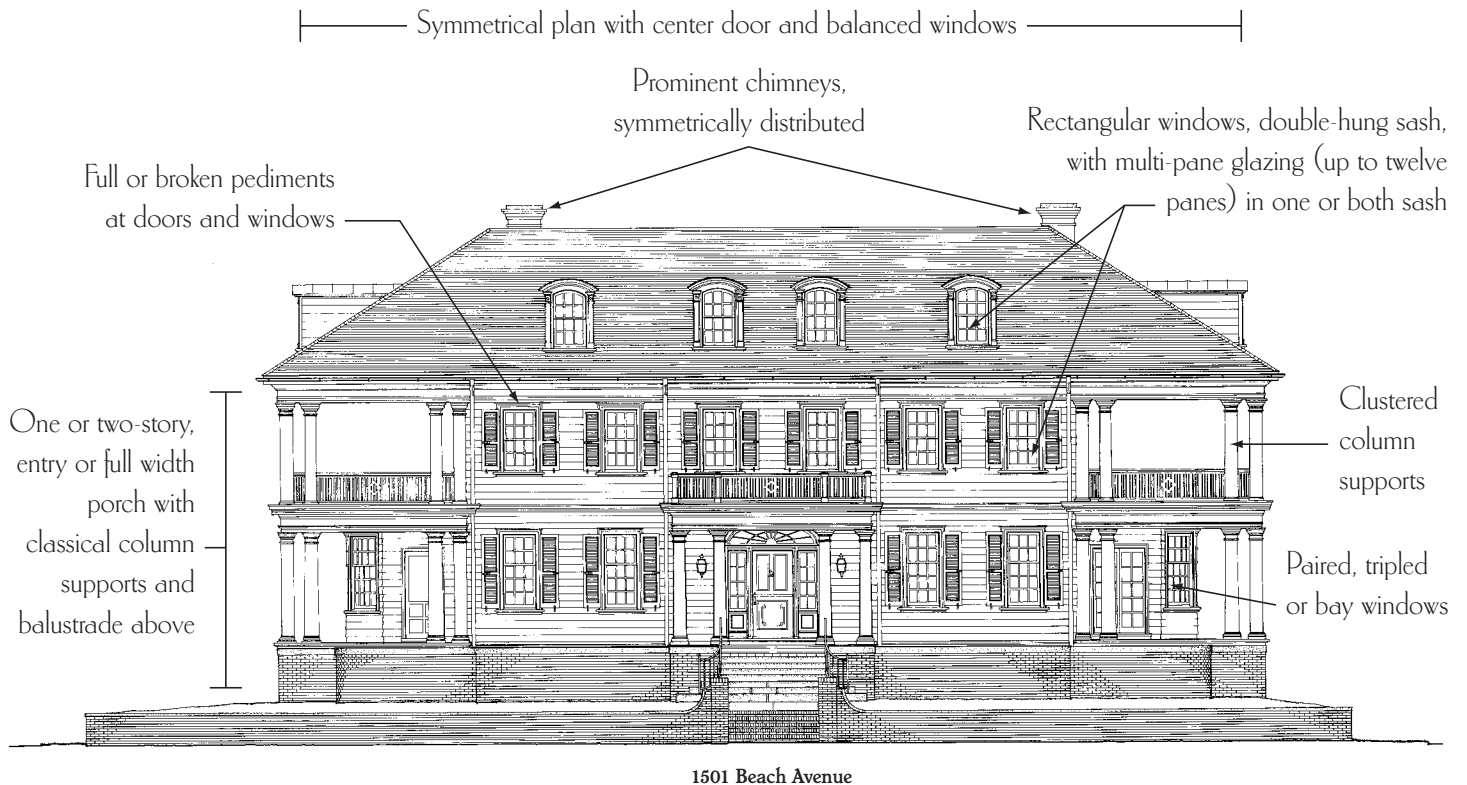
Fence ornamented with rose arbors, benches, flower boxes or elaborate fence posts



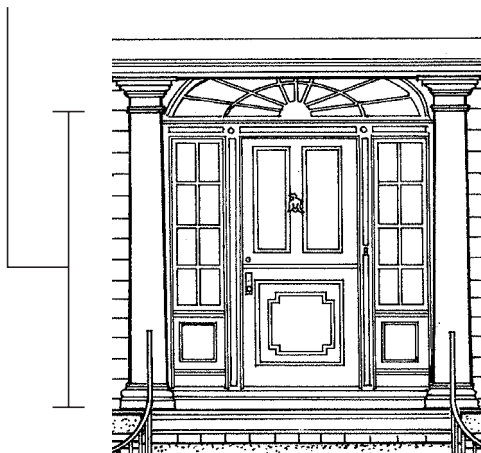
COLONIAL REVIVAL STYLE



Note: All features rarely appear in combination in one house.



Accentuated front door with overhead fanlight and/or sidelights



1501 Beach Avenue

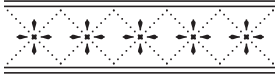
Full or broken pediments at dormers

Full height wood cladding

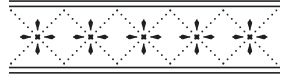


1120 New Jersey Avenue

Boxed roof-wall junction with little overhang



TUDOR REVIVAL STYLE



Note: All features rarely appear in combination in one house.

GENERAL

Asymmetrical and angular plan

Vertical silhouette

Dominant, steeply pitched cross gable on façade

Upper stories and gables may overhang lower stories

Arcaded wing wall

ROOF

Steeply pitched, hipped or gabled roof

Intersecting steep cross gable

Small overhangs

Single dominant front gable or multiple front gables

Front and side gabled dormers

Half-timbered gables

Decorative or flat vergeboards

CHIMNEYS

Prominent chimneys with patterned brickwork

Stacks clustered or lined up in a row

Decorative chimney pots

CLADDING

Decorative half-timbering at gable and/or second story, with stucco or patterned brick infill

Brick cladding, full height or first story with stone, stucco or wood cladding at gable end and upper stories

Stucco cladding

Stone cladding

Weatherboard or shingle cladding with stuccoed gables and half-timbering above

DOORS

Flattened pointed arch door surrounds



Tall doors, single or in pairs

Simple round-arch doorway with heavy board-and-batten door

Surround of cut stone projecting into brick (quoin-like)

Wood doors grained to look like oak or painted to match other colors on house

WINDOWS

Tall, narrow rectangular windows

Paired or tripled

One or two-story bay windows

Extend into gable

Multi-paned double-hung sash or casement windows

Leaded glass panes

Small transoms above main windows

Oriels

PORCHES

Flattened pointed arch one-story entry porches

One-story full width front or side porches, often under main roof

Square post with beveled corners

Masonry arches and piers

ORNAMENTS

Decorative patterns in arrangement of brick veneer and half-timbering

Strapwork

COLOR

Black or dark crimson for half-timbering

Off-white for stucco



FENCING

Wood picket fence with pointed pickets

Sawn-work wood ornamentation applied to fences

Cast-iron fences with cast-iron spear points and trefoils

Cast-iron fence posts molded to resemble window tracery

SPANISH REVIVAL STYLE

Note: All features rarely appear in combination in one house.

GENERAL

Asymmetrical façade
L-shaped plan

ROOF

Low-pitched or flat roof
Little eave overhang
Hipped, side-gabled or combination
hipped-and-gabled roof
Straight or curvilinear parapeted gables
Red tile

CHIMNEYS

Decorative tile-roofed chimney pots

CLADDING

Stuccoed wall surface

DOORS

Heavily decorated entrance doors
Arched stone surround
Tall doors, single or in pairs
Dramatically carved doors
Heavy wood-paneled doors
Double-sash doors opening onto
balconies or porches, with multiple
rectangular glazed panes

WINDOWS

Arched and quoined stone surround
Tall, narrow rectangular or round-arch
windows
Paired, tripled or bay windows
Shallow balconies at full-height windows
(balconets)

PORCHES

One or two-story full width front or
side porches
Masonry arches and piers

ORNAMENTS

String course outlining arches
Spiral columns, pilasters, carved
stonework or patterned tiles
Decorative wood or iron grilles at
windows or in arcades
Boxed grille at casement windows
Iron balustrades at balconies

COLOR

Off-white for stucco



1117 New Jersey Avenue

BUNGALOW ARCHITECTURE

POST VICTORIAN ARCHITECTURAL STYLES

1890-1930

The bungalow was a response to the changing tastes of middleclass homeowners in the late nineteenth century, who sought to depart from late Victorian exuberance by seeking simplicity in form and economy in building. A house of limited size, set low to the ground with a compact massing of its features under a dominant roof, the bungalow promoted casual, informal life, and integration into the natural environment through picturesque landscaping.

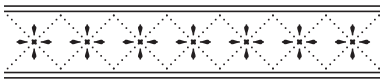
The original bungalow form is a small, single-story structure, with perhaps dormers or windows in the gable allowing for use of the roof space. Over the years, the fundamental bungalow traits - low forms, snug plans, dominating roofs- came to be interpreted in

various ways, such as the California Bungalow, the Prairie House or the American Foursquare. Some models incorporated regional stylistic features and ornamentation or second stories, resulting in houses that were "built along bungalow lines." These designs spread throughout the country in pattern books and publications and as ready-to-assemble products, with factory-cut lumber and detailing shipped nationwide.

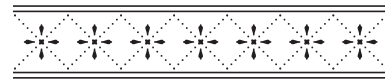
Availability and low-cost made the bungalow the dominant domestic architectural model for middle-class Americans well into the early-1930s, with examples being built as late as the mid-1950s.



1311 New Jersey Avenue



BUNGALOW STYLE



Note: All features rarely appear in combination in one house.



GENERAL

Simple box shape

One, one-and-a-half or two-stories

Symmetrical or asymmetrical façade

Wide eave overhang

Porch, offset or under main roof

Massive porch supports

Horizontal emphasis

ROOF

Low-pitch hipped, front or side-gabled roof, with wide overhanging eave and enclosed or exposed rafter ends

Large gabled or shed dormers for attic rooms

Through-the-cornice wall dormers

Extended decorative rafter, stickwork and brace at rake of gabled roof

CHIMNEYS

Broad flat chimneys, stone or brick masonry

CLADDING

Wood clapboard or shingle, butting against horizontal bands, corner boards and window trim,

Horizontal board-and-batten with contrasting materials and trim between stories

First floor brick or stone masonry, with wood cladding or stucco above

DOORS

Tall doors single or paired.

Upper panel with dozen of small and square glass lights with oak muntins or lead came.

