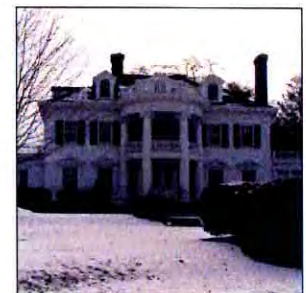


Design and Preservation Guidelines for Historic Properties in the City of Summit, New Jersey

Summit Historic Preservation Commission 2004



SUMMIT HISTORIC
PRESERVATION COMMISSION

Design and Preservation Guidelines for Historic Properties in the City of Summit, New Jersey

Produced and prepared under the auspices of the
Summit Historic Preservation Commission

Prepared by

Ranabir Sengupta
Architect

Historical Research
Patricia Meola

Graphics
Abbie Moore-Reiter
Dobre Catalin

Photography and Illustrations by
Ranabir Sengupta, Architect
Abbie Moore-Reiter
Janice Moore

Editorial assistance from members of
The Summit Historic Preservation Commission (2002 - 2004)

Kevin J. Lorenz, Architect, Chairman 2002
Carolann E. Clynes, Chairman 2003
Christopher Welsh, Architect, Chairman 2004

Ranabir Sengupta, Architect, Vice Chairman 2004

Abbie Moore-Reiter, Secretary

William Rosen, Council Liaison
Henry Ogden, Council Liaison
Michel Bittrito, Council Liaison
Jordan Glatt, Council Liaison
Cynthia Martin, Council Liaison

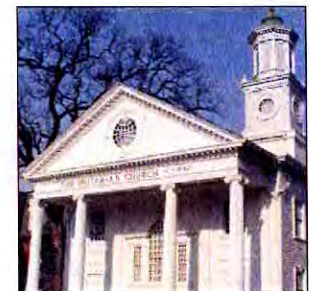
Carol R. Aronson
Fredric Bell, Architect
J.F. Fitzpatrick Jr.
Michael Kitsopoulos
Andrew Lark
Sandra R. Lizza
Patricia Meola
Abbie Moore-Reiter
Edward Olcott
Robert Sheehan
Amira Unver



SUMMIT HISTORIC
PRESERVATION COMMISSION

Table of Contents

1. Acknowledgement	p. 2
2. Why Preservation? Why Design Guidelines?	p. 4
3. A Brief History of Summit's Buildings	p. 7
4. Architectural Styles of Buildings in Summit	p. 10
4.1 Georgian Revival	p. 10
4.2 Colonial Revival	p. 11
4.3 Classical Revival	p. 11
4.4 Italianate Revival	p. 12
4.5 Queen Anne	p. 12
4.6 Pattern Book Victorian	p. 13
4.7 Tudor Revival	p. 13
4.8 Second Empire	p. 14
4.9 French Eclectic	p. 14
4.10 Mission Style	p. 15
4.11 American Four Square	p. 15
4.12 Craftsman & Bungalow	p. 16
4.13 Cape Cod	p. 16
4.14 Ranch & Split Level	p. 17
4.15 Modern & Contemporary	p. 17
5. Guidelines for Preservation, Restoration and Rehabilitation	p. 18
5.1 Roofing Materials	p. 20
5.2 Façade Materials	p. 22
5.3 Painting	p. 25
5.4 Windows	p. 27
5.5 Porches & Entrances	p. 29
5.6 Moldings, Cornices & Trims	p. 30
5.7 Carriage Houses & Garage Doors	p. 31
5.8 Fences	p. 32
5.9 Chimneys	p. 33
5.10 Foundations	p. 34
6. Design Guidelines for New Construction, Additions and Alterations to Buildings	p. 35
6.1 Siting	p. 35
6.2 Scale	p. 36
6.3 Massing	p. 37
6.4 Height	p. 38
6.5 Proportion of Facades	p. 39
6.6 Windows	p. 40
6.7 Materials	p. 41
6.8 Roof	p. 42
6.9 Rhythm of Solids & Voids	p. 43
6.10 Directional Expression	p. 44
6.11 Relief	p. 45
6.12 Design Features	p. 46
7. Glossary of Architectural Terms	p. 47
8. References	p. 57
9. Bibliography	p. 58
10. Preservation-Related Web Sites	p. 62



2.0 Why Preservation? Why Design Guidelines?

Summit is one of few New Jersey cities with a unique architectural heritage. Its historic buildings are diverse in style, well maintained and so far, still largely intact. As a result of this, the city's image in the eyes of people is that of an old town with character. This is what distinguishes it from newer, suburban, towns with tract developments. This is what makes Summit special and helps uphold its high real estate values.

While the city has generally been able to retain its architectural heritage, it is under constant threat from various quarters. The wrecker's ball hit several historic properties including the original library, St. John's Lutheran Church and the mansions along New England Avenue. Today some prospective buyers view an 'undervalued' property with the idea of buying it, tearing it down and building a modern, developer type mansion with little or no character. Growing families expand their homes, using up valuable open space. If these are designed poorly, the original character of the house is obliterated.

Commercial property owners tear down older buildings and put up 'out of scale' modern structures that 'optimize' returns on the property. The need for parking lots and garages results in big voids within the historic fabric of the city.

Much as we might like to think that all this is happening in other towns, it is happening in our own town too. Think of what would happen if this went unabated! Over the next twenty-five years, if the older building stock of Summit were replaced with modern mansions, devoid of character, the city as a whole would not only lose its history but also its property values. What seems now to be an exercise of the rights of an individual property owner will eventually through collective accrual result in depressed property values for the community as a whole.

Considering this, it is important to manage development and change in a manner that is not destructive to the architectural heritage of the town and the collective interests of the people. With this in mind, the *Summit Historic Preservation Commission* has developed suggested design guidelines for restoration, renovation, alteration and new construction within historic districts of the City.



The original Neo-Classical Summit Public Library was lost to the wrecker's ball



Efforts that saved the Richardson Romanesque Old Town Hall were spearheaded by the Summit Historic Preservation Commission.



The purpose of the Design Guidelines is three-fold:

1. To provide information to property owners about architectural styles, their characteristics, restoration and preservation techniques and design principles for compatible additions and new constructions. While acknowledging the right of a property owner to alter his or her property if the need arises, the design guidelines standards can serve as a resource to guide the property owner, the contractor or the design consultant in developing a scheme that is in keeping with the existing historical context.
2. To develop a uniform set of standards and criteria with which the Summit Historic Preservation Commission can evaluate proposed designs, within historic districts, throughout the city. Currently, the Summit Historic Preservation Commission reviews drawings of projects that apply for zoning or planning board review. The purpose is to comment on appropriateness and compatibility from a historic preservation point of view. An objective set of standards would help in this endeavor.
3. To educate the general public about the importance of preserving Summit's historic architectural heritage for future generations. Not only are there cultural benefits to preservation, but there are long-term economic benefits as well, and to that end the design guidelines will serve to enhance the awareness of the community on preservation issues.



This house on Kent Place Boulevard, recently restored, looks much the same as it did in 1914

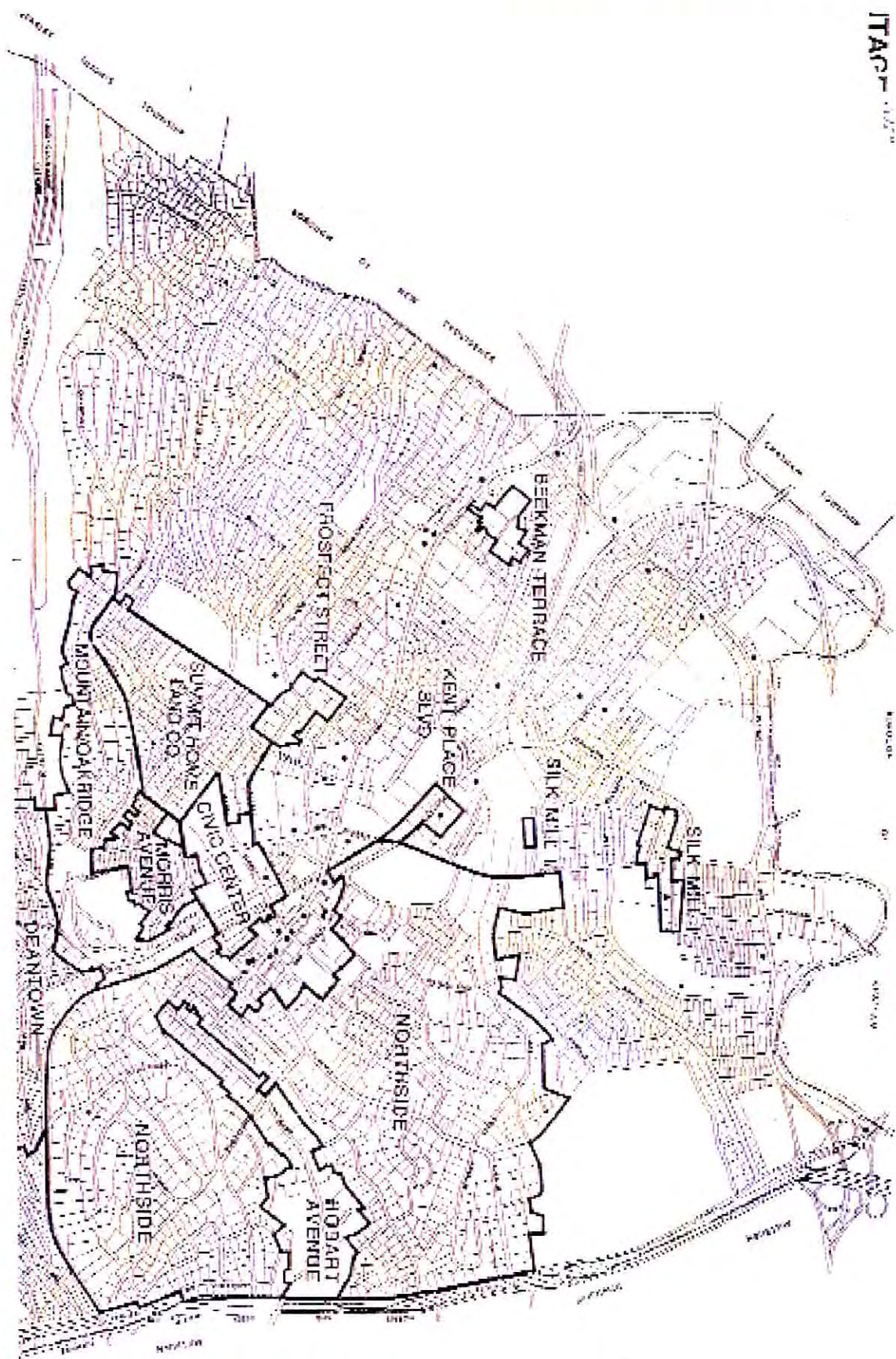


The Todd residence of 1914, on Summit Avenue, is used by Temple Sinai today



Historic District Map of Summit

ITAP 11/1/00



3.0 A Brief History of Summit's Buildings

The rich heritage of Summit's residential and institutional architecture is one of the features that distinguishes it from other somewhat similar suburbs of New York City. Its rolling hills and tree-lined streets boast homes that are well-kept, interesting to look at and, in many cases, of unique architectural styles. A 1914 Summit Herald newspaper supplement called "Summit: A City of Beautiful Homes" made the following observation: "A particularly noteworthy feature of Summit is the almost endless variety and yet almost invariably attractive and often impressively handsome style of domestic architecture. New and old all seem to have been designed with regard to their surroundings, so as to form a harmonious whole. There are not a few stately mansions, of imposing size and opulent adornment, seated in spacious and park-like grounds; and there are smaller and more modest establishments, of equal taste in both building and surroundings, all pleasantly contrasting, just as do the larger and the smaller trees in the woodlands."

The geographic region that today contains Summit was first surveyed and settled nearly 300 years ago. At one time it was called "Turkey Hill" because so many of the birds ran wild here. During the American Revolution, the area that today encompasses Summit, Short Hills, Springfield and Chatham saw frequent military action. The barrier formed "at the Short Hills" kept the British from advancing upon General George Washington's American headquarters at Morristown. Washington wrote of the site as "the heights above Springfield." In 1793, the Summit area became part of Springfield, and in 1809 New Providence was set off as an independent township and included most of present-day Summit. When the train came to town in the mid-1830s, the area was called "the Summit of the Short Hills." In 1857, Essex County was divided and Union County created, and Short Hills became a part of Millburn Township, separated from Summit by the Morris Turnpike, now Route 24.

In 1869 Summit's 1,100 residents decided to separate from New Providence and form an independent township, and 30 years later, with a population estimated at 5,000, the suburb became a city. By then, the region known as "The Summit" had become simply "Summit."

Today, few of Summit's earliest structures survive. The oldest known building in existence is the circa-1741 Carter House at 90 Butler Parkway, the museum and headquarters of the Summit Historical Society. Originally constructed about a quarter of a mile away, on the banks of the Passaic River, it was saved from demolition and moved in the 1980s. Although other homes from that era may exist in town, architectural changes have been made to them over the years that have significantly altered their exteriors.



"Twin Maples" - the residence of Mr. J.C. Foley at the turn of the century, is now home to the Fortnightly Club. The building is one of two in Summit that are listed in the National Register of Historic Places.



In the late 1800s and at the turn of the century, Summit enjoyed a heyday as a summer resort, its altitude providing the fresh air desired by vacationing city dwellers. In high season many guests stayed at one of the town's three large hotels or smaller inns, while others rented large "cottages" constructed for that purpose. Over the years numerous seasonal guests decided to make Summit, with its convenient commute to Manhattan, their year-round home. Some of the former summer homes were winterized, and other families constructed stately Victorian mansions, many of which still stand. They range in style from Queen Anne and French Second Empire, stick, shingle and Colonial Revival. At one time, New England Avenue was considered the community's showplace street, and mansions lined both sides of the road where brick apartments and condominiums built in the mid-1950s now stand.