Glazed and paneled sidelights

Oak or chestnut

WINDOWS

Double-hung multi-pane-over-one-pane sash

Diamond-paned upper sash

Leaded glass casement windows

Small, high windows on each side of chimney

Transomed windows

Gable windows for attic rooms

PORCHES

Partial or full-width, under main roof or offset, with massive masonry or wood, square or rectangular columns

Columns rest on massive masonry piers, strong balustrade or extend down to ground level



Straight architrave, with decorative trim below the porch eave

ORNAMENTS

Decorative porch column capitals

Stylized floral and geometric shaped ornaments

COLOR

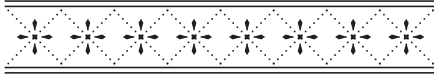
Contrasting colors on eaves and cornices

FENCING

No fences

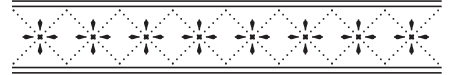
Simple picket fence with variation in spacing of square or rectangular section pickets





BUNGALOW STYLE

Significant Features



Broad flat chimneys, stone or brick masonry

Large gabled or shed dormers for attic rooms



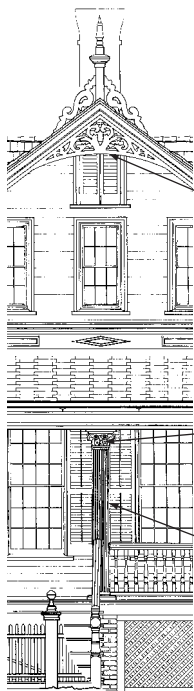
Low-pitch hipped, front or side-gabled roof, with wide overhanging eave and enclosed or exposed rafter ends

Diamond-paned upper sash
Leaded glass casement windows

Wood clapboard or shingle, butting against horizontal bands, corner boards and window trim

212 Stocton Place

Partial or full-width porch, under main roof or offset, with massive masonry or wood, square or rectangular columns



Stylized floral and geometric shaped ornaments

Decorative porch column capitals

Columns rest on massive masonry piers, strong balustrade or extend down to ground level

8 Broadway



Transomed windows

203 Windsor Street



Double-hung multi-pane-over-one-pane sash

Extended decorative rafter, stickwork and brace at rake of gabled roof

Through-the-comice wall dormers

239 Windsor Street



HISTORIC PRESERVATION COMMISSION



DESIGN STANDARDS

HISTORIC PRESERVATION COMMISSION DESIGN STANDARDS

DECLARATION OF PURPOSE

The Historic Preservation Commission (HPC) in Cape May has responsibility for developing and adopting uniform design standards so that owners of properties within both the locally-designated Historic District and the National Historic Landmark District have information to guide them so that they can make historically appropriate decisions about their properties.

The standards in this book are incorporated into the local

ordinances of the City of Cape May and have been developed so that they conform with the Secretary of the Interior's *Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* and the Secretary of the Interior's *Standards for Rehabilitation*. These two documents, as well as many other publications regarding historic preservation, are available through the National Park Service.

PROCEDURE

An owner of private property within the Historic District of the City of Cape May who contemplates development, additions or alterations to the exterior of a building must contact the Construction Office in City Hall. If a building or City permit is required, he or she will be directed to apply to the Historic Preservation Commission as well. If a building permit is not required, but the work affects the exterior appearance of the property, review by the Historic Preservation Commission may still be necessary.

The Historic Preservation Commission, hereafter known as HPC, does not review matters of zoning - size, bulk required setbacks, lot coverage, or use. These matters are within the purview of the Planning Board and the Zoning Board of Adjustment. The HPC does review

matters of the scale of a proposed building as compared to the historic scale of its neighbors, the placement of a proposed building in connection with the historic relationship between a building, the sidewalk and the street, and the design of a proposed building and its appropriateness to Historic Cape May.

The HPC reviews matters of design and materials for replacement features on, and additions to, existing buildings. The purview of the HPC with regard to the design of a building in an historic context is not limited to details and facades; it extends to the shape of the building and its relationship to its historic neighbors. The HPC also judges the appropriateness of designs when its advice is sought by the Council of the City of Cape May on city-funded projects.

The HPC Standards provide advice to the Planning Board and the Zoning Board of Adjustment when they deliberate on questions of setback, height, and siting when those questions affect historic architectural values. They may also guide the County of Cape May and public utilities when they do work in the city of Cape May.

Because the City of Cape May is a National Historic Landmark, government agencies that contemplate alterations to government-owned property must submit an Application for Project Authorization to the New Jersey Historic Preservation Officer and must mitigate any adverse impact on historic significance when so advised. This includes changing streets, sidewalks, lighting, etc.

HISTORIC PRESERVATION COMMISSION DESIGN STANDARDS

OVERVIEW

The preceding sections have provided a brief history of the City of Cape May and a repertory of the architectural styles found within the city identifying significant features contributing to the richness of the Cape May Historic District, and successful contemporary treatments of such features.

The standards presented in this section are intended to further aid the public in their plans for rehabilitation and continued use of historic buildings. They address contributing and key buildings, new

construction and non-contributing buildings in the Historic District, clarifying for property owners appropriate and inappropriate treatments of significant historic features.

The standards also address issues beyond the individual building, such as the relationship of the building's scale to its neighbors, the relationship of the building to its porch, front yard, fence and sidewalk or grass-verge, and the relationship of all of this to the street.

These items combined with furnishings of the street - paving, streetlights, curbs, benches, etc. - form a streetscape that is a distinct part of the significance of the Historic City of Cape May.

Finally, the standards provide direction for the design of new buildings in the Historic District portion of East Cape May, considering the effect of the new construction on this historic neighborhood taken as a whole, not just the effect on the most immediate neighbors.

The following Historic Preservation Commission Standards provide direction, and detail the supporting documentation to be provided to the Historic Preservation Commission for review in order to secure a Certificate of Appropriateness.

ROOFS, P. 54
EXTERIOR CLADDING, P. 56
DOORS, P. 57
WINDOWS, P. 59
PORCHES, P. 61
STREETSCAPE, P. 63
NEW CONSTRUCTION, P. 70
NEW CONSTRUCTION IN EAST CAPE MAY, P. 72

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES, 1995

Rehabilitation is the act or process of making possible an efficient compatible use for a property through repair, alterations and additions while preserving those portions or features which convey its historical, cultural, or architectural values. The **"Standards for Rehabilitation"** state:

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

ROOFS

POLICY SUMMARY

Replacement roofs on contributing or key buildings or on additions to key and contributing buildings should replicate the original in pitch, design and materials. If original material is not technically feasible, replacement material should match original in composition, size, shape, color, pattern and texture. Changing the original roof shape, line, pitch, overhangs and materials, including character-defining elements such as chimneys, dormers, cupolas, turrets, cresting and weathervanes, is not appropriate on key or contributing buildings or on new additions to key or contributing buildings.

Replacement roofs on non-contributing buildings should reflect the predominant roof type, orientation, scale and pitch existing at the time of the construction of the building, be consistent with historic materials of the historic district and reinforce its architectural character. Replacement artificial roofing is appropriate on non-contributing buildings and additions to non-contributing buildings, if the artificial roofing was available at the time of the construction of the building.

DEFINITION



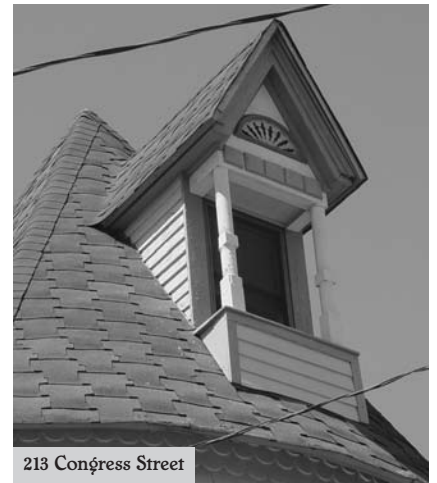
The shape, materials and details of the roof of an historic building contribute to the historic character and significance of the building. The roof form and the pattern, scale, color and texture of the roofing materials are some of the most important visual characteristics of historic buildings.

For the purpose of these standards, “roof” refers to the weathertight covering of a building, including overhangs, gutters and downspouts, chimneys and dormers, and decorative features such as cupolas, balustrades, turrets and rails.

CONTRIBUTING OR KEY BUILDINGS

1. If the original or historic roof exists and is still functional, every effort should be made to preserve it. If it cannot be preserved, it should be replaced in kind, replicating the original in shape, line, pitch, overhangs and materials, including character-defining elements such as chimneys, dormers, cupolas, turrets, cresting and weathervanes.

2. If the original or historic roof does not exist but there is evidence (photographs, drawings) of what once was there, the new roof should replicate it in shape, line, pitch, overhangs and materials, including character-defining elements such as chimneys, dormers, cupolas, turrets, cresting and weathervanes.



3. If the original or historic roof does not exist and there is no evidence of what once was there, and the building is in a particular historic style, then the new roof should replicate what was used in the style and era of the building, in both materials and design. If the building is in a mixed historic style or several different historic styles, then the new roof should replicate what was used during the dominant period and style both in terms of material and of design. Refer to the “Style Sheets” in these standards for further information on appropriate roof materials and design.

4. A roof in styles older than the building should be avoided.

5. Wood shingle roofs should be reroofed with dressed wood shingles. The use of pressure-treated, fire-retardant wood shingles is recommended. The use of rustic shakes is not appropriate in Cape May.

6. If the original roofing material is no longer available, and the cost of custom-fabricating the material is prohibitive, alternate materials such as asphalt shingles or ceramic tiles, duplicating the appearance of slates or tiles, may be considered appropriate on contributing or key buildings in Cape May. The alternate materials should closely match the shape, scale, color and texture of the original or historic material. The repair of tin roofs with a modern waterborne elastomeric acrylic coating system using the existing tin roof as a base may be an appropriate, cost-effective way of



extending the service life of the roof while maintaining an appearance similar to that of the original or historic material.

7. Replacing concealed, or built-in, gutters with exposed gutters is not appropriate on contributing or key buildings. The installation of new gutters and downspouts may be necessary on contributing or key buildings, in which case they should be installed with no damage to original or historic features. Replacement or new exposed gutters and downspout other than copper should be finished in a color appropriate to the color of the building.



8. The installation of low-profile ridge vents is appropriate on contributing or key buildings, if they do not affect the original design of the roof or damage historic roof materials or details. The installation of new features such as skylights, vents and dormers is not generally appropriate on contributing or key buildings.

9. Replacement masonry chimneys on contributing or key buildings should replicate original chimney masonry in design and color, texture, unit size and joint profile. The installation of a new flue liner for safety reasons is appropriate; however, the flue cap should be as inconspicuous as possible. Removing prominent chimneys is not appropriate for contributing or key buildings. Cement parging on existing masonry chimneys is not appropriate for key or contributing buildings, unless there is evidence that the original chimney was cement parged.

STANDARDS FOR ROOFS ON NON-CONTRIBUTING BUILDINGS

1. For non-contributing buildings in Historic Districts, the HPC recommends roof materials that are consistent with the historic materials of the historic district and reinforce its architectural character. For a non-contributing building man-made roofing may be found appropriate.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Date of construction and historic background on building;
2. Photographs of existing building, including areas where replacement roof is to be constructed;
3. Drawings of the proposed new construction, including:
 - *Scaled roof plan*, showing location of all roof replacement in relationship to all other roof elements: gutters, dormers, cupolas, turrets, cresting, weathervanes, etc. Roof plan

should include information on proposed roofing materials;

- *Elevations*: head-on, scaled drawings showing overall roof arrangements, roofing material patterns, gutters if exposed, downspouts, etc, with dimensions;

- *Details*: close-up drawings showing roofing pattern, details at dormers, rafter ends or other features, chimneys, etc., corner boards, window casings, door casings, etc. (some may be taken from the catalog of the manufacturer and/or supplier);

4. Information on any proposed roof material, including drawings or photographs taken from the catalogue of the supplier and the manufacturer's technical description of the roof material;

5. Samples of materials and color chips for finishes if applicable.

REFER TO THE "STYLE SHEETS" IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE ROOF MATERIALS AND DESIGN.

REFERENCES

Sweetser, Sarah M., *Preservation Briefs 04: Roofing for Historic Buildings*. Washington, DC.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1978.

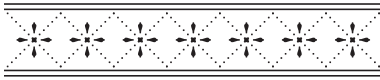
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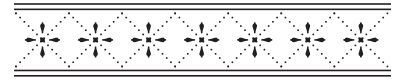
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EXTERIOR CLADDING



POLICY SUMMARY

Replacement cladding on contributing or key buildings or on additions to key and contributing buildings shall replicate the original cladding in both materials and design. Artificial cladding is not appropriate on key or contributing buildings or on new additions to key or contributing buildings.

Replacement artificial cladding is appropriate on non-contributing buildings and additions to non-contributing buildings, if the artificial cladding was available at the time of the construction of the building. Artificial cladding is appropriate for new buildings if the details are designed to resemble traditional wood construction or other appropriate historic cladding materials in shape, texture and color.

DEFINITION



Franklin & Washington Streets

The exterior cladding material of an historic building (clapboard, shingles, shakes, etc.) contributes to the historic character and significance of the building. The texture of the surface and the relationship between the cladding and other architectural features such as window and door trim, corner boards, soffits, cornices, etc. form some of the most important visual characteristics of historic buildings.

For the purpose of these standards, “exterior cladding” refers to the finish covering of the exterior walls of a frame building, applied vertically, horizontally or diagonally.

STANDARDS FOR EXTERIOR CLADDING ON CONTRIBUTING OR KEY BUILDINGS

1. If the original or historic exterior cladding still exists every effort shall be made to preserve it. If it cannot be preserved, it will be replaced in kind, replicating the original in both materials and design.
2. If the original or historic exterior cladding does not exist but there is evidence (photographs, drawings) of what once was there, the new exterior cladding shall replicate it in both materials and design.
3. If the original or exterior cladding does not exist and there is no evidence of what once was there, and the building is in a

particular historic style, then the new exterior cladding shall replicate what was used in the style and era of the building, in both materials and design. If the building is in a mixed historic style or several different historic styles, then the new exterior cladding shall replicate what was used during the era in which the portion of the building in which it is being installed was built both in terms of material and of design. Refer to the “Style Sheets” in these standards for further information on appropriate cladding materials and design.



1048 Washington Street

4. Exterior cladding in styles older than the building shall be avoided.
5. Artificial exterior cladding shall be avoided on contributing or key buildings in Cape May. Artificial cladding includes, but is not limited to, aluminum, vinyl, asbestos cement, asphalt, glass (e.g., Vitrolite), fiberglass, spray stucco (e.g., Dryvit), cementitious artificial brick or stone (e.g., Garden State Brickface). Exceptions to this general rule may be made for contributing or key buildings where there is documentation that the original exterior cladding was one of these materials.

STANDARDS FOR EXTERIOR CLADDING ON NON-CONTRIBUTING BUILDINGS

1. Exterior cladding materials for non-contributing buildings in the Historic District should be consistent with the historic materials of the historic district and reinforce its architectural character. For a non-contributing building, however, man-made cladding may be found appropriate.



Colonial House

2. This section does not apply to new construction in the Historic District portion of East Cape May. See *Characteristics and Standards for New Construction in East Cape May*.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Date of construction and historic background on building;

2. Photographs of existing building, including areas where replacement cladding is to be applied;

3. Drawings (usually taken from the catalog of the cladding supplier) or manufacturer's catalog of the proposed exterior cladding including:

- *Elevation*: head-on, scaled drawing showing the exposure, trim, etc., with dimensions;
- *Details*: close-up drawings showing the relationship of the cladding to corner boards, window casings, door casings, etc.

4. Specifications - The manufacturer's technical description of the cladding.

REFER TO THE "STYLE SHEETS" IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE CLADDING MATERIALS AND DESIGN.

REFERENCES

Myers, John H., revised by Gary L. Hume, *Preservation Briefs 08: Aluminum and Vinyl Siding on Historic Buildings*.

Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1984

Park, Sharon C., *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, N.d.



Nelson, Lee H., *Preservation Briefs 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, N.d.

DOORS

POLICY SUMMARY

Replacement doors and frames on contributing or key buildings or on additions to key and contributing buildings should replicate the original doors in both materials and design. Artificial materials and contemporary designs are not appropriate on key or contributing buildings or on new additions to key or contributing buildings, with the exception of rear doors not visible from any public way, that are not historic or a significant feature of the contributing or key building.

Replacement doors in artificial materials are appropriate on non-contributing buildings and additions to non-contributing buildings, in a material and design available at the time of the construction of the building.

Artificial materials are appropriate for new buildings if the details are designed to resemble traditional wood construction or other appropriate historic door materials in shape, texture and color. Contemporary door designs are not appropriate.

DEFINITION

Entrance doors and frames are often the single most decorative

element of an historic house. The size and design of the door and door surround are an integral part of the style and significance of the house. They also form one of the most important aspects in the public view of the house. Doors are among the most heavily used parts of a house and are subject to wear, damage, and inappropriate alterations.

For the purpose of these standards, "same material" means that wood doors of one species may be replaced with wood of a different species, if the doors were traditionally painted in that style of building. If doors were traditionally varnished in the style of building (e.g. oak or chestnut doors in Craftsman and Bungalow houses) chestnut and oak doors may be replaced with oak doors.



STANDARDS FOR DOORS ON CONTRIBUTING AND KEY BUILDINGS:

1. If the original or historic exterior door and/or doorway still exist every effort should be made to preserve them. If they cannot

be preserved, they should be replaced in kind, replicating the original in both materials and design.

2. If the original or historic exterior door and/or doorway do not exist but there is evidence (photographs, drawings) of what once was there, the new exterior door or doorway should replicate them in both materials and design.



3. If the original exterior door and/or doorway do not exist and there is no evidence of what once was there, and the building is in a particular historic style, then the new exterior door or doorway should replicate what was used in the style and era of the building, in both materials and design. If the building is in a mixed historic style or several different historic styles, then the new exterior door or doorway should replicate what was used during the era in which the

portion of the building in which they are being installed was built both in terms of material and of design. Refer to the "Style Sheets" in these standards for further information on appropriate door and doorway materials and design.

4. Exterior doors and/or doorways in styles older than the building should be avoided.

5. Artificial materials shall be avoided for door and/or doorways on contributing or key buildings in Cape May.

6. Clearly contemporary doors and/or doorways materials and designs are not appropriate on contributing or key buildings.

7. Rear doors that are not visible from any public way may be replaced with doors appropriate to the style of building in design, but made of artificial materials. This exception may not apply if the existing door is a significant element of the building.

8. Screen doors with a plain wood frame following the proportions of the prime door are appropriate. Wooden screen doors ornamented with jigsaw-cut or spindle-turned ornament are particularly appropriate on any nineteenth-century house.

9. Storm doors should match the size of the existing doors, and have a narrow perimeter frame so as not to mask the design of the existing door. Storm door frames may be of any material but must be painted or clad to match or complement the trim of the structure. Unpainted raw metal is inappropriate.

STANDARDS FOR DOORS ON NON-CONTRIBUTING BUILDINGS:

1. Doors and/or doorways on non-contributing buildings may be made of artificial materials such as aluminum, fiberglass, composite materials, steel, vinyl, etc. The design of the door may be contemporary but should be such as not to interrupt the historic streetscape in which it is located.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Date of construction and historic background on building;
2. Photographs of existing building, including the door to be replaced, the doorway, the house, and the streetscape;
3. Drawings of the proposed door and doorway (usually, these drawings can be taken from the catalogue of the door supplier) including:

- *Elevation*: a head-on, scale drawing showing the entire door and doorway, with dimensions;

- *Horizontal section*: a horizontal cut through the door showing the stiles, panels, side-lights, etc.;

- *Vertical section*: a vertical cut through the door showing the rails, panels, transom bar, transom, etc.;

- *Details*: close-up drawing showing the hardware, etc.;

4. Specifications - The manufacturer's technical description of the door, including the model number.

REFER TO THE "STYLE SHEETS" IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE DOOR MATERIALS AND DESIGN.

REFERENCES

Park, Sharon C., *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, N.d.

Nelson, Lee H., *Preservation Briefs 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, N.d.



POLICY SUMMARY

Replacement windows on contributing or key buildings or on additions to key and contributing buildings should replicate the original windows in both materials and design. Vinyl or aluminum windows are not appropriate on key or contributing buildings or on new additions to key or contributing buildings; however, replacement steel windows are appropriate if the original historic window material was rolled steel. Exterior combination storm windows are not encouraged; however, they may be acceptable on key or contributing buildings or on new additions to key or contributing buildings provided they have a minimum visual impact; unpainted raw metal storm windows are inappropriate.