On the other hand, Kent Place Boulevard, once known simply as "The Boulevard," still retains a number of its historic houses. No. 89 has recently been restored to reflect how it looked when it was constructed just after 1900, and Linda Vista, at No. 199, formerly a long-time nursery school, has undergone extensive renovations sensitive to its Victorian roots. Also on the street that runs from Springfield Avenue to Passaic may be spotted details that can be identified as French-inspired Second Empire, stick style, Tudor Revival and Neoclassical (the imposing white home at No. 249).

In 1893, Americans from all corners of the nation had flocked to Chicago for the World's Columbian Exposition. What they saw inspired a renewal of classical models of architecture in towns and cities from coast to coast, and Summit was no exception.

In the 20th century, more eclectic styles were in vogue for those constructing homes. Tudor touches were added to plans, as were details reminiscent of French eclectic styles. The latter style can be seen in houses that feature a round turret that sometimes includes a home's front door. Mission style, popularized on the West Coast by architects who included Irving Gill, was not so common in Summit and similar towns, although a few examples can be found on Kent Place Boulevard and Hobart Avenue. However, inspired by the style, local homes have incorporated Mission-like details including Spanish tile roofs and front porches that feature large, stucco piers. Similarly, Summit is home to just a few Prairie-style buildings, but many homes display touches inspired by the work of architects including Frank Lloyd Wright. In areas of Summit that remained undeveloped at the turn of the 20th century, neighborhoods of Cape Cod, Colonial, ranch and split-level homes were constructed in the building boom that occurred after World War II.

Summit's central business district, too, reflects the city's diverse architectural heritage. Anchoring the downtown at its east end is the 1913 Unitarian Church, designed by nationally-known architect Joy Wheeler Dow, a one time Summit resident. Its columned front portico was adapted from New York's St. Paul's Chapel, and its rooster weather-vane, a replica of one at Manhattan's Marble Collegiate Church, was reinstalled in



This residence on Kent Place Boulevard, photographed in 1914, still stands



The mansions on New England Avenue, including these two, were lost in the 1950's

2002 atop a newly-refabricated steeple and clock tower that replaced the one that was removed in the early 1990s due to structural problems. At the west end of downtown stands the landmark 1893 Summit Opera House, most recently home to a restaurant, offices and private residential tenants. It began life as home to a local branch of the Women's Christian Temperance Union, then became an opera house in 1909 and in 1920 was converted into a Masonic Lodge.

On the blocks between these two notable edifices are buildings old and new that are home to a variety of banks, restaurants, offices and retail establishments. It was noted in the 1914 Herald supplement: "In the central part of the city a business quarter was, of course, a necessity. But these solidly built-up blocks have been so well-designed, with an agreeable and congruous variety of architecture, as to avoid the partly monotonous, partly pretentious, wholly banal aspect of the typical 'Main Street.' A rational zoning system, strongly supported by civic sentiment, has at once served the best business interests of the community and preserved the residential interests from injurious invasion. Within the business center of the city are banks, hotels, markets, stores of all kinds and professional offices, ample for the supplying of all local needs in the best possible manner."

Buildings of particular note downtown include Old Town Hall at 71 Summit Ave., designed in 1892 by local architect John Newton Cady in a style that came to be known as Richardson Romanesque because it paid tribute to and adapted the style of Henry Hobson Richardson, whose work includes Boston's Trinity Church. Its preservation and restoration were overseen by the *Summit Historic Preservation Commission* in the late 1990s. One of Summit's earliest post offices was housed in the 1893 structure at the corner of Springfield Avenue and Maple Street commonly called "the Roots building" because of the clothing store that occupied it for years. After standing empty for some time in the 1990s, it has been renovated to house offices and a restaurant. The red brick YMCA at 67 Maple St. incorporates many Prairie Style details in its design, including a low-hipped roof and projecting eaves. Also anchoring a prominent place in the city's business district is the railroad station, built in 1904 on Union Place. On one side it overlooks the landscaped grounds that comprise Bonnell Park and the Village Green.

As was written in the Herald supplement in 1914 about Summit, "On this veritable 'top of the world' is ample room for a community of commanding size. Hill and dale, rolling upland and level plain, all are here, with picturesque glens and streams." The passage continues by saying that the city possesses "a standard of domesticity, culture and ethics finely befitting a city of family homes in which are cherished the best ideals of American citizenship."



"New Park House" on Woodland Avenue no longer exists



Washington School in 1915



SUMMIT HISTORIC
PRESERVATION COMMISSION

4.0 Architectural Styles of Buildings in Summit

The catalog of architectural styles that follows, while comprehensive, is by no means complete. The styles that appear in this chapter are the more common ones. Besides, there are several houses in Summit that are of hybrid design, reflecting an eclectic borrowing of details from several related architectural styles. Detailed research on each of the styles can be done by referring to the books noted in the bibliography

4.1 Georgian Revival

Georgian was the dominant style of colonial architecture from 1700 to about 1780. From Newport, Rhode Island to Charleston South Carolina, the style was developed in England from Italian Renaissance examples. Defining characteristics are as follows:

1. Symmetrical front with side gabled roof, although hipped and center gabled roofs are also common.
2. Windows aligned horizontally and vertically in symmetrical rows, never in adjacent pairs, usually five on the front face, although three or seven are also to be found.
3. Windows with double hung sashes having small panes (usually nine or twelve panes per sash) separated by thick wooden muntins. Sometimes windows have shutters.
4. Paneled front door, usually centered and capped by an elaborate entablature and decorative pilasters (flat columns) on either side.
5. Windows and doors often have pediments.
6. Cornice emphasized by decorative moldings, most commonly tooth-like dentils.
7. Walls usually brick, although clapboard examples are also to be found.
8. Roof is usually slate. Sometimes dormers are used.



Georgian Revival style houses



4.2 Colonial Revival

Perhaps the most common building style in Summit, the Colonial Revival was built from the 1880s through the 1950s. It borrowed freely from English, Dutch, Georgian and Adamesque style colonial era prototypes and sometimes the distinction with the original can be made only in the machine-finished ornamentation. Principal characteristics include the following:

1. Simple, mostly symmetrical massing.
2. Gabled or Dutch gambrel roofs, although hipped roofs are sometimes used and dormers are common.
3. Two stories high.
4. Chimneys sometimes flank the gable ends.
5. Facades are usually clad with clapboards, although stucco is also common.
6. Entrances are commonly accentuated by a pedimented porch. Entrance doors have fanlights and sidelights.
7. Simple, multi-paned (6/6) double hung windows are used, with or without shutters. They are arrayed in threes or fives. Palladian windows are commonly used.

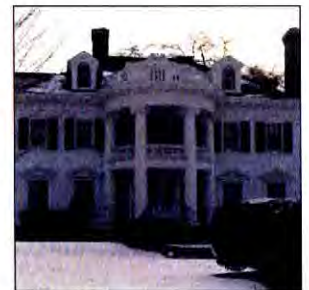
4.3 Classical Revival

Classical Revival was a popular style from 1770 to 1830. Examples found in Summit are from the 1870s to the turn of the century. Most commonly found in the South, it was championed by Thomas Jefferson. The style used classical Roman and renaissance architecture as models. Defining characteristics are as follows:

1. The overall form of the building may be similar to a Georgian, but the front façade is dominated by an entrance porch normally equal in height to building itself.
2. Porch usually supported by four columns normally of the Roman Doric or Tuscan order.
3. The columns support a prominent center gabled roof.
4. Paneled front door normally has a semicircular or elliptical fanlight.
5. Windows in the Georgian style are usually five ranked, although three ranked and seven ranked examples are also to be found.
6. Exterior walls are usually brick, although wood clapboard examples are also to be found.
7. Roof material is usually slate.



Colonial Revival style houses



Classical Revival style houses



4.4 Italianate Revival

This is a romantic style common from 1840 through 1885. Developed in England as a reaction against formal classicism, it aimed at creating picturesque houses, based on the Italian farmhouse with its characteristic square tower. This style is found in the Northeast and the Mid-west and is common in San Francisco. Defining characteristics are as follows:

1. Low pitched roof with widely overhanging eaves having decorative brackets beneath.
2. Tall, narrow windows, commonly arched or curved above. Windows are normally two paned and are often combined in pairs or threes.
3. Windows frequently have elaborate decorative crowns, usually of inverted 'U' shape.
4. Many buildings have a square cupola or tower.
5. The buildings may be symmetrical or asymmetrical.
6. Porches are present and porch supports are often elaborately decorative.
7. Walls may be clapboard, brick or stucco.
8. Roof materials may be slate or wood shingles.

4.5 Queen Anne

This is a Victorian style popular from 1880 through 1900. This style was developed in the mid 19th Century by a group of English architects led by Richard Norman Shaw. Although named as such, it had little to do with the architecture during the reign of Queen Anne. Rather, it borrowed heavily from the medieval models of the Elizabethan and Jacobean periods. Defining characteristics are as follows:

1. Steeply pitched roofs of irregular shapes, usually with a dominant front-facing gable.
2. Devices to avoid a flat-walled exterior façade, such as bay windows.
3. Asymmetrical façade with a partial or full width porch with is usually one story high and extended along one or both side-walls.
4. A circular tower is often located at the corner where volumes come together.
5. Spindle work balustrades and gingerbread ornamentation are common in the porches.
6. Brickwork is often patterned.
7. Half-timbering is often used as a decorative device in gable ends and upper story walls.
8. Exterior walls often have different materials and textures, such as shingles, patterned brick and terracotta.



Italianate Revival style house



Queen Anne style houses



4.6 Pattern-Book Victorian

This style, popular between 1870 and 1910, proliferated across suburban and rural America through the use of pattern books. It is characterized by the use of ornamental Victorian wood details on simple, vernacular houses. Sources of ornamentation are Gothic Revival, Queen Anne and Italianate styles. Principal characteristics include the following:

1. Porches with spindle-work detailing and ornamental jig saw cut, flat, lacelike brackets.
2. Ornamental brackets along the cornice are common.
3. Decorated Verge boards along the gable ends are sometimes present.
4. One or two stories high.
5. Simple massing, either rectangular or 'L' shaped.
6. Facades clad with clapboards or wood shakes.
7. Mostly cross-gabled roofs, sometimes side or front-gabled. Slate or wood shingle roof covering.

4.7 Tudor Revival

This is an eclectic style dating from 1890 through 1940. It derived from late medieval English prototypes. The style became very common in the 20s and 30s, as masonry veneer techniques allowed the free mimicking of the brick and stone exteriors of English prototypes. Defining characteristics are as follows:

1. Steeply pitched roof, usually side gabled. Roof normally slate or wood shingles.
2. Façade dominated by one or more cross gables, usually steeply pitched.
3. Façade is normally asymmetrical.
4. Decorative (i.e., not structural) half timbering present in a number of examples.
5. Tall narrow windows, usually in multiple groups, with multi pane glazing.
6. Massive chimneys.
7. Walls normally stucco or stone. Brick examples are also present.



Pattern-Book Victorian style houses



Tudor Revival style houses



4.8 Second Empire

This is a Victorian style commonly used between 1860 through 1880. It derived from French architecture of the reign of Napoleon III. In its day it was considered very modern and efficient as the attic could be used as a full floor. It was popular mostly in the Northeast and the Midwest. Defining characteristics are as follows:

1. Mansard roof (dual pitched, hipped roof) with dormer windows.
2. Molded cornices bind the top and the bottom of the mansard roof.
3. Projecting eaves, normally with decorative brackets below.
4. Variants include the simple mansard roof, center-gabled roof, asymmetrical roof, towered roof and town-house.
5. Detailing is similar to Italianate with decorative casings around hooded or bracketed windows.
6. Roof shingles are often patterned.
7. Some buildings have a cupola with a mansard roof.
8. Porches with ornamental posts were often used.
9. Walls were normally brick, although stone and wood were also used.

4.9 French Eclectic

This style was common in the eclectic suburbs in the 1920s and 30s. The style was derived from French manor houses and Norman cottages and farmhouses. Defining characteristics are as follows:

1. Tall, steeply pitched hipped roof, although gabled roofs are common in ones with circular towers.
2. Eaves commonly flared upwards at roof wall junction.
3. Brick, stucco or stone wall cladding.
4. Variations in volume include symmetrical massing with a formal entrance, asymmetrical massing akin to the French farm house and towered building with a conical, roofed turret.
5. Corners and window surrounds are often quoined.



Second Empire style house



French Eclectic style house



4.10 Mission Style

This Eclectic style was common between 1900 and 1920s, particularly in the Southwestern states. Popularized in California, it borrowed freely from Hispanic architecture. In the early 1900s, it spread to the Northeast and other parts of the country. Defining characteristics are as follows:

1. Red Spanish style roof covering.
2. Shaped parapets and dormers with convex and concave curves.
3. Widely overhanging eaves with exposed rafters.
4. Exterior walls with smooth stucco.
5. Porches supported by square pillars.
6. Sometimes windows with visor-like tiled projections above windows.
7. Semicircular arches and quatrefoil windows are often employed.
8. Buildings often have a bell tower like feature.

4.11 American Four-Square

Popular between 1905 and 1920, the 'American Four-square' was more a type, rather than a style. Plain, economical, but roomy and comfortable, these houses combined Colonial Revival and Craftsman style details. In certain ways, this type was the vernacular forerunner of the Prairie style, immortalized by Frank Lloyd Wright. Defining characteristics included the following:

1. Cubical massing with a square plan.
2. Square, simple façade.
3. Facades mostly of clapboard; occasionally of shingles or stucco.
4. Hipped roof, mostly with a prominent central dormer.
5. Continuous porch across the front, sometimes wrapped around the sides.
6. Simple double-hung windows and single entrance doors with plain surrounds.