Replacement vinyl, aluminum or steel windows are appropriate on non-contributing buildings and additions to non-contributing buildings if they were available at the time of the construction and their scale is consistent with the scale of the historic windows in the district. Exterior combination storm windows are acceptable on non-contributing buildings and additions to non-contributing buildings provided they have a minimum visual impact and do not disrupt the overall visual character of the streetscape; unpainted raw metal storm windows are inappropriate.

DEFINITION

Windows in historic buildings are among their most significant features. Windows are elements by which the style and era of the building can be recognized. The divisions of the windows are features that set the scale of the building and give cohesion to the façade. The details of window construction contribute strongly to the historic character of the building.



For the purposes of these Standards, vinyl windows are defined as windows constructed of sections extruded in vinyl, windows constructed of wood sections the outside of which is sheathed in rigid vinyl, or windows constructed of wood sections wrapped with flexible vinyl. Windows that are constructed of wood and finished with a latex paint that contains vinyl are not defined as vinyl windows.

STANDARDS FOR WINDOWS ON CONTRIBUTING AND KEY BUILDINGS:

1. If the original or historic window still exists, every effort should be made to preserve it. If it cannot be preserved, it should be replaced in kind, replicating the original in size, materials and design.

2. If the original or historic window does not exist but there is evidence (photographs, drawings) of what once was there, the new window should replicate what once was there in size, materials and design.

3. If the original or historic window does not exist and there is no evidence of what once was there and the building is in a particular historic style, then the new window should replicate what was used in the style and era of the building, in both materials and design. If the building is in a mixed historic style or several different historic styles, then the new window should replicate what was used during the era in which the portion of the building in which they are being installed was built both in terms of material and of design. Refer to the "Style Sheets" in these standards for further information on appropriate window materials and design.

4. Using snap-in muntin bars to achieve divided lights is not appropriate for windows on contributing or key buildings in Cape May.

5. Windows in styles older than the building should be avoided.

6. Contemporary designs, e.g. single pane tilt and turn or slide windows, should also be avoided. Exceptions to this general rule may be made for contributing or key buildings where there is documentation that the original window design was similar to the proposed contemporary design.

7. Artificial materials shall be avoided for windows on contributing or key buildings in Cape May.

8. Exterior, painted wooden shutters that are moveable and attached by hinges, held open by shutter dogs, composed of louvers or panels and are of the appropriate size, are appropriate for all nineteenth and early twentieth century buildings.

9. Retractable canvas awnings that conform to the size and



shape of the window above which they are installed, and which have traditional operating mechanisms, are appropriate for all nineteenth- and early twentieth-century buildings. These retractable awnings should not have lettering printed on them.



10. Exterior combination storm windows should have a minimum visual impact. Storm windows should match the size of the existing windows, and have narrow perimeter frames so as not to mask the design of the existing windows behind. The storm window meeting rail should align with the rail of the window behind. Storm windows may be of any material but must be painted or clad to match or complement the trim of the structure. Unpainted raw metal is inappropriate.

STANDARDS FOR WINDOWS ON NON-CONTRIBUTING BUILDINGS:

1. Windows on non-contributing buildings in historic districts should be consistent with the historic windows of the district and reinforce its architectural character. For a non-contributing building, however, vinyl or aluminum windows may be found appropriate, if their scale is consistent with the scale of windows in the district.

2. Replacement windows in existing openings of non-contributing buildings need not be reviewed by the HPC if the replacement window is at least as divided as the original, i.e. the lights are not larger than the original. Replacement windows in existing openings of non-contributing buildings which are less divided than the original windows must be reviewed by the HPC to insure that the scale of the streetscape is not disturbed.



3. New windows in new openings in non-contributing buildings must be reviewed by the HPC to insure that the scale of the streetscape is not disturbed. The HPC strongly discourages large picture windows and sliding glass doors when they can be seen very close to historic buildings.

4. Exterior combination storm windows in existing openings of non-contributing buildings should have a minimum visual impact. Storm windows should match the size of the existing

windows, and have narrow perimeter frames so as not to mask the design of the existing windows behind. Storm windows may be of any material but must be painted or clad so the overall visual character of the streetscape is not disturbed. Unpainted raw metal is inappropriate.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Date of construction and historic background on building;
2. Photographs of existing building, including the window to be replaced, the house, and the streetscape;
3. Drawings of the existing window (usually, the drawings of the existing condition can be done on graph paper by the homeowner) and proposed window (usually, these drawings can be taken from the catalogue of the window supplier) including:
 - *Elevation*: a head-on, scale drawing showing the entire window, with dimensions;
 - *Horizontal section*: a horizontal cut through the window showing the stiles, muntins, etc.
 - *Vertical section*: a vertical cut through the window showing head, muntins, meeting rail, sill rail and sill;
 - *Details*: close-up drawing showing the hardware, etc.;
4. Specifications - The manufacturer's technical description of the window, including the catalog number.

REFER TO THE "STYLE SHEETS" IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE WINDOW MATERIALS AND DESIGN.

REFERENCES

Myers, John H., *Preservation Briefs 09: The Repair of Historic Wooden Windows*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1981

Park, Sharon C., *Preservation Briefs 17: The Repair and Thermal Upgrading of Historic Steel Windows*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1984

Park, Sharon C., *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, N.d.



Nelson, Lee H., *Preservation Briefs 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, N.d.

Vogel, Neal A. and Achilles, Rolf, *Preservation Briefs 33: The Preservation and Repair of Historic Stained and Leaded Glass*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1997

Fisher, Charles E., III, Deborah Slaton and Rebecca A. Shiffer, eds. *Window Rehabilitation Guide for Historic Buildings*. Washington, D.C.: Historic Preservation Education Foundation, 1997



PORCHES

POLICY SUMMARY

The size, design and materials of porches are an integral part of the style and significance of a building. They form one of the most important visual characteristics of historic buildings and contribute to their historic character and significance.

Replacement porches on contributing or key buildings or on additions to contributing or key buildings should replicate the original porch in both materials and design. Enclosing an existing porch, replacing a historic porch with a contemporary design substitute or removing a porch is not appropriate on key or contributing buildings or on new additions to key or contributing buildings.

The replacement of damaged or deteriorated porches is encouraged on non-contributing buildings and additions to non-contributing buildings. Replacement porches on non-contributing buildings should reflect the predominant porch type, scale, design and materials existing at the time of the construction of the building, be consistent with historic materials of the Historic District and reinforce its architectural character.

DEFINITION



For the purpose of these standards, “porch” refers to the assembly of porch roof structure and roofing, posts or columns, railings, flooring, stairs and ornamentation.

Porches may be small and utilitarian, such as door porches or porch hoods; or expansively designed verandahs, with elaborate roof structures, columns and railings.

STANDARDS FOR PORCHES ON CONTRIBUTING OR KEY BUILDINGS

1. If the original or historic porch exists every effort should be made to preserve it. Elements of the porch that are severely deteriorated should be replaced in kind, replicating the original in both materials and design. If the entire porch is too deteriorated to be preserved, it should be replaced in kind, replicating the original in both materials and design.
2. If the original or historic porch does not exist but there is evidence (photographs, drawings) of what once was there, the new porch should replicate it in both materials and design.



3. If the original or historic porch does not exist and there is no evidence of what once was there, and the building is in a particular historic style, then the new porch should replicate what was used in the style and era of the building, in both materials and design. If the building is in a mixed historic style or several different historic styles, then the new porch should replicate what was used during the dominant period and style both in terms of material

and of design. Refer to the “Style Sheets” in these standards for further information on appropriate cladding materials and design.

4. Porches in styles older than the building should be avoided.

5. Replacement porch roofing material should comply with the standards detailed in the *Roofs* section of the Historic Preservation Standards.



6. Replacement wood covered porches should match the design and materials of the original porch components. Wood finishes should replicate original finishes; the use of unpainted treated wood or unfinished lumber for elements that would have

been painted or stained in their original application is not appropriate. Latticework and skirting boards should be placed in a frame; the use of vinyl latticework is not appropriate. The use of concrete porch steps or flooring is not appropriate on contributing or key buildings.

7. Replacement masonry porches should replicate the original or historic concrete deck and steps and enclosing masonry walls both in design and materials. Replacement of masonry features such as wing walls with metal or wood railing is not appropriate. Replacement of concrete decks and stairs with wood decks and stairs is not appropriate.

8. Replacement porch railing should comply with all applicable building safety codes. The height of replacement rails should be limited to the minimum height required by code, unless the original or historic railing was higher. Adapting the design of the original or historic porch railing to provide a code-compliant replacement rail is appropriate. The use of booster rails on an existing railing may be appropriate to bring the original railing up to code. Booster rails should be compatible with the historic design and materials.

9. The enclosing of a portion of the porch with a screen away from the steps and front entrance may be acceptable. The screening should be set behind the columns and railing to preserve the original appearance of the porch from the public right-of-way. The use of retractable screens may be appropriate if the storage cassettes and mechanisms can be concealed from view from the public right-of-way. Screen enclosures of front porches reorienting the entrance away from the street elevation of a building are not appropriate.

10. The full and permanent enclosure of a porch with glazing is not appropriate.

STANDARDS FOR PORCHES ON NON-CONTRIBUTING BUILDINGS

1. The HPC strongly encourages the replacement of porches that were part of the original design, but have been removed in previous years.

2. For non-contributing buildings in Historic Districts, the HPC recommends replacement porches that are consistent with the historic designs and materials of the historic district and reinforce its architectural character. For a non-contributing building, however, man-made materials may be appropriate. The use of vinyl latticework may be appropriate, if it is available in colors that would be compatible with the colors prevalent throughout the Historic District. The use of concrete steps and flooring may be appropriate if the design of a masonry porch is compatible with the historic character of neighboring historic structures.

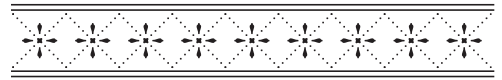
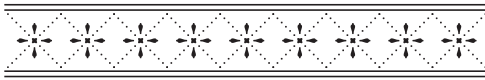
SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Date of construction and historic background on building;
2. Photographs of existing building, including areas where replacement porch is to be constructed;
3. Drawings of the proposed new construction, including:
 - *Scaled plan*, showing location of porch replacement in relationship to overall building mass. Plan should include information on proposed porch materials;
 - *Elevations*: head-on, scaled drawings showing overall porch, including roof arrangements and roofing material patterns, gutters if exposed, downspouts, columns or posts, rails, stairs, etc, with dimensions;
 - *Details*: close-up drawings showing details of skirting, posts or columns, cornice and fretwork, spindlework and railing. (Some may be taken from the catalog of the manufacturer and/or supplier.)
4. Information on any proposed materials, including drawings or photographs taken from the catalogue of the supplier and the manufacturer's technical description of the roof material;
5. Samples of materials and color chips for finishes if applicable.

REFER TO THE “STYLE SHEETS” IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE PORCH MATERIALS AND DESIGN.





POLICY SUMMARY

In the City of Cape May, as with all historic districts and cities, the architectural, cultural, and historic significance does not dwell only in its buildings individually, but in the city taken as a whole. The street grid and the scale and relationship of the buildings in regard to neighboring structures, streets, public spaces, furnishings and landscaping form an important part of the historic texture for which Cape May is noted.

Replacement or new features in the Cape May streetscape should replicate the original features in location, setback, material and design, in colors compatible with the streetscape. Public and private amenities necessary for the modern functioning of Cape May should be designed in a manner appropriate to the historic character of Cape May and placed as unobtrusively as possible.

DEFINITION

For the purpose of these standards, “streetscape” includes the following features: streets, pedestrian walks and curbs, driveways and

offstreet parking, fences, street furniture and lighting, signals and utilities, signage, trash enclosures and landscaping.

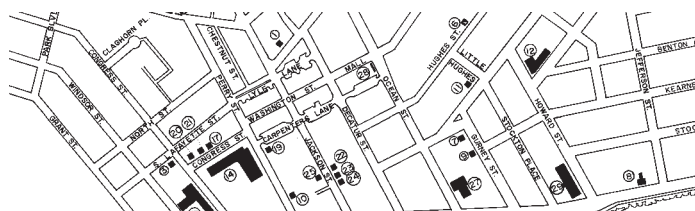
STANDARDS

Street Grid and Paving

The original roads, from Schellenger’s Landing to the center of town, from Higbee’s Beach to town, along the beach, and over the creek (Perry Street) were regularized and made part of a grid by the Victorian developers of the city. The creation of regular city blocks and easily definable tax-lots is one of the most characteristic features of Cape May’s development. Furthermore, nineteenth-century streets in Cape May were not paved with Belgian blocks, bricks, or other special pavings. The streets where trolleys ran were probably paved with asphalt, with brick gutters. Other streets were dirt roads until paved with modern Macadam asphaltic concrete in the twentieth-century.

POLICY

1. Regular street grids and existing brick or concrete gutters should be preserved. Loop roads, cul-de-sacs, or curved lanes are not appropriate in Cape May. Paving streets with Belgian blocks, bricks or other special paving(s) is not appropriate in Cape May.



Sidewalks

Nineteenth-century sidewalks in Cape May were mostly made of rectangular slabs of bluestone, a heavy slate from northern New Jersey. This stone is still available from



Bergen Bluestone and other companies. There are also some examples of nineteenth-century brick sidewalks. Portland cement concrete was not used for sidewalks in nineteenth-century Cape May, but it was a material of choice in some early twentieth-century portions of the city. Many sidewalks on residential blocks in Cape May also featured grass verges between the pavement and the curb.

POLICY

1. Surviving bluestone sidewalks should be preserved, with deteriorated slabs replaced by new bluestone slabs matching the original in size, color, texture and tooling. The use of bluestone slabs similar in size, color, texture and tooling to the historic slabs is appropriate for new sidewalks in Cape May. New concrete sidewalks are also appropriate if they consist of pre-cast concrete pavers the color and size of bluestone slabs, or of poured-in-place

concrete tinted with proprietary tints to the color of bluestone and scored into rectangles the same size as bluestone slabs.

2. Surviving brick sidewalks should be preserved, with deteriorated or missing brick patterns replaced by new brick patterns matching the original in size, color, texture and tooling.

3. Portland cement concrete is appropriate for new sidewalks in twentieth-century portions of Cape May where Portland cement was the original sidewalk paving material.

4. The paving of sidewalks with asphalt is not appropriate in Cape May.

5. Missing grass verges should be restored. The design of sidewalks with grass verges is appropriate in Cape May.

6. Technical assistance with regard to trees and vegetation may be obtained from the Shade Tree Commission.

Paved Driveways and Offstreet Parking

There was much less paving in Cape May in the nineteenth and early twentieth centuries, and most buildings were surrounded by landscaping. The setting of many historic buildings and the character of the city as a whole have been altered by the introduction of large areas of paved driveways and offstreet parking.

POLICY



1. New driveways and offstreet parking should be located as unobtrusively as possible. Locating offstreet parking in front yards is not appropriate. Locating offstreet parking in the side yard is not

appropriate if the area is visible from the street or the front yard. Driveways and alleys should be used to access side and rear parking areas and garages. Abutting new driveways or offstreet parking areas to historic structures is not appropriate. Locating offstreet parking in the side yard is not appropriate unless it is adequately screened with a buffer planting strip five feet in width.

2. New driveways and parking areas should be paved in

materials that are compatible with the historic character of Cape May. Appropriate materials include historic materials, available at the time the building was built and characteristic of the area in which the building was built. In Cape May these materials include bluestone, brick, crushed clamshell or oyster shell, cinders and tabby (concrete made of crushed shells as the aggregate and lime mortar as the matrix). The use of Portland cement concrete is not appropriate in Cape May. The use of Portland cement is appropriate in East Cape May, where it was the original sidewalk paving material.

3. The use of unobtrusive paving materials, such that may not be noticed by passers-by, may be appropriate adjacent to historic buildings in Cape May. Such materials include grass pavers laid with their top face at or just below ground level to distribute the load of automobiles while allowing grass to grow through the grid, or crushed stone, made from sandstone, limestone and granite, particularly brown crushed stone that resembles earth from a distance.

4. The use of macadam or bituminous concrete (sometimes called blacktop) is not appropriate adjacent to historic buildings in Cape May.

5. Exceptions may be granted to handicapped-accessible parking spaces and the paths from those spaces to buildings with public accommodations. Such areas must be made of hard-surface materials suitable for wheelchair use. Grass pavers and crushed stone paving are not appropriate for such uses.

Street Alignment

The setback of a proposed building and the distance between a proposed building and adjacent historic buildings should be consistent with the setback and the distances between buildings fronting on the same street.



In residential blocks in Cape May, the front porch of a two-story-plus-attic size house is generally five to eight feet from the pavement. The porch is generally about five feet deep. The fence line is generally at the front property line or sometimes one to two feet inside the property line, creating a grass verge on both sides of the sidewalk. Larger houses are usually set further back from the property line; such is the case at 34

Gurney Street, 635 Columbia Avenue, 1048 Washington Street and 720 Washington Street.

The front façades of commercial buildings in Cape May are generally on the front property line. In typical Victorian narrow box-storefronts, the display window may extend over the sidewalk as a projecting box supported by classical brackets. Examples are the store fronts at the northeast corner of Ocean and Hughes Streets and at Ocean Street and Columbia Avenue.

Civic, institutional buildings and major commercial buildings in Cape May (churches, banks, schools, City Hall, etc.) were very similar to large houses in the way that they related to the scale of the street, although their front yards were never as large as those of the largest houses. They were shaped to respond to their sites; for example, a building located on a corner reflected its prominent site with a corner entrance, a corner tower, or a larger scale or more substantial materials. Examples are the masonry bank with corner entrance at Washington and Ocean Streets, Our Lady Star of the Sea Church, and Franklin Street Methodist Church.

POLICY

1. New construction on residential blocks should follow the location and orientation of the porches and front façades of historic houses on that block.

2. New commercial buildings should be designed with a front façade coming up to the sidewalk

3. New civic, institutional, and major commercial buildings should be designed in a scale large enough to carry on the nineteenth-century tradition of major buildings for major sites. They should respond to the specificity of their sites, with setbacks similar to historic civic, institutional and major commercial buildings in Cape May. They should feature architectural elements large enough to reflect their importance in the streetscape, such as a corner tower or a corner entrance for a building proposed on a major corner.



4. For commercial buildings, setback façades with grass verges, berms, planting areas, raised planters or parking lots between the building and the sidewalk are not appropriate in Cape May.

Storefronts

Storefronts were a distinctive feature of the nineteenth-century streetscape, attracting business with the merchandise they displayed and eye-catching designs. Historic storefronts related to the overall character of a building but stood out with ornamental detailing and large bay windows, often projecting from the façade. Retailers on corner properties took advantage of the double exposure with wrap-around storefronts and corner entrances, giving a distinctive feature even more prominence. Examples of such storefronts in Cape May may be found at the corner of Hughes and Ocean streets, at the corner of Washington and Decatur streets and at the corner of Columbia and Ocean streets.



Storefronts in the Historic District may be found on commercial buildings or scattered throughout mixed-use neighborhoods. Storefronts should be designed to be compatible with neighboring buildings and enhance Cape May's historic character.

POLICY

1. If the original or historic storefront still exists, every effort should be made to preserve it. If it cannot be preserved, it should be replaced in kind, replicating the original in size, proportions, materials and design. Altering the shape and size of the original or historic display windows, doors, transoms or kickplates is not appropriate.

2. If the original or historic storefront does not exist but there is evidence (photographs, drawings) of what once was there, the new storefront should replicate what once was there in size, proportions, materials and design. If possible, exposing elements of the original storefront that may have been concealed by past modifications such as lintels, support walls or piers and reestablishing the storefront frame and opening is strongly recommended.

3. If the original or historic storefront does not exist and there is no evidence of what once was there, then the new storefront should replicate standard storefront components such as transom, display windows, recessed entrance, kickplate, etc. in design, scale, materials and colors compatible with the historic character of the Historic District.

4. Introducing a new storefront or new design element on the ground floor such as an arcade, which alters the historic character of the building, alters its relationship to the street or conceals, damages or destroys significant historic features, is not appropriate.

5. Canvas and other fabric awnings are appropriate at storefronts in the Historic District. Awnings should match the width of the storefront and not obscure significant details or features of the façade. Awning shapes should highlight the geometry of the façade design. In buildings with multiple storefronts, awnings should align with each other within each building. Awning valences should be moveable. Awning canvas or soft fabric should be opaque, in colors compatible with the color scheme of the streetscape. Awning frames should be metal, painted or finished in colors compatible with the streetscape colors. Unpainted raw metal frames are not appropriate.

6. If barrier-free access is required for a historic storefront, and the existing entrance has a pair of historic double doors, neither of which is wide enough for access, the doors can be made compliant through the installation of an automatic opener, which opens both doors at once. If an automatic opener is not feasible, new doors should be constructed replicating the original pair in all aspects except one being wider than the other, with the wider door providing barrier-free access. If the historic doors are replicated, the original doors should be retained and stored for possible future reuse.