Mission style houses



American Four Square style house



4.12 Craftsman Bungalow Style

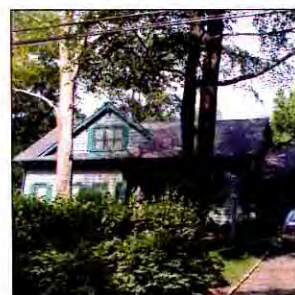
This was a common style for smaller houses between 1905 and the early 1920's. Derived from the Arts and Crafts architecture of the Greene Brothers who practiced in California at the turn of the 20th century, the style spread from the West Coast to all over the country through pattern books and popular magazines. Defining characteristics are as follows:

1. Small, normally one-story houses with open porches in front, although two-story examples are also found.
2. Roofs are low pitched, with gable ends, with the rafters exposed at the eaves.
3. The roofs project at the gable ends, with brackets supporting the projection.
4. To support the porch, typically short square columns rest on massive piers. The piers are often made of stone or clapboard, and go up well above the level of the porch floor.
5. The most common wall cladding is clapboard, followed by wood shingle, stone and stucco.
6. Tudor half timbering and Swiss chalet details are sometimes found on the exterior.

4.13 Cape Cod

Derived from the vernacular salt-box houses built by early colonists on Cape Cod, these compact, closed houses were historically built in response to the severe New England winter. From 1930s to the 1970s this style has been popular for smaller homes, although large Capes can also be found. Defining characteristics are as follows:

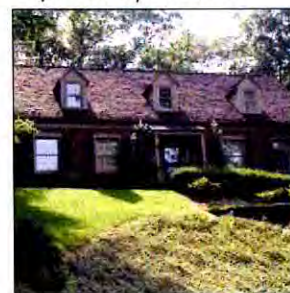
1. Houses have compact plans.
2. Although generally two stories, the second floor is in the attic space.
3. Roofs are gabled with dormers.
4. Windows are generally multi-paned as in a colonial house.
5. Exterior materials are commonly wood shingles or siding, although brick is also used.
6. Extensions are usually appended to the sides.



Craftsman Bungalow style houses



Cape Cod style houses



4.14 Ranch and Split Level

These were common post war styles that proliferated throughout the country between 1950s and 1970s. Modern and efficient in their plan layout, they have some elements of traditional architecture. They incorporate features of modern life such as the attached garage. Defining characteristics are as follows:

1. The Ranch style house is a one-story house with a long rambling façade.
2. They normally have hipped roofs with wide overhangs.
3. Sometimes they have traditional features such as the front porch.
4. The Split-level house has the garage at the lower level.
5. The roofs are normally gabled with an asymmetric arrangement, although other low contemporary style roofs are also found.
6. Ranch and split-level houses generally have wood clapboard siding or brick cladding.
7. Windows are generally double hung or sliding windows with contemporary detailing.

4.15 Modern and Contemporary Style

This is an all-encompassing style derived from the precepts of Modern architecture as developed at the Bauhaus and by the French architect Le- Corbusier. Practiced from 1925 to the present day, the style is characterized by a reaction against the elaborate ornamentation of historic styles. It takes advantage of modern technology, freeing the exterior envelope of the building from its traditional role as a component of the structural support system allowing for the use of the 'curtain wall'. A popular version of the style is the so-called contemporary style. Common characteristics are as follows:

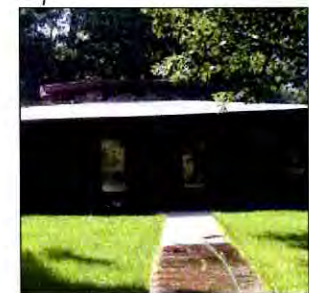
1. The architecture is massing based, with simple geometric volumes engaging each other to create an asymmetrical composition.
2. Walls are flat and unornamented, either of brick, stucco, vertical or horizontal siding.
3. Roofs are commonly flat, at different levels, although shed roofs at different angles are common in the contemporary style.
4. Windows are often large and coplanar with the exterior wall. Large expanses of glass curtain wall are often used.
5. Doors are generally simple, flush doors.
6. Double height spaces with 'cathedral ceilings' and overlooks from an upper level are common.



Ranch and Split Level style houses



Modern and Contemporary style houses



5.0 Guidelines For Preservation, Restoration and Rehabilitation

Standards have been developed by the U.S. Secretary of the Interior for the proper rehabilitation of historic structures. Although these standards are mandated for properties that have applied for or received recognition as historic structures from federal, state or local authorities, it is prudent to follow them in rehabilitating and renovating other older buildings, whether they are officially designated or not. Studies have shown that voluntarily complying with these standards in the upkeep, maintenance and renovation of buildings has generally increased their property value. While copies of detailed rehabilitation guidelines can be obtained from sources noted in the appendix, or from the *Summit Historic Preservation Commission*, the Standards, as developed by the Secretary of the Interior, are enumerated below.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires a replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.



7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The chemical cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by the project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Summit Historic Preservation Commission can assist in interpreting these standards as it relates to individual homes and buildings. Interested property owners may contact the Summit Historic Preservation Commission at City Hall, 512 Springfield Avenue, Summit, NJ 07901, or through the City Clerk's office at 908-273-6400.



5.1 Roofing Materials

The basic purpose of the roof is to protect the house from the elements. However, its form, details and materials are conspicuous stylistic features that merit careful preservation.

Different historic styles employ different roof shapes and materials. Colonial, Greek and Federal revival styles use mostly gabled roofs, although hipped and gambrel roofs are also to be found. The roof is often punctuated with dormers. Materials used are often wood shingles, standing seam metal roof and, less commonly, slate. The French Second Empire style is characterized by mansard roofs with dormers. Slate of different colors and patterns is often used. Victorian styles such as Gothic, Queen Anne and Stick Styles often feature complex roof forms with steep slopes and turrets. Slate is the most common material and is often used in multi-colored patterns. Mission style houses most commonly have hipped roofs with clay tiles.

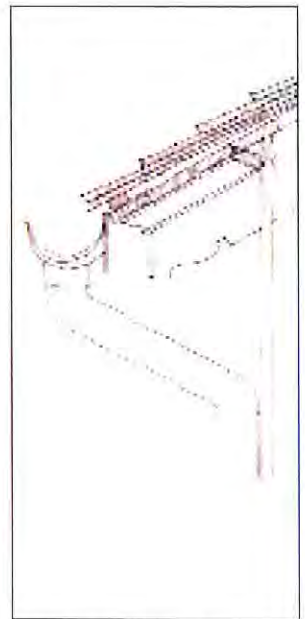
Roofing materials: These include wood shingles, metals, slate, and the more modern asphalt and fiberglass shingles.

Wood: Wood roofs are comprised of tapered shingles or shakes that are fastened individually to the substrate in an overlapping and staggered pattern. They must be preservative-treated and normally have a life expectancy of 25 to 50 years. Since wood shingles have to breathe, soaking in rain and then drying, they should never be painted or tarred. They can, however, be stained.

Metal: These are mostly standing or flat seam roofs where sheets of metal 18" or 24" wide are joined by folding in the edges. Copper, sheet-iron, stainless steel plated with tin orterne, an alloy of lead and tin, are commonly used materials in metal roofs. Copper roofs oxidize and develop a protective patina of verdigris green color that requires little or minimal maintenance. Steel roofs, on the other hand, if properly maintained and protected against corrosion, (by painting them every 8 to 10 years), can have a life expectancy of between 70 to 100 years.

Slate: Slate is a premium roofing material because of its durability, fireproofing and decorative qualities. It requires little, although skilled maintenance, and has a life expectancy of 100 years. Damaged slate is removed by clipping the nails and replacing it with a new piece of slate over a metal tab, which is bent over the bottom edge of the new slate. It is important not to walk over a slate roof and maintenance is performed using an 'L'-shaped ladder.

Asphalt and Fiberglass: Shingles made of these modern materials are often used as substitutes for historic materials, although strictly speaking they are not considered

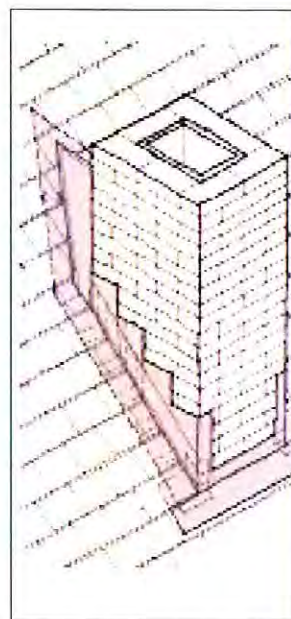


Wood shingles and historically appropriate half round gutter

appropriate replacements for historic roofing. However, when used for non-historic roofs, darker shades of black or brown are preferable as they draw less attention. They are measured in pounds per square and range from 235 to about 400 pounds, which have a life expectancy of between 15 and 35 years respectively.

Flashing: This refers to the metal roofing material that is found at the intersection of roof planes at ridges, valleys, peaks, eaves, chimneys and dormers. Since these points of intersection are where water runs down to gutters and leaders, flashing is considered the most vulnerable part of the roof. They should therefore be carefully installed and maintained. There should be a minimum of 4" overlap between the roofing material and the flashing. While small holes in the flashing may be repaired using sheet metal patches, sections of deteriorated flashing should be replaced. Replacement flashing should be the same material as the original flashing, as dissimilar metals in contact cause galvanic action and further deterioration. Sheet copper is the most common flashing material used in historic buildings.

Gutters and Downspouts: These collect water from the roof and lead it down into the municipal storm water system. External gutters are hung along the edge of a roof at a slope of 1" to 16 feet towards the downspout. They are normally of the same metal as the flashing (usually copper) and should be either in a historically appropriate half-round configuration or in a molded profile that matches the original historic design. Rectangular-sectioned aluminum downspouts with gutters shaped like the top of a letter K, although commonly used, are not compatible with historic houses. Instead, round leaders of matching diameter should be used. Before replacing gutters and downspouts in historic buildings, careful consideration should be given to color, profile and materials. Downspouts should be as inconspicuous as possible and should preferably be of the same color as the façade. Where possible, they should be located on the sides of the building, rather than on the primary façade facing the street.



Flashing is located at the junction of various planes in the roof



5.2 Façade Materials

The façades are the most conspicuous parts of historic buildings and preserving their character and integrity is essential to retaining the historic value of the property. Replacing original materials with modern substitutes should be avoided.

Colonial, Federal and Greek Revival styles feature mostly brick or wood clapboard siding. French Second Empire and Italianate styles use mostly wood siding. In Gothic Revival styles, on the other hand, clapboards are often combined with patterned shingles, giving focus to areas of visual importance such as the gable ends. In the Stick style, applied timber framing, reminiscent of medieval framing, articulate areas of clapboard, shingle, vertical and lap siding. In the Tudor Revival style, half-timber framing with stucco or brick infill is commonly used. In the Mission style, stucco is used for exterior cladding.

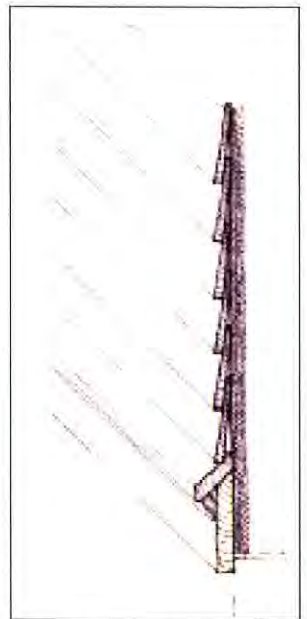
Wood Siding: Wood clapboard siding consists of narrow tapered boards that overlap with one another to keep rain and snow out. Shiplap siding, a variant, is flat-faced with beveled edges at the lap joints. Wood siding comes in different widths, giving different visual effects with their horizontal shadow lines. Wood shingles are smaller tapered units that overlap on one another creating a scale-like effect. Often decorative shapes, such as diamonds and fish scale are used.

If maintained well, wood siding can last virtually indefinitely. Maintenance consists of surface preparation and painting, which if done properly, can last up to 10 years. Choosing an appropriate paint that is compatible with the previous coat is critical. While repainting, deteriorated siding or shingles should be replaced with matching pieces. A damaged portion may be isolated by making vertical cuts in the board with a back saw. A matching piece could be inserted and nailed directly to the sheathing below.

Discouraging Recladding the House with Artificial Siding: Over the last 40 years, several artificial cladding materials have been introduced in the market, offering “permanent, low maintenance” alternatives to “degradable” wood. However, long-term uses of these materials have revealed that they have problems of their own and that they are not as low maintenance after all.

Asbestos Shingles: Between the '40s and the '60s, several houses were reclad applying this material over wood cladding, offering instant modernization and eliminating the need for painting. However, over the years, these shingles have been susceptible to breakage and have required repainting. Moreover, asbestos has been found to be a hazardous material and is no longer used in building products.

Aluminum and Vinyl Siding: These have similar and sometimes worse problems than Asbestos cladding. Aluminum siding dents and over the years, the factory finish



Wood clapboard consists of tapered boards that overlap on the row below



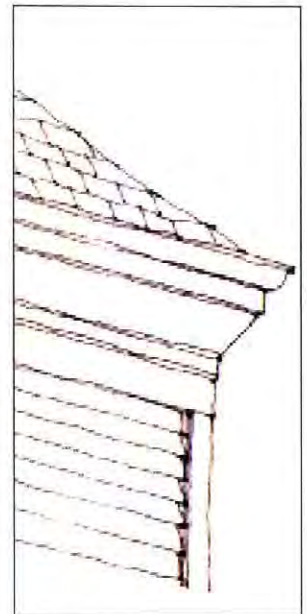
dulls, requiring fresh coats of paint. Vinyl siding has been known to crack in cold weather. The lack of space for air circulation between the original wood siding and the new siding often trap condensate moisture that result in fungal growth and the rotting of the wood behind without being noticeable. In case of fire, vinyl siding melts and emits noxious, toxic fumes. Although artificial sidings are applied over insulation and somewhat improves the thermal efficiency of the house, 80% of the heat loss takes place through the roof, and insulating the attic or the roof is a more cost-efficient measure to conserve energy.