7. If building code compliance for a store with an inward-opening door requires that the door open out, and a variance cannot be obtained, every effort should be made to rehang the historic door so it opens out, rather than replacing it.

8. Ramps for barrier-free access should be designed to be as inconspicuous as possible, and constructed of materials compatible with the historic storefront. Railing design and materials should be compatible with the streetscape, possibly replicating existing porch railings or fences, as appropriate, with the code-complying handrail installed on the inside of the decorative railing. Railings constructed of dimensional lumber are not appropriate.

Street Furniture

Cape May streets contain many objects that contribute to the significance of the city. Benches made of wood appear in many historic photographs of the nineteenth-century boardwalk; benches in other locations were made of cast iron. Carriage blocks and decorative hitching posts were also common features. Where historic street furniture survives (carriage blocks, decorative hitching

posts, benches), every effort should be made to preserve it.

Cape May streets also contain objects such as traffic lights, streetlights, telephone lines, electric transformers, and gas meters. Other amenities for the residents and visitors of Cape May, include trash containers, newspaper boxes, phone booths and planters. These are necessary for the modern functioning of Cape May, but often detract from the architectural significance of the town. When these features are necessary, their design should be as appropriate as possible.

POLICY



1. The cast concrete benches now used in Cape May are not appropriate with the exception of Beach Avenue. Heavy-duty, public use, cast-iron and cast-aluminum benches reflecting the nineteenth-century character of Cape May are appropriate.

2. Installing new carriage blocks and hitching posts for a decorative purpose is appropriate in Cape May. The hitching post should be installed far enough in front of the carriage block so that if a horse were to be tied up to the post, the block is in front of the carriage step (approximately 15 feet).

3. Unobtrusive poles for traffic signals and vehicular lighting are appropriate in Cape May, such as the dark-green, unobtrusive signal poles at the corner of Ocean and Washington Streets. The use of trash containers, newspaper boxes, phone booths and planters is appropriate; however, their design, materials and colors should be compatible with the historic character of the city.

Lighting

There were very few streetlights in Cape May during the nineteenth century. The few pedestrian lights that appear in old photographs resemble the Welsbach lamps that we have now. The poles appear to be historic and the Welsbach gaslights mounted on top of the pole are identical in design to those used in the nineteenth century. What little vehicular lighting there was seemed to consist of pendant globe or acorn shaped luminaires attached to the wooden electric poles.



Since there was virtually no streetlighting anywhere in the United States during the nineteenth century, Cape May cannot install “authentic” Victorian lighting. What we think of as “Victorian” lighting actually dates from the very early twentieth century, a time within Cape May’s period of historic significance. Such gaslight fixtures are a significant feature; their system should be extended with new fixtures.

POLICY

1. The use of Welsbach gaslights to illuminate the sidewalks is appropriate in Cape May. The progressive replacement of the 1960s style “cobra head” fixtures that are attached to wooden poles with early-twentieth-century style fixtures attached to the same poles is also appropriate. New streetlights replicating designs from the first two decades of the twentieth century are appropriate in areas of Cape May developed in that era. Many late-nineteenth- and early-twentieth-century lighting fixture models have been accepted by county and municipal departments of public works as well as state and federal departments of transportation for use in Historic Districts; the use of such fixtures is appropriate in Cape May.

2. The use of decorative light poles is appropriate in locations where they do not compete visually with wooden poles. Areas like the Washington Street Mall, the Promenade, and the veteran’s memorial on Gurney Street are monumental focal points in the city that would be good locations for such more elaborate fixtures.

3. In lighting parking areas, follow the standards for exterior lighting. Use unobtrusive lighting to avoid spilling light on adjacent properties.

Signage

Informational signs such as street name signs (e.g. Beach Drive), directional signs (e.g. Beaches), legal signs (e.g. No dogs, alcoholic beverages. . . on the Beach) are usually installed by the city. Commercial signs are closely regulated by ordinance in Cape May (Section 32-40.2) with provisions that mostly restrict aspects of signage to a small range that is appropriate to a historic district.

POLICY

1. Modern materials like plastic and modern lighting like neon or interior illumination are not appropriate.

2. The use of informational and directional signs (without arrows) is appropriate if they are placed low and if several signs

are consolidated on one pole to avoid visual clutter. When possible, such signs should not be placed in the middle of an important view. Along the Promenade, the many cautionary signs and legal notices should be grouped into coherent arrangements located at the entrances to the beach, rather than interrupting the view of the sand and surf every few feet.

3. The design of informational and directional signs should be appropriate to the historic character of Cape May. Street name signs can be enameled plaques surrounded by cast-iron frames and mounted on dark green or black poles, as they were in the nineteenth century. Cautionary and legal signs can be printed in appropriate letter styles and surrounded by appropriate frames.

4. Commercial signs following the provisions of Cape May City Ordinance are appropriate. The following lettering fonts are appropriate for such signs:

City of Cape May

CITY OF CAPE MAY

City of Cape May

City of Cape May

CITY OF CAPE MAY

City of Cape May

CITY OF CAPE MAY

CITY OF CAPE MAY

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CITY OF CAPE MAY

Fences

Front fences are one of the most “Victorian” features of the Cape May historic district and provide a strong sense of continuity to the streetscape. They form part of the elaborate system of separation between



Jackson and Carpenter Streets

public and private spaces characteristic of late nineteenth-century houses. The fence is the part of the property closest to the public and is often the first thing that is noticed by a passer-by. Its relationship to the front yard and the front porch establishes the intimate scale and complicated street-life that is one of the most valued things about a Victorian historic district. Fence design changed through the nineteenth century: some fence styles were introduced and stayed popular for the rest of the century, others are related to a particular style of house, and some came into fashion and then went out. Wood, cast-iron and wrought iron are the traditional fence materials used in Cape May.

POLICY

1. If the original or historic exterior fence still exists every effort should be made to preserve it. If it cannot be preserved, it should be replaced in kind, replicating the original in both materials and design.

2. If the original or historic fence does not exist but there is evidence (photographs, drawings) of what once was there, the new fence should replicate it in both materials and design.



Franklin Street

3. If the original fence does not exist and there is no evidence of what once was there, and the building is in a particular historic style, then the new fence should replicate what was used in the style and era of the building, in both materials and design. Refer to the “Style Sheets” in these standards for further information on appropriate fence materials and design.

4. If the original or historic fence does not exist, and there is no evidence of what once was there, and the building is in a mixed historic style or several different historic styles, then the new

fence should replicate what was used during the period of the most prevalent style present both in terms of material and of design. Refer to the “Style Sheets” in these standards for further information on appropriate fence materials and design.

5. Fences in styles older than the building should be avoided.

6. Inappropriate materials should be avoided for fences on contributing or key buildings in Cape May. Inappropriate materials include, but are not limited to, stainless steel, aluminum, chain link or vinyl. Exceptions to this general rule may be made for contributing or key buildings where there is documentation that the original exterior fence was made of one of these materials.

7. Clearly contemporary fence materials and designs are not appropriate on contributing or key buildings, with the exception of rear fences that are not visible from any public way; these may be contemporary in design if they are made of wood. Fences contemporary in design are appropriate on non-designated buildings provided the material is wood and the design does not interrupt the historic streetscape in which it is located.

8. All the structural members of a fence must be turned in to face the property being enclosed. The finished side of all fences must be presented to the outside.



726 Corbie Street

9. Privacy fences are not appropriate to screen front yards. The use of wood privacy fences is appropriate on side and rear yards, to screen parking areas, mechanical equipment, pools and other intrusive features. The design of privacy wood fences should be consistent with the materials and design of the adjacent buildings and fences.

Accessory Structures

Modern conveniences such as satellite dishes, antennae, HVAC compressors, window air-conditioning units, above-ground pools or dumpsters are present in increasing numbers in Cape May. Such equipment may adversely impact the historic character by obscuring or damaging significant historic features

POLICY

1. The installation of satellite dishes in front yards is not appropriate in Cape May. Satellite dishes in side yards are appropriate only if they can be adequately screened from the street in an appropriate manner. Satellite dishes may be placed

on the rear slopes of roofs where they will not be visible from the street, or on non-character defining roofs if their placement will not negatively impact the character of the historic district. Smaller satellite dishes are encouraged; larger satellite dishes should be of a material and finish that minimizes their visibility.



2. The installation of mechanical units in the front yard is not appropriate, unless there is no other technically acceptable alternative. In such a case, the units should be screened in a manner appropriate to the historic character of the street. Mechanical units should be located in the rear yard; however, a unit may be located in the side yard if it is

screened in an appropriate manner. Location of vents and mechanical connections through historic foundations or walls should be limited to side or rear elevations, where they will not be visible from the street. All exposed exterior piping, wires, meters and fuel tanks should be located on rear elevations and screened from view in an appropriate manner.



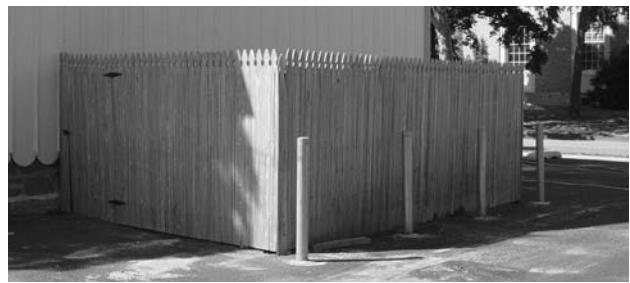
3. The installation of window air-conditioning units on street facades is not appropriate in Cape May. Location of window units should be limited to side or rear elevations, where they will not be visible from the street.

4. The installation of any electronic devices on street facades is not appropriate in Cape May. Location of electronic devices should be limited to side or rear elevations, where they will not be visible from the street.

5. The installation of in-ground pools is addressed in the City of Cape May Zoning Code. The installation of in-ground pools in the front yard is not appropriate. The installation of an in-ground pool should be limited to the rear of the building; however, an in-ground pool may be located in the side yard if screened with a privacy fence in an appropriate manner.

6. The installation of above-ground pools is discouraged. The installation of an above-ground pool may be acceptable if it is limited to a rear yard, where it will not be visible from the street.

7. The installation of dumpsters or trash containers in the front yard or side yard where visible from the street is not appropriate. Dumpsters and trash containers should be installed to the rear of all buildings and be screened from view in an appropriate manner.



SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Photographs of existing building, site and streetscape;
2. Drawings of the proposed new construction, including:
 - *Scaled site plan*, including landscape and ground-cover, information on proposed paving materials and/or location of accessory structures as required;
 - *Elevations*: head-on, scaled drawings showing façade arrangements, and relation of street furniture, fence, or signage to existing buildings, with dimensions;
 - *Details*: close-up drawings showing fence, fence posts, and gates, with dimensions (usually taken from the catalog

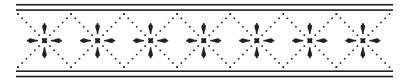
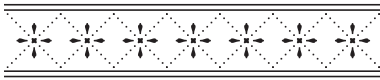
of the manufacturer and/or supplier);

- *Details*: close-up drawings showing street furniture detailing and ornamentation (usually taken from the catalog of the manufacturer and/or supplier);

- *Details*: close-up drawings showing street design, fonts and ornamentation of informational, directional and commercial signage;

3. Information on any proposed lighting, fences, furniture or signage, including drawings or photographs taken from the catalogue of the supplier and the manufacturer's technical description of the light fixture;

4. Samples of materials and color chips.



POLICY SUMMARY

New construction in Cape May should reflect the design trends and concepts of contemporary architecture, yet remain compatible with the historic character of the Historic District. New construction should reflect the historic context of Cape May, as defined by a particular streetscape, the prevalence of certain architectural styles, and the use of a specific materials vocabulary.

The purpose of these Standards is to ensure that new construction respects the historic character of Cape May from site implantation (setback, orientation, etc.) to overall envelope

(building size and scale, roof shapes, façade rhythm and proportions, etc.), to architectural details, materials, textures and colors.

The Historic Preservation Commission encourages contemporary designs and interpretations inspired by, and compatible with, the distinctive features of the Historic District of the City of Cape May. Historic duplication is not appropriate for new construction in the Historic District of Cape May.

DEFINITION

For the purposes of these Standards, new construction is defined as the construction of a new structure, including new buildings and

all related appurtenances. New additions to existing structures are included in these Standards, but are addressed separately.

STANDARDS

SITE IMPLANTATION

The site implantation of new construction in Cape May should conform to the standards detailed in the Streetscape section of the Historic Preservation Standards, including but not limited to: street alignment, offstreet parking, paved areas and driveways, fences, lighting and accessory structures.

SIZE AND SCALE

New construction height and massing should reflect the overall scale of the adjacent historic buildings, and should not exceed the maximum height allowed in the City of Cape May Zoning Ordinance. The design of a new structure that exceeds the neighboring building scale in height, width or massing is not appropriate. Single, monolithic forms showing no variation in massing are not appropriate.

ROOF

New construction roof design and materials should reinforce the architectural character of the Historic District and be compatible with the historic materials. Roof shapes should be consistent with existing roof shapes throughout the district: gable, hip, gambrel, flat and mansard. Roof materials, texture and craftsmanship should be consistent with historic roof materials and craftsmanship

prevalent in the historic district. Artificial roofing materials may be appropriate if the design and details are such as to simulate traditional building practices.

RHYTHM AND PROPORTIONS

New construction should maintain the vertical or horizontal emphasis prevalent on the street. It should echo the rhythm shared by neighboring buildings, such as the relationship of buildings to open space along the street, divisions between lower and upper floors, porch heights, window alignment, etc. New construction should also maintain the proportions, shape, dimensions, spacing and symmetry—or asymmetry—of openings prevalent in neighboring historic buildings. Proportions, opening patterns and dimensions unrelated to the rhythm and pattern of adjacent historic structures are not appropriate.

ARCHITECTURAL FEATURES

Architectural features of new constructions should complement the architectural detailing of neighboring historic buildings.

Exterior cladding of new buildings in the Historic District should consist of materials consistent with the historic materials of the district and reinforce its architectural character. Artificial cladding may be found appropriate if the design and details are such as

to simulate traditional building practices.

Door and window designs and materials for new construction should be consistent with the historic materials of the district and reinforce its architectural character. Artificial materials for doors may be found appropriate if the design and details are such as to simulate traditional building practices. Vinyl, aluminum or steel windows may also be appropriate on new buildings if the scale of the windows is consistent with the scale of the historic windows of the district. Exterior combination storm windows, with the exception of unpainted raw metal storm windows, are acceptable on new buildings provided they do not disrupt the overall visual character of the streetscape.

Storefront design should reflect existing proportions and alignment; new materials should be compatible in color and texture to the existing materials.

Porches are often a significant feature in the City of Cape May in residential buildings and should be incorporated in the design of new residential construction, with dimensions and materials compatible with the dimensions and materials of existing porches.

Architectural detailing and finishes should be compatible with the historic material, detailing and colors in the Historic District.

Lighting of new construction entryways is encouraged. If the entryway is recessed, fixtures should be located in the recess ceiling and shielded to direct lighting downward. If entryway is flush, wall mounted fixtures with a simple contemporary design compatible with the architectural detailing may be appropriate. The new lighting should be unobtrusive and avoid spilling light onto adjacent properties.

Fences contemporary in design are appropriate for new construction, provided the material is wood and the design does not interrupt the historic streetscape in which it is located.

For all of the above features, contemporary interpretation of historic materials and design, compatible with the historic buildings in the Historic District, is recommended. Direct copying from

historic buildings in the district and replication is not appropriate.

ADDITIONS

New additions should be located and designed to minimally affect the perception of the original structure from the public right-of-way. They should be compatible with the proportions, design and materials of the historic building, and not obscure, damage or destroy the character-defining features of the building or the streetscape.

Additions should be located on the rear elevation of historic buildings. If this is not technically or materially feasible, a side addition on the least character-defining elevation may be acceptable.

New additions should be clearly differentiated from the historic structure, yet remain compatible with the original building's roof form, massing, floor heights, proportions, spacing of windows and doors, materials and colors. Additions should reference design elements of the original structure; however, duplicating the historic form, materials, styles and design closely is not appropriate. Contemporary features such as vents or skylights may be appropriate on additions that are not visible from the public right-of-way.

An addition should be smaller in scale than the original building. It is not appropriate to construct an addition that is taller than the original building. If the height of the addition matches that of the historic structure, foundation heights and eave lines should align with those of the historic building.

Decks have become increasingly popular features. Decks may be acceptable in the Historic District if they are located inconspicuously and are screened from public view. Decks and deck railings should be designed to be compatible in material, color, scale and detail with the historic building. The height of the deck should align with the floor of the historic building. If applicable, compatible skirt boards may be constructed and lattice panels used to screen deck framing. Decks should be compatible with the color of the historic building.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Photographs of site for proposed new construction and streetscape. In case of an addition to an existing building, include photographs of existing building and architectural features (doors, windows, trim, cornices, etc.);
2. Drawings of the proposed new construction, including:
 - *Scaled site plan*, showing location of all new construction

in relationship to all other site elements: adjacent buildings, property lines, setbacks, landscaping, paved areas, parking areas, walls, fences, etc. Site plan should include information on proposed paving materials;

- *Floor plan*: scaled drawing showing projections and recesses, lower and upper floor porches, etc.;
- *Elevations*: head-on, scaled drawings showing façade arrangements, patterns and styles of doors and windows,

overall scale of building, fences, etc. and relation to existing buildings if applicable, with information on proposed materials and dimensions;

- *Details*: close-up drawings showing cladding, corner boards, window casings, door casings, etc. (usually taken from the catalog of the manufacturer and/or supplier);

- *Details* of proposed doors (usually, these drawings can be taken from the catalogue of the door supplier) including elevation, horizontal and vertical sections and details with dimensions, showing stiles, panels, side-lights, rails, panels, transom bar, transom, hardware, etc.

- *Details* of proposed windows (usually, these drawings can be taken from the catalogue of the window supplier) including elevation, horizontal and vertical sections and details with dimensions, showing stiles, rails, head, muntins, meeting rail, sill rail and sill, hardware, etc.

3. Specifications - The manufacturer's technical description of

the doors and windows, including model numbers;

4. Information on any proposed lighting, fences, posts and gates, street furniture or signage, including detail drawings or photographs taken from the catalogue of the supplier and the manufacturer's technical description of the light fixture;

5. Samples of all materials and color chips.

REFER TO THE "STYLE SHEETS" IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE HISTORIC MATERIALS AND DESIGN.

REFERENCES

Weeks, Kay D., *Preservation Briefs 14: New Exterior Additions to Historic Buildings*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, N.d.

NEW CONSTRUCTION IN EAST CAPE MAY

DEFINITION

East Cape May is the portion of Cape May that lies to the east of Madison Avenue and south of New York Avenue in the Historic District. It is a significant neighborhood in the City of Cape May. Its history and buildings create a distinctive sense of place and a strong local character. Its architecture contributes greatly to

the significance of the city of Cape May as a National Historic Landmark, as the site of a Historic District listed on the National Register of Historic Places, as well as in its state and municipal designations.

HISTORY

The first measures to develop the portion of Cape May that lies east of Madison Avenue were taken in 1883, when the East Cape May Beach Company was incorporated with the intention to develop streets and building lots in that part of town. However, during the 1880s Cape May fell further behind Atlantic City as the prime seaside resort of the Jersey shore, and the Depression of 1893 further damaged Cape May City's economy and East Cape May's prospects.

By 1901 a new period of economic confidence led to plans to revitalize Cape May, including the development of four thousand

acres in East Cape May, by dredging a deep water harbor between Sewell's Point and Schellenger's Landing and using the dredging spoils to fill the East Cape May marshes and create buildable lots. The Hotel Cape May (later the Christian Admiral) was the centerpiece of the "New Cape May" development and was completed by 1908. But by the time the hotel opened, the pre-development costs of the project (dredging and landfill) brought the whole plan to near bankruptcy; the national business crisis of 1913 shut down the company.

Several dozen grand cottages were constructed as part of the East

Cape May development, but the more ambitious projects, such as a great industrial seaport and more hotels, were never attempted.

Carl Doebley in *Queen of the Seaside Resorts* describes how the character of the East Cape May development was embodied in the proportions of lot size and street width. (p.73)

Lots were regular and laid out in a manner that would ensure maximum land usage; the rectangular shape, with the narrow side running from east to west and parallel to the ocean, guaranteed the largest possible number of beach views. The East Cape May developers established a

hierarchical organization of buildings based on lot size and proximity to the ocean, the harbor, and Cape May Avenue. Beach Drive, the most prestigious avenue in Cape May, measures nearly twice the width of most of the projected streets. Correspondingly, its lots have nearly twice the square footage in comparison with the average lot size. To ensure that Beach Drive would remain splendid in its proportions, restrictive covenants were placed in all deeds of beachfront property. Houses were required to be built at least 20 feet from the curb line, and structures costing less than \$5,000 were not permitted to be built until twenty years after the date of purchase of the lot....