In addition to practical problems, most of these materials are attached directly over the old cladding, obscuring character-defining details and undermining the historic value of the house. The relief, the shadow lines and the finer details that give the house scale and visual charm are often obliterated, resulting in a flat, monolithic look. In addition, vinyl and aluminum do not “age” visually, which gives the building a modern, synthetic look that is quite incompatible with its historic status.

Considering these practical and aesthetic problems, it is advisable to avoid re-cladding houses with artificial siding materials. However, despite this, if the homeowner is determined to re-clad the house with artificial siding, the following issues should be considered. The form and dimension of the original material should be followed, although the use of molded “wood graining” should be avoided. Shingles should not be replaced with clapboards. Details such as door and window surrounds, sill boards, corner boards, crown moldings and trim should not be obliterated with ‘flat’ expanses of aluminum trim. Addition of insulation and the new siding over the old one often brings out the plane of the exterior wall, ‘flattening’ out the building and reducing the amount of projection, and the resulting shadows at windows, door surrounds, trims and other decorative elements. This loss of relief should be avoided.

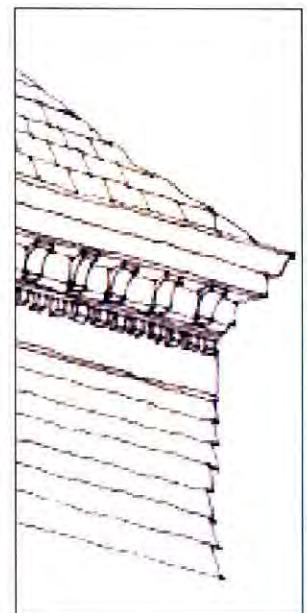
Masonry: Masonry refers to materials such as brick, stone, terracotta and concrete blocks. Dirt is one of the most important contributors to the deterioration of masonry. Soot, grime, bird droppings, rust and copper stains discolor brick and stone masonry. Ivy and other organic growth such as moss also damage masonry. Often, dirt and organic growth result in greater absorption of water, which upon freezing, spall off the masonry. In terms of aesthetics, unsympathetic remodelings, such as filling of window or door openings with masonry or mortar that do not match, result in unsightly looks. Restoration should involve not only repairing deteriorated masonry, but also in removing these incompatible works and replacing them with matching masonry and mortar.

Cleaning Masonry: Generally, there are 3 methods of cleaning masonry: Water, Chemical and Abrasion. While the former two are acceptable, the latter is harsh and erosive and is not advisable.



Vinyl or aluminum re-siding often results in the ornamentation being covered by aluminum trim

Wood re-siding helps maintain the architectural character by retaining the ornamental trim



Water Cleaning: This method is the most gentle, effective, versatile and cost-effective and is, therefore, the most desirable method. An initial water wash is used to soften and rinse the grime on the surface. Soap water and a soft bristled brush are then used to scrub these out. If the surface is too grimy for soap water, a pressure wash may be used. With this method, using a compressor, a high-pressure water jet is directed at the wall to loosen the dirt and allow it to be scrubbed. The amount of water sprayed on a given area should be limited, as excessive water seepage could create problems on the interior. It could also result in salts rising to the surface from the interior of the brick. It must be noted that in water cleaning methods, minerals such as iron and copper in the water supply could stain the masonry. This method should never be done in cold weather, as freezing could damage the masonry.

Steam Cleaning: This is the best method for cleaning carved details and decorative brickwork. Steam reduces the possibility of water damage and usually makes rinsing unnecessary. However, this method requires special equipment.

Chemical Cleaning: In this method, two types of chemical agents are generally used – alkaline and acidic. Acidic cleaners usually work well on granite and sandstone, while alkaline cleaners are best for limestone and marble. A specialist is generally required for the correct applications of these chemicals.

Abrasion or Mechanical Cleaning: These methods are not acceptable. Grit blasters, grinders and sanding disks work by abrading dirt from the surface instead of lifting them off as in the other methods. These invasive methods, particularly sand-blasting, result in masonry erosion, loss of detail and alteration of texture and is, therefore, aesthetically unacceptable. The outer surface of fired brick is usually harder than the inner core and erosion results in greater moisture absorption and deterioration. Abrasive cleaning is equivalent to hundreds of years of harsh weathering and should therefore be avoided.

Masonry Repointing: Repointing is the process of removing old mortar from masonry joints and replacing it with new mortar. If properly done, it renews the appearance of the masonry and makes it more structurally sound. If incorrectly done, it could result in cracks, spalls and serious physical damage. Repointing should be undertaken after cleaning the masonry. Old mortar joints should be scraped off to a depth of about 1" with a chisel. This should then be filled in with new mortar that matches the old in color, texture and tooling. The composition of the mortar is very critical in repointing. The mortar should be as soft or softer than the original. Until the late 19th Century, lime mortar was generally used in masonry, while around that time, lime cement mortars became more prevalent. If Portland cement is used for mortar, it should be mixed in with more lime to insure plasticity – an important characteristic of replacement mortar. If the new mortar is stiffer than the original, it will not bond. Consequently, it will not be able to accommodate building movement and temperature fluctuations, resulting in cracks.



5.3 Painting

Painting is an important component of preservation, not only from an aesthetic point of view, but also for the maintenance of vulnerable material such as wood, stucco and metal. Color schemes, choice of paint types and surface preparation are important considerations. Usually peeling and deteriorated paint indicates underlying problems, and unless these are addressed, the paint surface could again deteriorate.

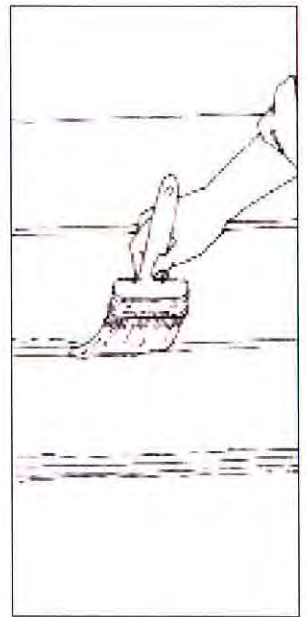
Painting is usually not appropriate for masonry surfaces, unless the surface had been originally painted. Wood, stucco, plaster or gypsum board surfaces are normally painted.

Surface Preparation: The nature of deterioration of paint may be indicative of the underlying problem. Blistering and peeling may be caused by moisture penetration. This may be the result of penetration from the roof and the gutters, or more commonly, by condensation. It is important to vent the wall's inner cavity, by using vents or wedges, so that vapor does not have to migrate through the paint. Blistering and peeling may also result from painting a moist surface or doing so under direct sunlight. Paint checking, or short breaks in the paint that follow the grain of the wood, are the result of paint losing its elasticity and becoming brittle. Alligatoring is caused by the failure of the topcoat to bond with the coat below. This may indicate incompatibility of paints, as between latex and oil. Considering that this is a common problem, it is important to use the same type of paint as the original one.

Total paint removal must be done only if it is absolutely necessary. However, if the old paint is peeling, blistering and cracking, it needs to be removed. There are four basic ways to remove paint – hand scraping, sanding, burning, and chemical paint removers. Sanding is inappropriate at details, while burning, although effective, must be used with utmost caution. Chemical removers are probably the fastest and most effective method. As a part of preparing the surface, all weathered wood must be sanded and spot primed. The surface must be washed with soap and water or tri-sodium phosphate to remove oil and grime.

Selecting an Appropriate Paint: Oil and water based paints have been in use since the eighteenth century. Composed of oil, white lead and coloring pigments, oil paints were traditionally used on the exterior and interior trims. Water based paints were a variation of the whitewash, with a mixture of glue, egg-white, zinc-white and a shading pigment. Such distemper paints were traditionally used on interior wall surfaces, although whitewash was often used on garden walls and out-houses.

Today's oil paints, known as alkyd paints are different from historic oil paints in that they are made of synthetic materials. Although a little more difficult to work with, alkyd paints are generally preferable on older buildings. They are highly durable and



Surface preparation and using compatible paints are an important consideration in painting



color- fast and some of the oil in the paint migrates into the wood and helps maintain moisture resistance.

Water based paints, known as Latex paints, are inexpensive and easy to apply. They dry quickly and 'breathe', thereby combating the peeling and blistering problem.

Selecting a Color Scheme: There are two methods of selecting a historically appropriate color scheme. One is by empirically doing a paint chip analysis. The other is through a knowledge of period colors and using design sensitivity.

A simple paint chip analysis is done by making a diagonal cut with a utility knife or a surgical scalpel into a paint surface, so as to expose all layers of paint. The layers are then examined using a magnifying glass. Considering that often a faded version of the historic paint is seen, it is preferable to engage a historic preservation expert to do the paint chip analysis. Experts are trained to interpret the results and to suggest corresponding colors.

Selecting colors based on design sensitivity requires, first and foremost, knowledge of period paint colors. Architectural and interior decoration books on historic color schemes are available, and paint companies such as Benjamin Moore and Sherwin Williams have charts of historic colors.

Knowledge of the principles of color combination is important. Lighter colors and cooler shades appear to recede and make a space look bigger, while darker colors and warmer shades visually advance and make the space look smaller. In certain cases, it may be desirable to have a contrast between trims, moldings and other decorative details and the main expanse of the surface. Exterior elements of the house, such as the color of the brick, or the slate, or the verdegriis patina of the cooper roof, may suggest the color of the wood or stucco surface.



5.4 Windows

Windows contribute significantly to a building's character. Their size, material and type normally reflect the style of the building, and therefore should be retained and preserved in any remodeling job.

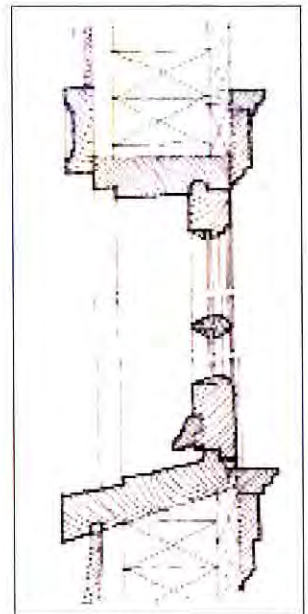
Wood double-hung windows are the most common window types in historic houses. The two sashes, that travel vertically, are often subdivided into a number of panes by wood muntins. The number of sub-divisions and their proportions is one of the key character defining elements that is related to the style of a building.

Original Colonial structures had small sashes with six panes, subdivided by wide muntins, although Colonial Revival houses have larger sashes with nine over nine windows. Federal and Greek revival structures have more vertically oriented windows, with six over six sashes and separated by narrower muntins. Italianate and French Second Empire buildings have two over two windows, and in the latter style, the windows are often set within dormers. Gothic buildings also have two over two windows, although they are usually set within arched openings. Window styles in Queen Anne structures vary, with one over one windows and three-part windows.

Maintenance: Most wood windows can be easily restored. Sashes can be repaired with wood dowels, exterior wood glue and metal mending plates. As a matter of maintenance, caulking and glazing should be routinely checked. Sills should slope away from the window to shed water. They should be kept well painted, to avoid deterioration. However, if deteriorated, they can be repaired with epoxies. For the sashes to remain serviceable, excessive paint build-up should be avoided. Well-maintained wood windows can last indefinitely. If, however, they are to be replaced for some reason, their opening size should be maintained. Changing the opening size in order to use stock windows should be avoided, as it affects the character of the façade. Instead, with a little premium, windows that will fit into an existing opening can be custom-fabricated using stock profiles.

Replacing Windows: Replacing wood windows with aluminum and vinyl windows should be avoided. Wood windows of similar sectional profiles and design should be used. If aluminum and vinyl windows are used, ones with similar historic profiles, design and color should be considered. The division of panes and the proportions should be similar to the original. Only true muntins should sub-divide the window panes and fake 'snap-on' muntins should be avoided.

Shutters and Blinds: Historically, shutters with louvers served the practical purpose of maintaining ventilation while cutting out harsh light. They were common in Colonial, Federal, Greek Revival and Queen-Anne structures.



A section through a historic window. In replacing windows, it is important to match the original design and the profile. Wood windows are preferable to metal ones as they allow closer matches to historic profiles.



Visually, shutters contribute to the liveliness of the façade, and if part of the original design, they should be maintained. Broken shutters can easily be repaired, and sagging ones can be fixed by tightening the hinges. They can be made operational by removing excessive paint build-up and if missing, they can be replaced with stock items of similar design or custom built shutters.

All houses did not originally feature shutters and blinds. Window surrounds normally give evidence of hardware for these elements. The following considerations should be made in the use of shutters and blinds. They should be operable and not nailed to the siding. Vinyl and aluminum shutters, fixed to the siding, should not be used. The color should match the original color or be compatible with the style of the building.

Storm Windows: Storm windows are often used to increase a structure's thermal efficiency. Certain styles of building, including Victorian, originally had storm windows and where applicable, appropriate wood storm windows should be used. In other cases, it is preferable to use interior storm windows. When an exterior storm window has to be installed, care should be taken for it to follow the shape of the actual window and for the meeting rails to overlap with that of the window. Aluminum should be avoided and if used, it should be painted an appropriate color.



5.5 Porches and Entrances

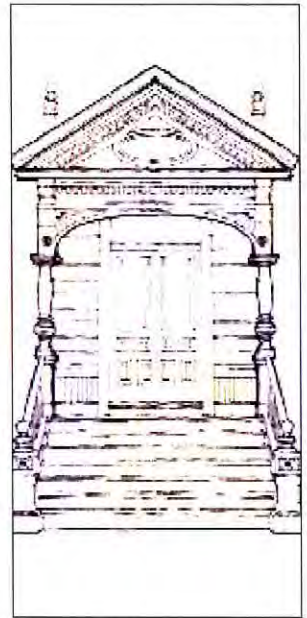
The entrance, perhaps more than any other feature of a building, serves as the signature element that defines the style of the structure. It serves as the focal point of the building and is usually comprised of the main entrance door and the porch. The porch may be as simple as an overhang over the entry door, or it may be as elaborate as a verandah spanning the entire front façade of the house.