CHARACTERISTICS AND STANDARDS

ORIENTATION AND PLACEMENT

Most of the large houses of East Cape May are set well back from the curb line. Deed restrictions imposed a 20-foot setback along Beach Avenue and established a strong local character in this respect. Both Colonial Revival, Federal Revival and Shingle style houses are generally oriented with their long sides facing the street.



Almost all display symmetrical facades facing Beach Avenue and asymmetrical sides facing their neighbors or cross-streets. Even for corner buildings, where the entrance has been located on the cross-street, this pattern is maintained.

Most significant East Cape May houses feature large, symmetrical porches. In most, the porch extends along the entire front of the house, though there are a few exceptions in unusual houses like the Nelson Z. Graves house (1117 New Jersey Ave.) and the William J. Sewell, Jr. House (1507 Beach Ave.). The George Boyd Residence (1501 Beach Ave.) maintains a symmetrical façade by including a two-story porch under the main house roof at each end of the building.

There are some significant asymmetrical houses in East Cape May (e.g. Frederick L. Harding Cottage, 1117 Beach Ave.), but they

are clearly the exception to a rule that lends the area a large part of its character.

EXTERIOR CLADDING

The overwhelmingly preponderant exterior finish materials in East Cape May are cedar shake and clapboard, with white-painted trim. In houses of Shingle, Colonial Revival, Federal Revival, or Bungalow style, the overwhelming choice for cladding was wood. There are only two notable exceptions: the Peter Shields House (1301-1303 Beach Drive), featuring a Beaux Arts masonry portico on a clapboard house, and the Nelson Z. Graves House (1117 New Jersey Ave.), Cape May's only Spanish Mission style house, notable for its stucco, sophisticated massing, and nationally popular style.



The appropriate exterior cladding for new construction shall be wood in the Historic District portion of East Cape May.

WINDOWS

Almost all of the windows in most of the significant houses in East Cape May are wood double-hung, six-over-six windows. A few of the higher-style Shingle style buildings have more complex muntin patterns (eight-over-eight, etc.). A very small number of houses feature six-over-one sash (e.g. John T. Hewitt House, 1311 New Jersey Ave.) but these must be considered exceptions or may even be later alterations.

GARAGES

Garages are generally relegated to the rear of the lot in East Cape May and never form an important element in the main façade of the building. In fact, many garages are high-style accessories, mimicking the features of the main house in the facilities for automobiles.

STREETSCAPE AND MASSING

The combination of deed restrictions to regulate setbacks, orientation and massing of houses, porches, the relationship to

the street and the beach, and other design elements creates a distinctive streetscape in East Cape May. The character of this streetscape is a significant feature of this historic neighborhood separate from the designs of the houses taken individually.

BERMS

Several of the most significant houses in East Cape May are raised above the curb level by berms. This was a common technique in the early twentieth century to give stature and grandeur to a house. It was particularly appropriate in Cape May, where flooding was a recurrent problem.

RECOMMENDATIONS

The Historic Preservation Commission recommends that new buildings in the East Cape May section of the city be designed to re-enforce the character of the significant historic buildings located there. It recommends that these new buildings re-enforce the local character by repeating design elements from the significant buildings. Among these design elements are the orientation, placement and massing of the building on the lot, the placement of garages to the rear of the lot, the maintenance of

the historic character of the streetscape, the use of symmetrical facades and porches, the limited palette of exterior cladding materials, the characteristic window pattern, and the use of berms.

The Historic Preservation Commission will consider these and other architectural features in determining whether a proposed design is appropriate.

SUBMISSIONS

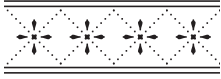
The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Color photographs of property, including entire site and adjacent streetscape;
2. Drawings of the proposed new construction, including:
 - *Scaled site plan*, showing location of all new construction in relationship to all other site elements: adjacent buildings, property lines, setbacks, landscaping, paved areas, parking areas, walls, fences, etc. Site plan should include information on proposed paving materials;
 - *Floor plan*: scaled drawing showing projections and recesses, lower and upper floor porches, etc.;
 - *Elevations*: head-on, scaled drawings showing façade arrangements, patterns and styles of doors and windows, the

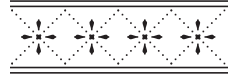
exposure, overall scale of building, fences, etc., with dimensions;

- *Details*: close-up drawings showing cladding, corner boards, window casings, door casings, etc. (usually taken from the catalog of the manufacturer and/or supplier);
3. Information on any proposed lighting, including drawings or photographs taken from the catalogue of the supplier and the manufacturer's technical description of the light fixture;
 4. Samples of materials and color chips for painting scheme.

REFER TO THE "STYLE SHEETS" IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE MATERIALS AND DESIGNS.



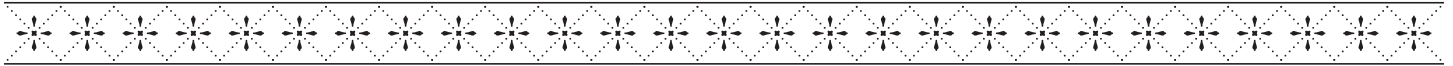
APPROPRIATE/NON-APPROPRIATE Treatments



ROOFS – APPROPRIATE



ROOFS – NON-APPROPRIATE

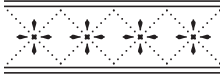


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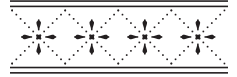


CLADDING – NON-APPROPRIATE





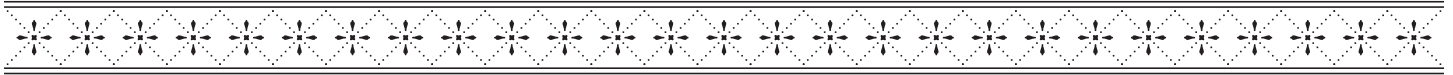
APPROPRIATE/NON-APPROPRIATE Treatments



DOORS – APPROPRIATE



DOORS – NON-APPROPRIATE

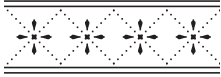


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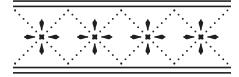


WINDOWS – NON-APPROPRIATE





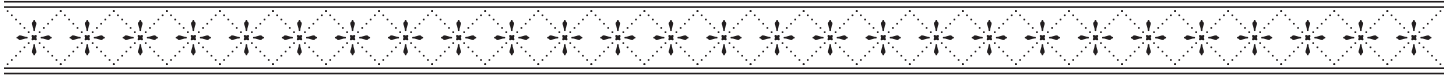
APPROPRIATE/NON-APPROPRIATE Treatments



PORCHES – APPROPRIATE



PORCHES – NON-APPROPRIATE

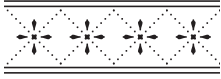


FENCES – APPROPRIATE

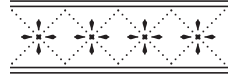


FENCES – NON-APPROPRIATE





APPROPRIATE/NON-APPROPRIATE Treatments



BENCHES – APPROPRIATE



BENCHES – NON-APPROPRIATE



RESOURCES

National Park Service

Heritage Preservation Services
1849 C Street NW, NC330, Washington, DC 20240
Ph.: 202-343-9593
Fax.: 202-343-3921
E-mail: hps-info@nps.gov
<http://www2.cr.nps.gov/welcome.htm>

Historic Preservation Fund Grants:
http://www.cr.nps.gov/hps/hpf/hpf_p.htm

Federal Historic Preservation Tax Incentives:
<http://www2.cr.nps.gov/tps/tax/index.htm>

Historic Preservation Services. HPS Free Bookshelf:
<http://www2.cr.nps.gov/freepubs.htm>

Technical Preservation Services for Historic Buildings:
Preservation Tech Notes:
<http://www2.cr.nps.gov/tps/technotes/tnhome.htm>
Preservation Briefs:
<http://www2.cr.nps.gov/tps/briefs/presbhom.htm>

Historic American Buildings Survey/Historic American
Building Engineering Record:
<http://www.cr.nps.gov/habshaer/>

National Register of Historic Places.
National Register Brochure:
<http://www.cr.nps.gov/nr/publications/bulletins/brochure/>

National Trust for Historic Preservation

1785 Massachusetts Avenue, NW
Washington, DC 20036
Ph.: 800-944.6847
Fax.: 202-588-6038
<http://www.nationaltrust.org>

New Jersey Historic Preservation Office

State of New Jersey
Department of Environmental Protection
Division of Parks and Forestry
Historic Preservation Office
501 E. State Street, 4th Floor, P.O. Box 404
Trenton, NJ, 08625-0404
Ph.: 609-292-2023
Fax.: 609-984-0578
E-mail: njhpo@dep.state.nj.us
<http://www.state.nj.us/dep/hpo/>

City of Cape May

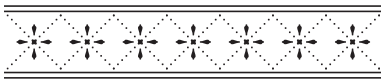
Construction/Zoning Office
City Hall
643 Washington Street
Cape May, NJ 08204-2397
Ph.: 609-884-9525
Fax.: 609-884-3355
<http://www.capemaycity.com>

Mid-Atlantic Center for the Arts

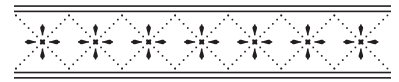
1048 Washington Street
P.O. Box 340
Cape May, NJ 08204
Ph.: 800-275-4278
Fax.: 609-884-2006
E-mail: mac4arts@capemaymac.org
<http://www.capemaymac.com>

Greater Cape May Historical Society

p.o. Box 495
Cape May, NJ 08204
Ph.: 609-884-9100
<http://www.beachcomber.com/Capemay/histsoc.html>



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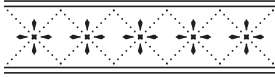
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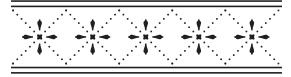
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ACKNOWLEDGEMENTS



City Hall 1908

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Council President	William G. Gaffney
Council members	Dr. Edward J. Mahaney, Jr. Jack W. Wichterman Niels S. Favre
City Administrator	Luciano Corea

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ILLUSTRATIONS

Drawings in this handbook were measured and delineated by the Historic American Buildings Survey Cape May Survey Teams of 1973, 1974 and 1977.

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