Colonial style houses often have a simple entrance door with six panels. Federal style entrance doors usually have fanlight transoms that are articulated with web-like tracery. Greek Revival structures have porticoes with classical columns, while Italianate and French Second Empire houses have continuous front porches supported on square posts that have elaborate brackets. Doors are decorated with rich moldings of circular and oval motifs. Gothic Victorian houses often have full-length porches, or smaller ones that line up with their central gable. Columns are octagonal and are often connected by flattened Gothic arches or brackets that mimic arches. Porches often have standing seam metal roofs that resemble canopies. Stick Style houses have long entry porches with stick-like posts and diagonal brackets. Queen Anne houses have verandas that are irregularly composed.

For restoration purposes, if components of a porch or doorway are missing, extant elements could serve as prototypes for replacement. Patching and repairing, usually with epoxies, are often cost effective as compared to full replacement. If this is not possible, the original design can be recreated through custom millwork.

Whenever possible, original doors should be maintained and repaired instead of being replaced. If a replacement has to be made, it should be made with a wood door. Metal and vinyl coated doors should be avoided. The original opening size for the door should be maintained. The profile and proportional relationship of panels and glazing should be maintained. Flush doors, modern glazing patterns and sliding glass doors should be avoided.

Aluminum storm doors or screen doors are generally not in keeping with historic buildings. However, if they have to be used, plain doors or wooden Victorian style doors are preferable to fake 'Colonial' doors with scalloped upper panels and a cross motif on the lower panel.



Porches and entrances are focal points of the house



5.6 Moldings, Cornices and Trim

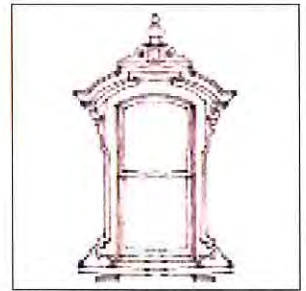
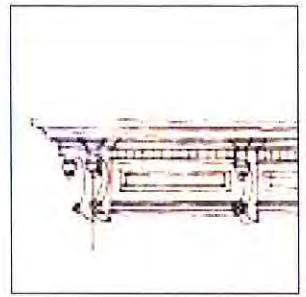
'Trims' are the ornamental details on the building, usually around door and window openings, at the cornice where the exterior walls meet the roof, at the porches and at columns and brackets. They may consist of individual elements, such as columns or pilasters that may subdivide or articulate the facade, window and door surrounds that frame and highlight openings, corner boards that frame the façade, or bargeboards and brackets that decorate the eaves. Trims evolved from simple applied ornamentation in Colonial, Federal and Greek Revival structures, to elaborate, machine-cut extravaganzas in Victorian structures.

Trims and cornices of Colonial structures are generally plain and simple. Federal style structures have delicate ornamentation based loosely on classical features including columns, pilasters, urns, swags and fan-shaped motifs. Greek Revival buildings on the other hand, are generally free of elaborate ornamentation. They have cornices featuring broad, classically inspired friezes, often containing small knee windows.

Italianate houses have deep overhanging eaves that are supported by elaborate, scrolled brackets. The related Second Empire style, on the other hand, have decorative mansard roofs, which are punctuated with elaborately trimmed dormer windows.

Pattern Book Victorian structures, built with wood, are trimmed at the edge of their picturesque roofs with lacy wood bargeboards carved in scroll-like patterns reminiscent of Gothic tracery. The trims are often machine cut and are either incised or applied. The gable ends are highlighted by decorative trim and patterned shingles.

Removal of a house's trim or covering it up by re-cladding it during a vinyl or aluminum re-siding project diminishes the building's visual interest as well as its financial value. Trim is relatively easy to maintain. Regular painting prevents deterioration. However, if rotted, it can be replaced with standard or customized millwork. Epoxy resins may be used as a fill and to build up the profiles of damaged pieces.



Cornice trim and window trim in an Italianate house are very elaborate



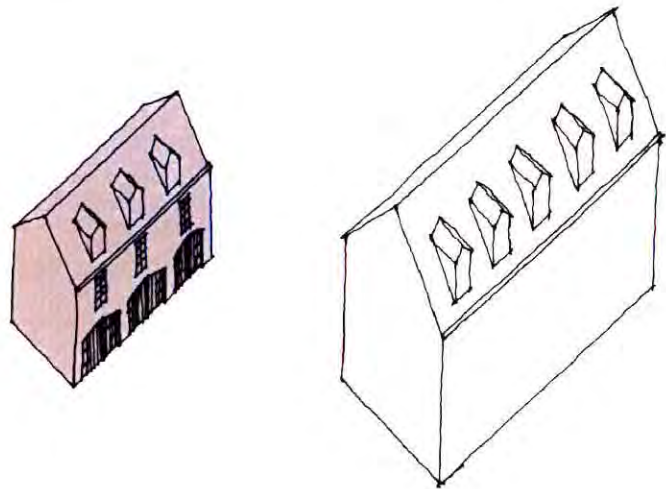
5.7 Carriage Houses and Garage Doors

In the older houses of Summit, these structures are generally built in the same style as the main house, but are usually set back and detached from it. Generally, the carriage house has a low ceiling second floor with some habitable space in it. If a new garage is being added to a historic building, it is preferable to have the same arrangement, i.e., detach it from the main structure and perhaps connect it back through an open breezeway. However, if the garage needs to be connected to the main house, it should be positioned so that the main doors do not face the street.

Garage doors are an important consideration. Carriage houses generally had large battened doors with strap hinges. In some cases, the doors were in openings with segmental arches. These features contribute to the overall appearance of the property and it is preferable to retain or replicate them. Creating larger openings for two-car garage doors or infilling existing openings to fit in a standard mechanized door is disturbing to the appearance of the structure and should be avoided.

Carriage houses are important features of an historic property and should be properly maintained.

Carriage houses were generally built in the same style as the historic house and should be retained and maintained in the same form as the original design



5.8 Fences

Although most houses in Summit do not have fences in the front yard, some do. Fences frame a house's yard, and create a delineation between private and public space. It is an important element in the streetscape. A successful fence complements both the house as well as the street.

Wood clad houses can have wooden picket fences, using one by fours for rails and one by threes for pickets. Posts are required at six foot intervals. More elaborate wood fences have ornaments such as balls and finials at the posts.

Wrought and cast iron fences complement a brick house very well. They also go very well with ornate Victorian houses. Wrought iron fences usually have interlacing elements with arrowhead motifs at the top. Cast iron is heavier and usually more ornate.

Iron fences require regular maintenance and repainting. Wood fences need maintenance and replacement of rotted sections. Galvanized nails should be used for wood fences to avoid rusting.

Chain-link, wire-mesh, and vinyl coated fences are inappropriate on historic properties. Split rail fences are rural in character and should be avoided. Modern iron fences or stockade fences are also inappropriate. Fences, if used, should be low and open, so that while it separates public from the private, it does not create a visual barrier.



Ornamental iron fences create a delineation between private and public space



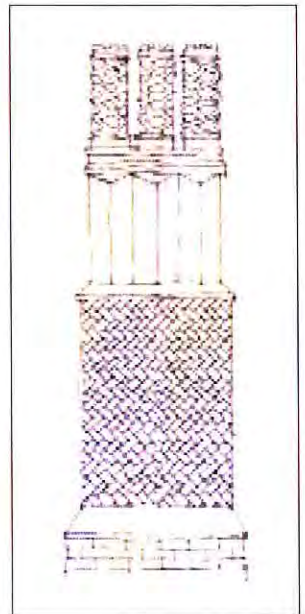
5.9 Chimneys:

While chimneys serve to exhaust smoke and fumes, they are also a major element of the roofscape. In styles such as the Queen Anne and the Federal Revival, they serve as important design features. Since they are subject to extreme temperatures, they should be carefully maintained.

On the outside, chimneys are clad in brick while internal flues are made of metal, tile or ceramic. They are terminated with caps that prevent the entry rain and snow.

Chimneys can be a source of leaks if their caps and base flashing are missing or damaged. If so, they should be replaced and cracked masonry joints should be repaired. Brick chimneys should not be painted or covered over with stucco.

Chimney flues should be kept clean and free of blockages that might cause fires. Deteriorated mortar flue liners may need to be replaced with metal or ceramic liners.



Chimneys are important components of certain styles such as the Tudor Revival



5.10 Foundations

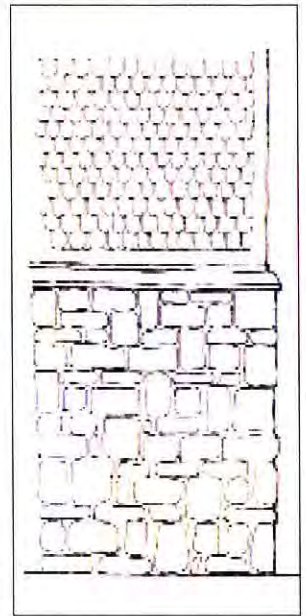
The Foundation is the base upon which the house rests. It serves not only a critical structural function, but in many historic styles, it is expressed on the outside with fine brickwork, dressed or random rubble stone masonry.

Colonial style structures have simple, brick foundations, while Federal style ones have raised rubble, stone bases. Italianate, French Second Empire and Gothic Revival structures rest on stone bases, while Stick Style houses sit on clearly articulated masonry foundations.

One of the most critical aspects of a structure's preservation is the care and maintenance of its foundations. If discovered and treated in a timely fashion, foundation related problems can be easily rectified. However, if left unattended, they can cause serious damage, resulting in expensive repairs. It is best to consult a professional for foundation-related repairs.

Cracks in the foundation wall may be a sign of the structure's initial settlement. That by itself is not a cause for alarm. Re-pointing the masonry could take care of the problem. However, recent and reappearing cracks, or progressively widening cracks on walls and interior plaster partitions, may be a sign of continuing foundation movement. At its extreme, this may manifest itself in a crooked chimney or a sagging roof ridge.

Dampness or the presence of water near foundations could be harmful as freezing can cause heaving action. Excessive water can cause reduced bearing on the soil. Consequently, water from gutters at the eaves should be led away from the foundations with downspouts that are flared at the bottom, with water dropping out on to the splash block. If excessive water is penetrating a basement wall below grade, the foundation should be checked from the exterior. Repointing the mortar, combined with solving the drainage problems may be sufficient in mild cases. However, in serious cases, a water-proof casting may be required on the exterior. This may require excavation of the house's perimeter and possible shoring of the foundation walls that need extensive repairs. Coating the interior walls with waterproofing compounds, while appearing to address the problem, may in reality exacerbate it. Moisture will continue to migrate from outside and move upwards, without being detected from inside.



Stone foundation walls are prominent in some Queen Anne houses

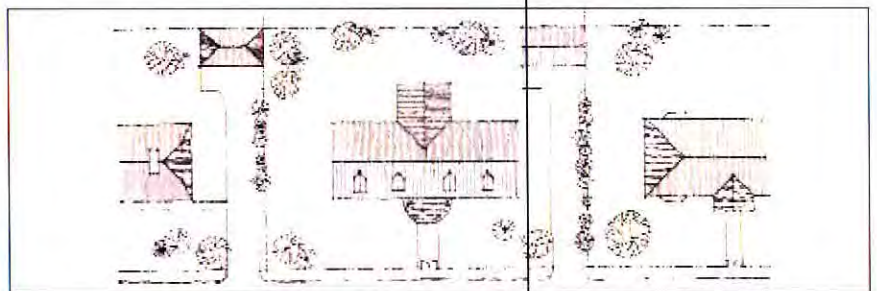
6.0 Design Guidelines For New Construction, Additions and Alterations to Buildings

6.1 Siting

'Siting' refers to the manner in which a new building or an addition is located in relationship to the site or the existing building. In cases of new construction, the building, parking and landscaping should be sited in a manner compatible with neighboring buildings. In cases of additions, they should be located keeping in mind compatibility with the original building. Views from the street are an important consideration and the addition should be sited in such a manner as not to compromise the character defining qualities of important elevations. Other considerations include: setbacks from streets; spacing between neighboring buildings that produce a rhythm along the street; siting of the long/short side of the structure with regard to the street; whether the building is sited parallel or at an angle to the street; and an appropriate mix of deciduous/evergreen trees of species, height, and general density compatible with examples found in the district.

Do:

Add to the back of the building where possible, so that the street setback is maintained and the principal façade is not affected. Work with the landscaping patterns of the street.



Don't:

Disturb the street setback line by adding to the front. Avoid landscaping that is too different from your neighbors'.



6.2 Scale

'Scale' refers to the relative size of a building in terms of height, footprint and volume. The new building should be of the same general scale or size as adjacent buildings. In case of an addition, the buildings original scale should be maintained. Considerations include the height of the new building or the addition and the overall 'footprint' or square footage of the building at grade. A general rule of thumb is to have the new construction fall within 10% of the square footage of the existing historic structure.

Do:

Respect the scale of the neighborhood.



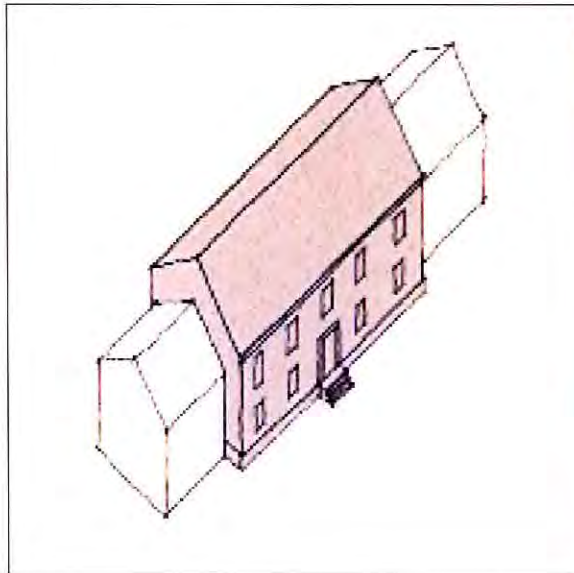
Don't:

Build a new house that is out of scale and that disturbs the streetscape.

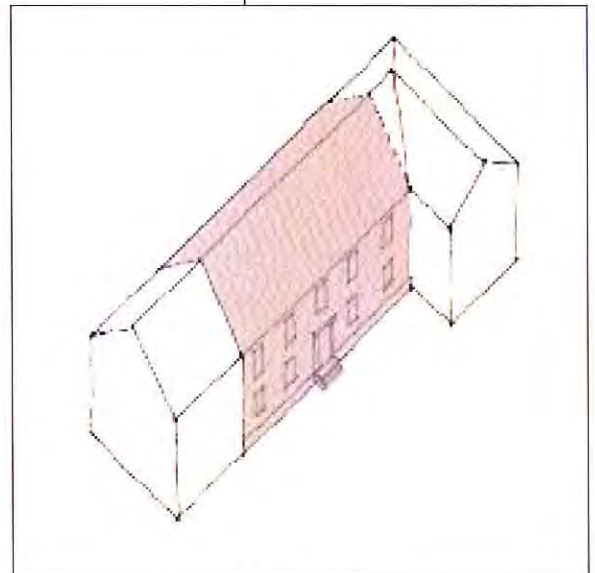


6.3 Massing

'Massing' refers to the volumetric relationship between various parts of the building. The new construction should be of the same general massing as adjacent historic buildings. In case of an addition it should be compatible with the original massing of the building. Design issues that affect massing include: the general grouping of the building parts (a box vs. a building with several additions); the relative heights of different parts of the building; the presence of a roof and/or dormers; the roofing style (gable, mansard or hipped); and the roof's slope (rise over run).



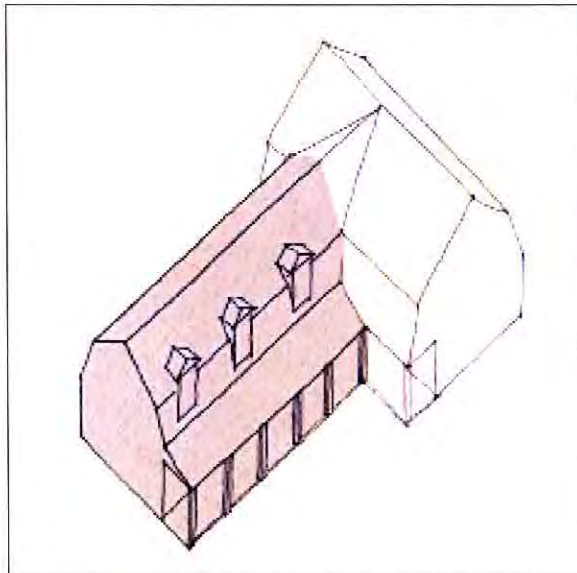
Do:
Articulate the massing of the additions and arrange them so that the visual integrity of the original building is maintained.



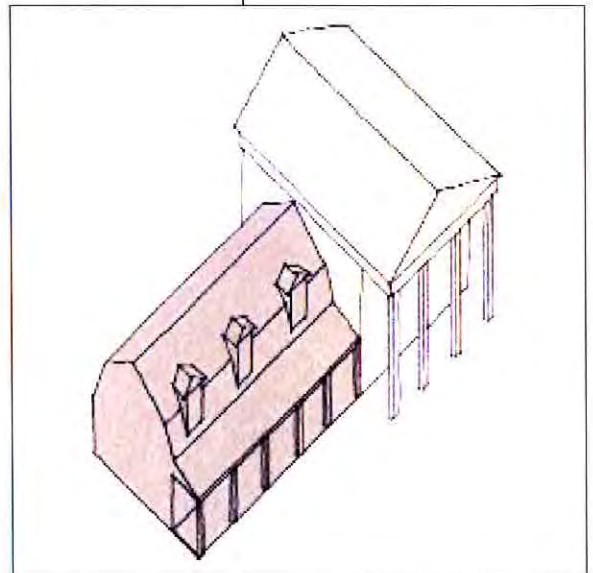
Don't:
Undermine the character-defining aspects of the style with out-of-character massing.

6.4 Height

The height of the proposed structure should be visually compatible with the adjacent buildings and/or with the building it is being added to. Considerations include maintaining overall proportions and the compatibility of the visual lines that give a sense of height of the building. These include rooflines, eave lines, cornice lines, etc.



Do:
Try to maintain a compatible height in the addition and carry through the horizontal lines where possible.

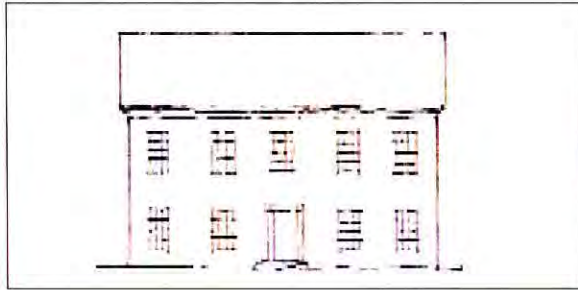


Don't:
Give a directional emphasis (in this case vertical) that is out of character with the original building.



6.5 Proportion

'Proportion' refers to the relationship of the width to the height of the elevation. The proportion of the proposed structure should be compatible to the adjacent buildings and/or to the building it is being added to. Proportions that are characteristic to the style of the original building should be maintained.



Do:
Maintain the height to width ratio and space the windows in accordance with the characteristic proportions of the style



Don't:
Elongate the building to an uncharacteristic proportion. If the building needs to be longer, add articulated appendages.



6.6 Windows

Windows: Windows in the proposed addition should be visually compatible with those in the original building. In the case of a new building, the windows should be in keeping with the style of the building. Considerations include: materials; proportions (width to height ratios); types of window (double hung, casement etc.); multiple window groupings; configuration of the windows including the number of lights or panes in each window part; and special design features (such as straight, arched or rounded tops, decorative lintels and exterior trim).



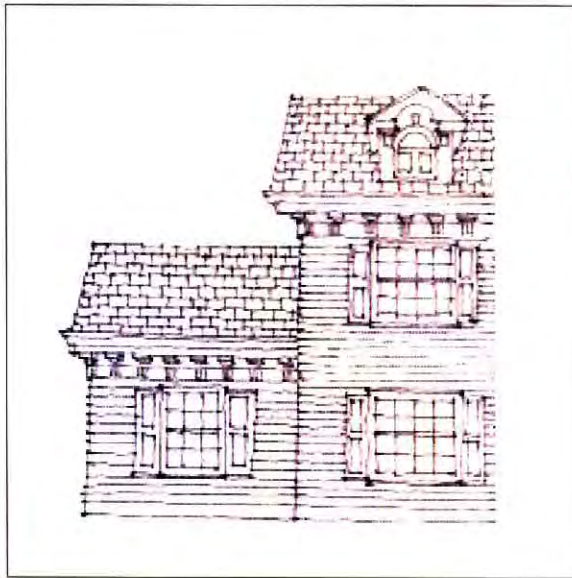
Do:
Replace windows consistent with the style of the building. A window with 4 panes is appropriate in a Second Empire Style house.



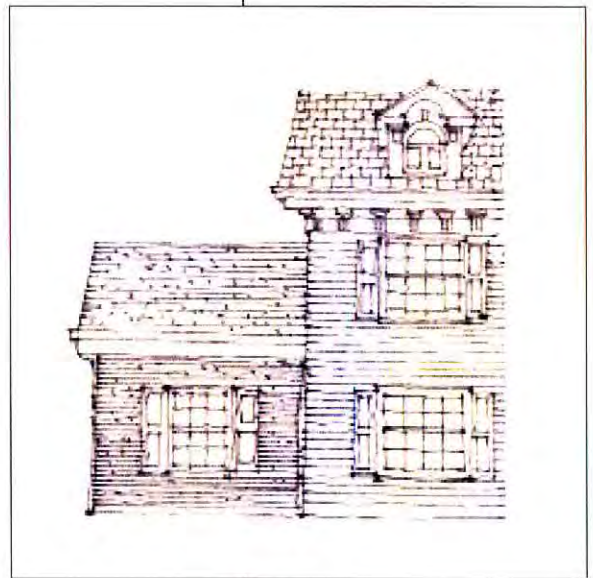
Don't:
Use a window that is inconsistent with the style of the building. A window with 12 panes, although appropriate in a Colonial Style house, is inappropriate in a Second Empire Style house.

6.7 Materials

To create a harmonious streetscape, new buildings should be constructed of the same or compatible materials as that of their neighbors. In case of an addition, the materials should be the same as that of the original building. Historic masonry structures may be stone, painted or unpainted brick or terracotta; historic wood buildings may contain vertical or horizontal siding or shingles, either painted or unpainted. Some structures within historic districts may contain a mix of materials that should be reflected in the compatible new work. Roofs may have a significant impact on the appearance of historic buildings and materials for them should be carefully considered. They may be made of slate, wood shakes, seamed metal or asphalt shingles.



Do:
Try and use the same materials and detailing in the extension as in the original building.



Don't:
Use vinyl siding, aluminum trim and asphalt shingles on an extension to a house with clapboard siding, slate roof and ornamental wood trim.

6.8 Roof

New buildings and additions should have roof-lines that are in harmony with neighboring buildings of similar style or with the original building which is being added to. Roof-lines and roof shapes characteristic of the particular style should be used. Important considerations should also be given to roof slopes, shapes, materials, dormer windows, location and articulation of chimneys, cornice lines and the eaves along which the roof meets the façade.

Do:

Use well thought out roof forms that reflect the style of the building and bring coherence to the design. Frank Lloyd Wright used low hipped roofs with overhangs to emphasize the horizontal.



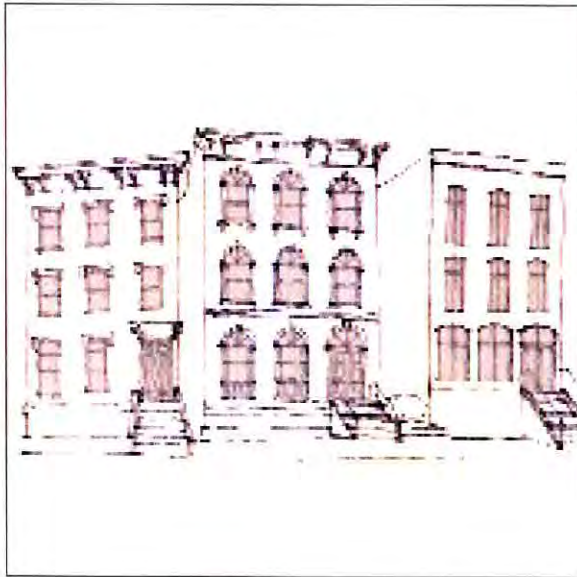
Don't:

Use a mix of conflicting roof forms, as seen in many newer houses. This reflects a poorly thought-out design.

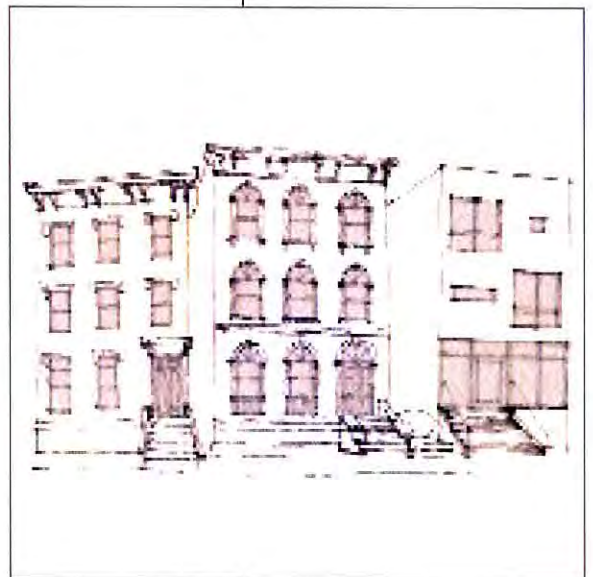


6.9 Rhythm of Solids to Voids

“Solids” refer to the walls of the façade, while “voids” refer to openings such as doors and windows. The rhythm of solids and voids in the façade of the building should be visually compatible with the original building (in the case of an addition) or with neighboring buildings (in the case of an infill). In the case of a new freestanding building, it should be characteristic of the style of the building.



Do:
Maintain the rhythm of windows and doors on the street elevation.



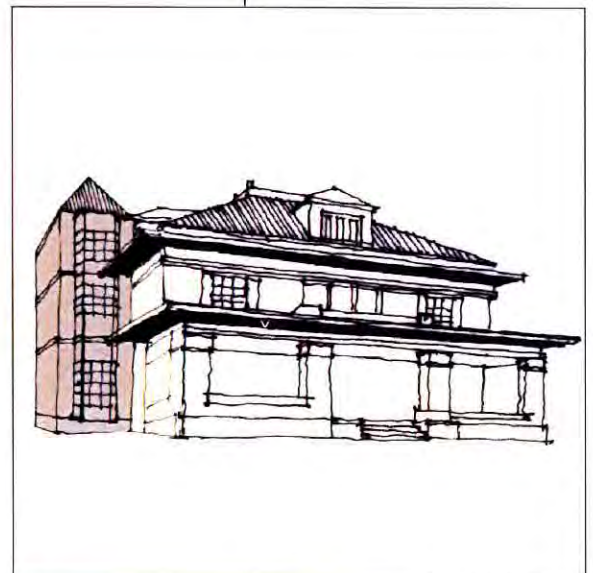
Don't:
Disturb the rhythm of doors and windows with different patterns of openings

6.10 Directional Expression

Directional expression is conveyed by the dominant axis on the façade of a building and the lines and elements that suggest either a horizontal emphasis or a vertical emphasis. The new building or the addition should be visually compatible with adjacent buildings or with the original building in terms of its directional expression whether this is horizontal, vertical or non-directional.



Do:
*Understand the directional expression of the house.
This one story addition that carries through the cornice lines reinforces the horizontal nature of this house.*



Don't:
*Contradict the directional expression of the house.
This two story addition with a vertical emphasis conflicts with the house.*

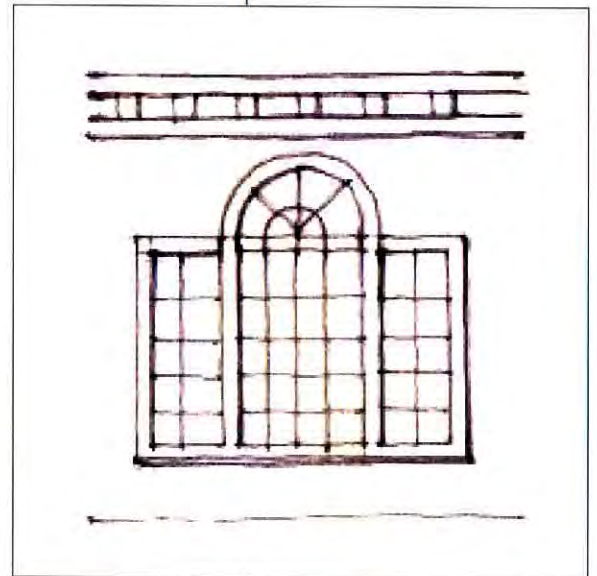


6.11 Relief

Very often historic buildings seem to have more relief and texture than their modern counterparts. This can be attributed to depth of window or door openings; the visual qualities of shadows created by the use of porches; setbacks; and the profiles and depth of cornices, moldings, columns and trim. Additions and new buildings in an historic district should reflect this quality.



Do:
Use details on historic buildings that provide relief and strong shadows on the plane of the façade as is characteristic of older buildings.



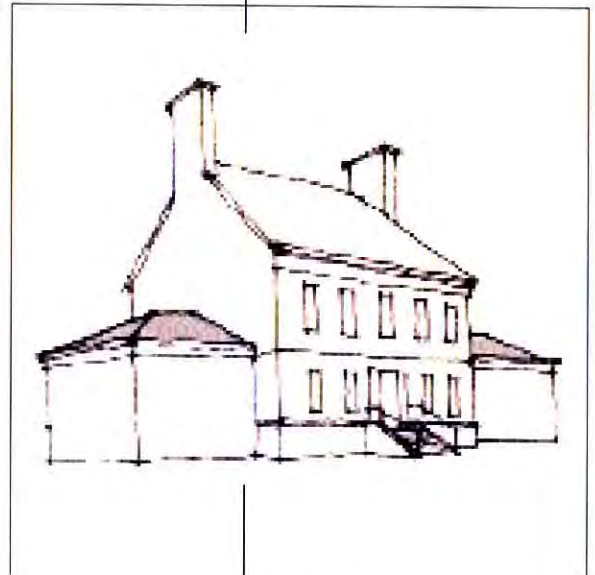
Don't:
Use off-the-shelf modern equivalents of historic features which often lack the relief and detail that give historic buildings their character. These "flat" elements should be avoided.

6.12 Design Features

Historic buildings often contain special characteristic design features such as porches, piers or pilasters, pediments, rails or balustrades, stepped end gables, cornices, unusual chimney types, etc., that contribute to the character of the historic district. New construction should take its cues from historic examples to ensure compatibility.



Do:
Take cues from the existing building for special design features and details



Don't:
Insert a feature that is inconsistent with the character of the original building.

7.0 Glossary of Architectural Terms

Arch

A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (See flat arch, jack arch, segmental arch and semi-circular arch.)

Attic

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

Baluster

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

Balustrade

A railing consisting of a series of balusters.

Bay

A regularly repeated unit of an elevation or facade that consists of the space between columns or is defined by a given number of windows per floor.

Bay window

A projecting window that forms an extension to the floor space of the internal room, usually extending to the ground level. (See 'Oriel Window'.)

Belt course

A horizontal band across an elevation or around a building marking a division in the wall plane.

Bond

A term to describe the various patterns in which brick or stone is laid, such as "common bond" or "Flemish bond."

Bracket

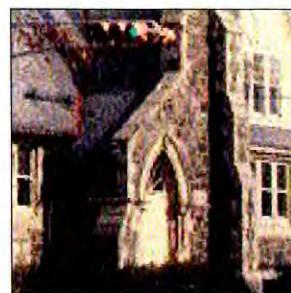
A small projecting piece of wood, stone, terracotta or other material, often in the form of a scroll, which supports or appears to support eaves, shelves, or other overhangs.

Capital

The head or top decorated member of a column or pilaster.

Casement window

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



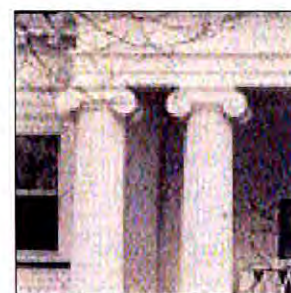
Arch



Bay Window



Bracket



Capital



Casing

The exposed trim molding, framing or lining around a door or window; may be either flat or molded.

Classical order

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

Clapboard

Wood boards, thicker on one edge than on the other, which overlap horizontally to form a weatherproof exterior wall surface.

Corbel

A bracket or projecting decorative element usually produced by extending successive courses of masonry beyond the wall surface.

Corinthian Order

The slenderest and most ornate of the three Greek orders, characterized by a bell shaped capital above the columns with volutes and two rows of acanthus leaves. Very popular in Roman architecture for its showiness.

Cornice

The projecting ornamental molding that caps a wall. In classical architecture, the uppermost section of the entablature.

Cresting

A decorated ornamental finish along the top of a wall or roof.

Crown

Any upper terminal feature in architecture, such as the top of an arch.

Cupola

A dome shaped roof set on a cylindrical base, used as an accent on the peak of a roof.

Dentil course

A series of small projecting blocks creating a molding or cornice in classical entablatures.

Detail

A small, often intricate architectural feature such as a cornice's bracket, dentil block, etc.



Clapboard



Crown



Dentil



Detail

Doric Order

A column and entablature developed by the Dorian Greeks, simple and sturdy in proportion, with a cushion capital and a frieze of triglyphs, which are vertical grooves on a horizontal band, and metopes, which are blank or sculptured panels between the triglyphs.

Dormer windows

An upright window that projects from a sloping roof.

Double hung window

A window having two sashes, one sliding vertically over the other.

Downspout

A hollow, vertical pipe, circular or rectangular in cross-section, which carries rainwater down from the roof to the ground.

Dutchman

A patch spliced into wooden members to match the original construction.

Eaves

The underside of a sloping roof which projects beyond the wall.

Efflorescence

The deposit of soluble salts on the face of masonry, brought from within by water entering the wall.

Element

A fundamental component of a building's façade: a door, window, cornice, etc.

Elevation

The exterior façade of a structure; also the head-on view or drawing of a building's exterior face.

Entablature

In classical architecture, the elaborated beam member carried by the columns, horizontally divided into architrave (below), frieze, and cornice (above).

Façade

The face or elevation of a building usually its front.

Fanlight

A semicircular window over the opening of a door with radiating bars in the form of an open fan.



Doric Order



Dormer Window



An Element



Eaves

Fascia

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

Flashing

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

Flat arch

An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch. (See 'arch'.)

Flat seam

On porch roofs, the joint between vertical metal roofing strips which are folded together and laid flush to the roof surface to prevent moisture infiltration at the seam.

Foundation

The lowest exposed portion of the building wall which supports the structure above.

Frieze

The middle portion of a classical cornice. Also, applied decorative elements on an entablature or parapet wall.

Gable end

The triangular upper portion of a wall at the end of a pitched roof.

Gable roof

A ridged, double-pitched or sloping roof with a triangular end-piece. Side gabled structures are the most common with the triangular gable-ends on the sides; front gabled structures have the gable end in front while cross gabled roofs have gable ends on 3 or 4 sides.

Gambrel roof

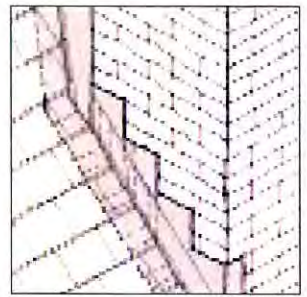
A ridged roof with two slopes on either side.

Gingerbread

The highly decorative wood-work applied to usually Victorian houses.

Glazing

Glass panes in a window or door.



Flashing



Gable Roof



Gingerbread



Glazing



Half-timbering

A decorative treatment on stucco covered buildings where vertical, diagonal, and horizontal wooden members divide the stucco into panels. Originating in England during the Elizabethan period when the wooden members were actually structural, this treatment characterizes houses of the Tudor Revival style of architecture.

Hipped Roof

A roof which slopes upwards from all four sides of a building.

Infill

New construction where there had been an opening before, such as a new building between two older structures or block infill between porch piers or in an original window opening.

Ionic Order

The classical order of architecture, originated by the Ionian Greeks, characterized by its capital with large volutes, a continuous frieze usually with dentils in the cornice. Characterized by elegant detailing, less heavy than the Doric, less elaborate than the Corinthian.

Jack arch

(See 'flat arch'.)

Jambs

The upright sides of a window or door opening, perpendicular to the wall, also called "reveals."

Keystone

The wedge-shaped top or center member of an arch.

Knee window

A small horizontal attic window just below the roof line.

Leaded glass

Window glass, often stained or colored, set in lead strips.

Lintel

The horizontal top member of a window, door or other opening.

Louvre

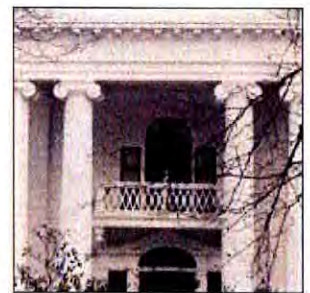
One of an assembly of sloping overlapping fixed or adjustable slats designed to exclude rain, but to admit air; used in shutters, doors, etc.



Hipped Roof



Half Timber



Ionic Order



Knee Window



Mansard roof

A roof with a double slope, the lower being longer and steeper than the upper. Common in the French Second Empire style of architecture.

Masonry

Exterior wall construction made up of brick, stone or adobe laid up in small units.

Massing

The interrelationship of various volumes of the building, as seen from outside. (The term has been elaborated upon in the chapter on 'Design Guidelines for New Construction, Additions and Alterations of Buildings within Historic Districts'.)

Member

A component of a structure.

Modillion

A horizontal bracket, usually in the form of a scroll, under the cornice.

Mortar

A mixture of sand, lime, cement and water used as a binding agent in masonry construction.

Mullion

A heavy vertical wood member between windows or doors.

Muntin

A glazing bar between panes of glass.

Oriel window

A projecting bay window which emerges above the ground level. (See 'Bay Window'.)

Palladian Window

A window of large size, characteristic of neo-classical styles, divided by columns or pilasters into three lights, the middle one of which is usually wider than the others and has an arched crown.

Pane

Glass member in a window or door; term applies where sash consists of several smaller glass members, i.e. six over six refers to the number of panes per sash in a double hung window.

Paneled Door

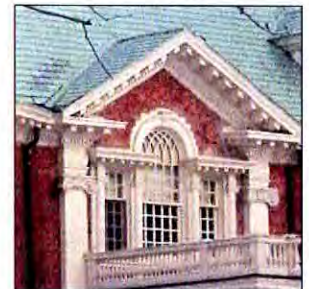
A door composed of solid panes held within a framework of rails and stiles.



Masonry



Mansard Roof



Palladian Window



Paneled Door



Parapet

A low, horizontal wall at the edge of a roof.

Pediment

A triangular crowning element forming the gable or a roof; any similar triangular element used over windows, doors, etc.

Pitch

The degree of slope of a roof.

Pointing

The exposed joint work of masonry construction, decoratively finished to be recessed behind the face of the masonry.

Portico

An open-sided structure attached to a building sheltering an entrance or serving as a semi enclosed space. (See 'verandah'.)

Preservation

The general label given to the reconstruction, rehabilitation or restoration of our built environment.

Proportion

The relationship or ratio of two more dimensions, i.e. width to height of a door or window opening, or of a whole building's façade. (The term has been elaborated in the chapter on 'Design Guidelines for New Construction, Additions and Alterations of Buildings within Historic Districts'.)

Quoins

Courses of stones, bricks, or wood panels, enlarged in scale, ornamenting and emphasizing the outside corners of a façade.

Rafter

An inclined timber roof framing member to which the roof covering is attached.

Reconstruction

(See 'replication'.)

Replication

The accurate recreation of a vanished, or irreplaceably damaged structure, or of a part thereof; the new construction recreates the building's exact form and detail as they had appeared at some point in history.



Quoins



Pitch



Pointed Arch



Portico

Restoration

The process of making a structure's forms and details appear as they did at a particular point in time, often at the date of construction. This sometimes involves removing later additions and replacing missing original work.

Ridge

The horizontal line at the high point junction of the upper edges of two sloping roof surfaces.

Sash

The window framework in which the glass panes are set.

Scale

See definition in the chapter on 'Design Guidelines for New Construction, Additions and Alterations of Buildings within Historic Districts'.

Segmental arch

An arch whose profile or radius is less than a semicircle. (See 'arch'.)

Semi-circular arch

An arch whose profile or radius is a half circle, the diameter of which equals the opening width. (See 'arch'.)

Shutter

A paneled cover usually flanking windows in pairs and hinged at the jamb.

Sheathing

An exterior covering of boards or other surfacing applied to the structure's frame.

Shingle

A roofing unit of wood or asphaltic material cut into stock sizes and used as roof covering, nailed in an overlapping fashion.

Shoring

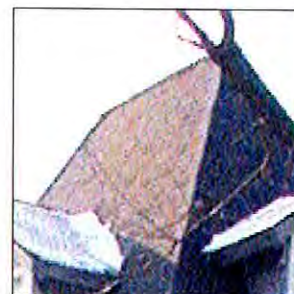
Temporary structural supports to prevent the collapse of a building element during renovation.

Sidelight

A vertical area of fixed glass on either side of a door or window.

Sill

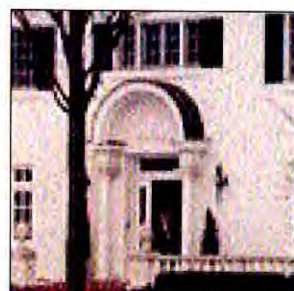
The horizontal bottom members of a window, door or other opening; also a structure's horizontal bottom framing member resting on the foundation.



Ridge



Sash



Semi-Circular Arch



Shutter



Siting

See definition in the chapter on 'Design Guidelines for New Construction, Additions and Alterations of Buildings within Historic Districts'.

Six-over-six window

(See 'pane'.)

Spalling

The delamination of a masonry surface from the effects of moisture infiltration and changing temperatures.

Spindles

Slender, elaborately turned, wood dowels or rods often used in screens and porch trim.

Splash Block

A stone or cast concrete block at the base of a downspout which directs rainwater away from the base of a building.

Stabilization

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

Stile

A vertical structural member of a frame as the outer edge of a door or window frame. The horizontal members are often known as rails.

Standing Seam Roof

A standing seam roof is a metal roof - copper, aluminum or galvanized steel - that is made of strips of metal joined together along parallel seams that are visible.

Stick Style

Eclectic American style of the second half of the 19th century, characterized by exposing the timber frame construction.

Streetscape

The overall view, not of a single structure, but of the many buildings which line the street.

Stucco

An exterior plaster-like finish, usually textured, composed of portland cement, lime and sand, mixed with water.

Surround

An encompassing border or decorative frame, usually around windows or doors.



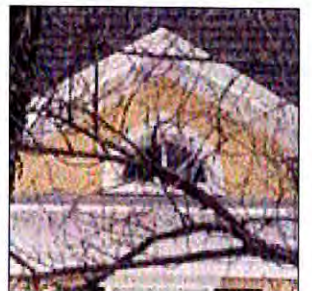
Six-over-six Window



Spindles



Stucco



Surround



Swag

Carved ornament in the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

Transom

A horizontal opening (or bar) over a door or window.

Two-Over-Two Window

A double hung window with two panes of glass in each sash.

Random Rubble Masonry

Uncoursed stone masonry made of unfinished field-stones.

Rim

The decorative framing of openings and other features on a façade.

Turret

A small slender tower – usually round.

Valley

The internal angle formed by the low point junction of two sloping sides of a roof.

Verandah

A covered porch or balcony on a building's exterior. (See 'porch'.)

Vergeboard

An ornamental board hanging from a projecting roof, usually at the gable end.

Vernacular

A regional form or adaptation of an architectural style.

Volume

The three-dimensional form of a portion of a building.

Water table

A projecting ledge, intended to prevent water from running down the face of a wall's lower section.

Wrap-Around Porch

A front porch which turns at one or both of the building's corners to continue along the side.

Wrought Iron

Decorative metalwork, which is hammered, bent, and twisted into shapes. Historically used for fencing and basement window grills.



Turret



Verandah



Wrap-around Porch



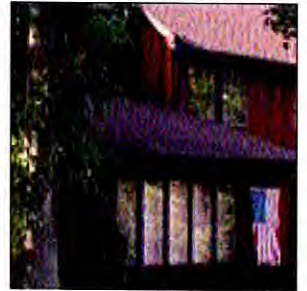
Wrought Iron



8.0 References

The following books and documents have been used as references and research material in preparing these standards.

1. "The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings" – National Park Service, US Department of Interiors.
2. "Guide to Compatible New Construction" – New York State Office of Parks, Recreation and Historic Preservation.
3. "A Field Guide to American Houses" – Virginia and Lee McAlester
4. "What Style is it? – A Guide to American Architecture" – Poppeliers, Chambers and Schwartz; Preservation Press.
5. "Summit – A City of Beautiful Homes" – Summit Herald Newspaper Supplement of 1914.
6. "Illustrated Dictionary of Historic Architecture" – Cyril M. Harris.
7. "Design Guidelines for Historic Districts and Sites" – Millburn Township Historic Preservation Commission.
8. "West Collingswood Preservation Plan" – Westfield Architects and Pennoni Associates.
9. "Guidelines for Historic Review – Saint Paul Historic Hill Heritage Preservation District" – St. Paul Historic Preservation Commission.
10. "Historic Houses in Haddonfield – A Preservation Guide" - D.Vieyra ; Borough of Haddonfield Historic Preservation Commission.
11. "Preservation Guidelines – Board of Architectural Review, Neptune Township" Greiff and Weber
12. "A Guide to Historic Preservation Ordinance – Town of West Milford" – KKFS Historic Preservation Group; Township of West Milford, NJ.
13. "Paterson – Design Guidelines for Historic Districts and Sites" - Louis Berger & Associates, Paterson Historic Preservation Commission.
14. "Guidelines for the Preservation of Historic Structures within the Local, State and National Historic Districts – Town of Newton, New Jersey" - Newton Historic Preservation Advisory Commission.



9.0 Bibliography

Architectural History

Bassett, William B. Historic American Buildings Survey of New Jersey. Newark: New Jersey Historical Society, 1977.

Blumemenson, John J.G. Identifying American Architecture: A Pictorial Guide to Styles, and Terms. 1600-1945. Nashville, TN: American Association for State and Local History, 1981.

Fleming, John, Hugh Honor, and Nickolaus Pevsner. A Dictionary of Architecture. NY: Penguin Books, 1972.

Getting to Know Your Early Twentieth-Century Neighborhood: Conserve Neighborhoods Special Issue. Washington, D.C.: The National Trust for Historic Preservation in the United States, 1982.

Harris, Cyril M. (ed). Illustrated Dictionary of Historic Architecture. NY: Dover Publications, Inc., 1977.

Longstreth, Richard. The Buildings of Main Street: A Guide to American Commercial Architecture. Washington, D.C.: The Preservation Press of the National Trust for Historic Preservation, 1987.

McAlester, Virginia & Lee. A Field Guide to American Houses. New York, Alfred A. Knopf, 1994.

Nelson, Lee H. Nail Chronology as an Aid to Dating Old Buildings. Technical Leaflet 48, History News. Nashville, TN: American Association for State and Local History. November, 1968 (Vol. 24, No.11).

Poppeliers, John C.; Chambers, Allen; Schwartz, Nancy B. What Style is It? Washington D.C., Preservation Press, 1983.

Roth, Leland M. A Concise History of American Architecture. NY: Harper & Row, Publishers, Inc, 1979.

Scully, Vincent J., Jr. The Shingle Style and the Stick Style. New Haven, CT: Yale University Press, 1955.



Stevenson, Katherine Cole and H. Ward Jandl. Housed By Mail: A Guide to Houses from Sears, Roebuck and Company. Washington, D.C.: The Preservation Press of the National Trust for Historic Preservation, 1986.

Summerson, John. The Classical Language of Architecture. Cambridge, MA: The M.I.T. Press, 1963.

Preservation and Rehabilitation

Bullock, Orin M., F.A.I.A. The Restoration Manual: An Illustrated Guide to the Preservation and Restoration of Old Buildings. Norwalk, CT: Atkin Productions for Silvermine Publishers Inc., 1966.

Coney, William B., A.I.A. "Preservation Briefs: 15. Preservation of Historic Concrete: Problems and General Approaches." Washington, D.C.: U.S. Department of the Interior, National Park Service, n.d.

Feirer, Mark (ed). "Fine Homebuilding". Newtown, CT: The Taunton Press, Inc. (P.O. Box 355, 06470)-a bimonthly periodical.

"FYI Publications." Trenton: Office of New Jersey Heritage, n.d. – a series of eight technical information sheets on 1) masonry cleaning and repointing; 2) masonry repairs; 3) repairing wood windows; 4) retrofitting historic windows; 5) insulation; 6) interiors; 7) store fronts; and 8) new construction & related demolition.

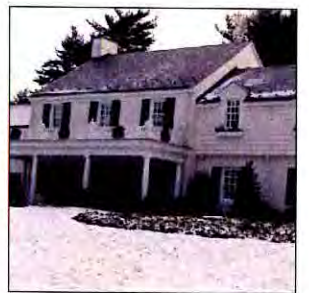
Grimmer, Anne E. "Preservation Brief 6 - Dangers of Abrasive Cleaning to Historic Buildings" Washington, D.C.: U.S. Department of the Interior, National Park Service, 1979.

"Guidelines for Rehabilitating Old Buildings: Principles to Consider When Planning Rehabilitation and New Construction Projects in Older Neighborhoods." Washington, D.C.: U.S. Department Housing and Urban Development and U.S. Department of the Interior, 1977.

Hunton, Gail. "Plainfield: Design Guidelines for Historic Districts and Sites." Plainfield, NJ: City of Plainfield, Division of Planning and Community Development 1988.

Jandl, H. Ward. "Preservation Briefs: The Preservation of Historic Storefronts." Washington, D.C.: U.S. Department of the Interior, National Park Service, 1982.

Kendrick, Gregory P. (ed.) "Preservation Briefs: 12, the Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)." Washington, D.C.: U.S. Department of the Interior, National Park Service, 1984.



Litchfield, Michael W. Renovation: A Complete Guide. NY: John Wiley & Sons, Inc., Publishers, 1982.

Mack, Robert C., A.I.A., de Teel Patterson Tiller, and James S. Askims. "Preservation Briefs: 2. Repointing Mortar Joints in Historic Brick Buildings." Washington, D.C.: U.S. Department of the Interior, National Park Service, 1980.

Mack, Robert C., A.I.A. "Preservation Briefs: 1. The Cleaning and Waterproof Coating of Masonry Buildings." Washington, D.C.: U.S. Department of the Interior, National Park Service, 1975.

Maddex, Diane (ed). All About Old Buildings: The Whole Preservation Catalog. Washington, D.C.: The Preservation Press of the National Trust for Historic Preservation, 1985.

Morton, W. Brown III and Gary L. Hume. The Secretary of the Interior's Standards for Historic Preservation Projects with Guidelines for Applying the Standards. Washington, D.C.; U.S. Department of the Interior, National Park Service, Preservation Assistance Division, 1985.

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

Moss, Roger W. and Gail Caskey Winkler. Victorian Exterior Decoration: How to Paint your Nineteenth-Century American House Historically. NY: Henry Holt and Company, 1987.

Meyers, John H. and Gary L. Hume. "Preservation Briefs: 8. Aluminum and Vinyl Siding on Historic Buildings – The Appropriateness of Substitute Material for Resurfacing Historic Wood Frame Buildings." Washington, D.C.: U.S. Department of the Interior, National Park Service, 1984.

Meyers, John H. "Preservation Briefs: 9. The Repair of Historic Wooden Windows." Washington, D.C.: U.S. Department of the Interior, National Park Service, n.d.

Nelson, Lee H., F.A.I.A. "Preservation Briefs: 17. Architectural Character: Identifying the Usual Aspects of Historic Buildings as an Aid to Preserving Their Character". Washington, D.C.: U.S. Department of the Interior, National Park Service, n.d.

Poore, Patricia (ed). "The Old-House Journal". Brooklyn, NY: Old House Journal Corporation.

"Protection of Historic Properties." Chadds Ford, PA: Brandywine Conservancy, Inc., 1982.



"Respectful Rehabilitation: Answers to Your Questions About Old Buildings."

Washington, D.C.: The Preservation Press of the National Trust for Historic Preservation, 1982.

Schoettle, B. Clarkson. "Keeping up Appearances: Storefront Guidelines".

Washington, D.C.: National Main Street Center, National Trust for Historic Preservation in the United States, 1983.

Smith, Baird M., A.I.A. Moisture Problems in Historic Masonry Walls. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1984.

Smith, Baird M., A.I.A. "Preservation Briefs: 3, Conserving Energy in Historic Buildings". Washington, D.C.: U.S. Department of the Interior, National Park Service, 1978.

Sweetser, Sarah M. "Preservation Briefs: 4, Roofing for Historic Buildings". Washington, D.C.: U.S. Department of the Interior, National Park Service, 1978

Timmons, Sharon. Preservation and Conservation: Principles and Practices. Washington, D.C.: The Preservation Press of the National Trust for Historic Preservation in the United States, 1976.

Vila, Bob with Jane Davison. This Old House: Restoring, Rehabilitating, and Renovating an Older Home. Boston: Little, Brown and Company, 1980.

Weeks, Kay D. And David W. Look, A.I.A. "Preservation Briefs: 10, Exterior Paint Problems on Historic Woodwork" Washington, D.C.: U.S. Department of the Interior, National Park Service, 1982.

Weeks, Kay D. "Preservation Briefs: 14, New Exterior Additions to Historic Buildings: Preservation Concerns". Washington, D.C.: U.S. Department of the Interior, National Park Service.



10.0 Preservation Related Web Sites

1. Advisory Council on Historic Preservation: <http://www.achp.gov>
2. Advisory Council on Historic Preservation - on-line guide to financial assistance for Historic Preservation Projects: <http://www.achp.gov/funding.html>
3. Federal Historic Preservation Tax Incentives:
<http://www2.cr.nps.gov/tps/tax/tax t.htm>
4. Historic American Buildings Survey (HABS/HAER)
<http://www.cr.nps.gov/habshaer/>
5. New Jersey Historic Preservation Office: <http://www.state.nj.us/dep/hpo>
6. National Preservation Institute: <http://www.npi.org>
7. National Parks Service - National Register of Historic Places:
<http://www.cr.nps.gov/nr/>
8. National Trust for Historic Preservation: <http://www.nthp.org/>
9. Preservation Briefs: <http://www2.cr.nps.gov/tps/briefs/presbhom.htm>
10. Preservation New Jersey: <http://www.preservationnj.org/>
11. Secretary of the Interior's Standards for Rehabilitation – Illustrated Guide:
<http://www.2.cr.nps.gov/tps/tax/rhb/index.htm>
12. Standards for Rehabilitation - Interactive Web Class:
<http://www2.cr.nps.gov/e-rehab/>
13. Technical Preservation Services for Historic Buildings:
<http://www2.cr.nps.gov/tps/tps t.htm>

