







Historic Design Guidelines

Borough of Glen Ridge
Historic Preservation Commission

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Introduction

Welcome

The Glen Ridge Historic Preservation Commission (HPC), established by municipal ordinance in 1987, is charged with conserving, protecting, enhancing, and perpetuating the landmarks, properties, and improvements within the Glen Ridge Historic District. The district, comprising over 90 percent of Glen Ridge, runs roughly the entire length of the Borough and possesses some of the most well-preserved examples of residential architecture from the late 19th and early 20th centuries. This special housing stock provides a rich heritage that contributes to the beauty of the Borough while at the same time maintaining and enhancing real estate values.

The HPC is pleased to present these Design Guidelines for the Glen Ridge Historic District to codify the long-standing design principles utilized in the review and approval of renovations, repairs, and expansion of properties in Glen Ridge. Funded by a grant from the New Jersey Historic Preservation Office and the National Park Service, these guidelines provide an easy-to-use reference document for residents, architects, and contractors to plan projects and facilitate the HPCs design review process.

The Design Guidelines are intended to further the appreciation of the architecture, setting, and history of Glen Ridge, to help ensure consistency in local decision-making, and to benefit property owners by clarifying community expectations. These Design Guidelines offer information on the rehabilitation of existing buildings, including new additions and new construction, to offer a common body of knowledge for all participants in the review process, including Commission members.

The HPC recognized that applying design guidelines is often challenging, especially in Glen Ridge, where there is so much variety in the architecture. These Design Guidelines are intended to codify the objective basis for the HPC's decisions and help increase public awareness of historically appropriate design. However, the Design Guidelines do not offer all of the answers or solutions to a homeowner or design team as good architectural design cannot be achieved only by applying a set of rules. The challenge for both the homeowner and the HPC member is knowing how to apply the Design Guidelines to make sound judgments that will help preserve the architectural character of Glen Ridge while also allowing expressions of change and adaptation.

The Standards for Rehabilitation are the core of the Design Guidelines. This publication also contains a variety of useful reference materials for Glen Ridge residents, including the review process, recommended treatments for a variety of common building materials used in the district, and the history of Glen Ridge including common architectural styles in the district.

The Glen Ridge Historic Preservation Commission sees preservation as a partnership between owners, their agents, and the Borough. We hope that making this information accessible will ease the design and review processes to continue to preserve Glen Ridge's rich historic and architectural heritage.

Opposite:
The Glen pictured in The Glen Ridge Story, 1957

Role of Design Guidelines

The Historic Design Guidelines are an official document of the Historic Preservation Commission that expands upon the general concepts of The Secretary of the Interior's *Standards for the Treatment of Historic Properties* like those contained in the Borough of Glen Ridge.

The Glen Ridge landscape is rich with significant architectural resources that reflect the Borough's evolution from a mill village to a burgeoning railroad suburb. As a result, the Borough has recognized the need to develop a comprehensive set of Design Guidelines to maintain and protect the integrity of the Glen Ridge Historic District. The Guidelines apply to all structures in the Glen Ridge Historic District as identified in the Borough of Glen Ridge Historic Preservation Ordinance.

The purpose of the Guidelines is to ensure the preservation and protection of historic buildings through appropriate treatment approaches by providing up-front guidance to property owners and qualified professionals. One of the greatest threats to the historic district's character is the incremental application of inappropriate treatments to character-defining features of buildings. The Guidelines supplement the Glen Ridge Historic Preservation Ordinance and establish a basis for determining the appropriateness of changes or modifications proposed for buildings in the historic district. The Guidelines recognize that the style, condition, and issues associated with buildings throughout the Borough are different. Therefore the Guidelines are intended to be a flexible document that allows property owners to tailor treatments and approaches to addressing their specific conditions and building features.

While responsive to Glen Ridge's unique character, the Guidelines may not cover every circumstance. Instead, they establish a perspective for property owners, qualified professionals, and Commissioners to review the specific conditions of each project and provide the versatility to develop solutions that satisfy the intent, principle, and spirit of the Glen Ridge Historic Preservation Ordinance. These Guidelines, coupled with the Secretary of the Interior's *Standards*, help assure that decisions are made on a professional basis and not personal aesthetic preferences.

The overarching intent of the Guidelines is to inform design decisions within the historic district, not dictate them. The Guidelines encourage a rigorous exploration of a project's history, but not the literal copying or mimicking of particular historic styles or inappropriate features. The Guidelines recognize a diversity of stylistic treatments so long as the principle of compatibility is maintained, keeping with the creative variety essential to the streetscape, which forms the justification for the historic district.

Design Guidelines

Do...

- ✓ Provide up-front guidance to property owners and qualified professionals
- ✓ Advance the historic character of the historic district
- ✓ Prioritize design considerations and encourage appropriate alterations
- ✓ Improve quality and integrity of construction projects
- ✓ Preserve Glen Ridge's charm and property values
- ✓ Increase public awareness of Glen Ridge's history

Do Not...

- ✗ Enumerate specific standards or regulations for construction (uniform construction code)
- ✗ Increase new construction or rehabilitation activities
- ✗ Regulate the density or location of development (Planning Board)
- ✗ Improve property maintenance (local ordinances)
- ✗ Regulate interior design
- ✗ Define business hours or means of operation (local ordinances)

Review Process

The Glen Ridge Municipal Complex was built in several phases between 1918 and 1931

Guidelines

Policies of the HPC used to review applications

Recommendations or Maintenance

Best practices for homeowners to consider

Building in Glen Ridge

A construction permit is needed for most construction work, additions to structures, renovations, or alterations affecting changes of use or egress. For buildings within the historic district, the HPC must review drawings and other application materials before a building permit can be issued. Depending on a project's scope, subsequent approvals may be required from the Board of Adjustment or other boards.

Historic Preservation Commission

The HPC collaborates with property owners to ensure that alterations or new construction within the designated historic districts are appropriate, adheres to the ordinance, and advances the unique character of Glen Ridge. In advance of any exterior alteration, construction, or demolition activity affecting a property within the historic district, the HPC must review the proposed work. The HPC will consider the visual compatibility of the addition, alteration, construction, or demolition with the structure itself and the surrounding context. The height, scale, and proportion of buildings, compatibility of materials, patterns of visual elements consistent from structure to structure, and placement of structures in relationship to each other will also be considered.

The HPC is composed of seven regular and two alternate volunteer community members with backgrounds in building design, construction, architectural history, or Glen Ridge history. A majority of at least four affirmative votes are necessary for an application to be approved. HPC review of specific work is enumerated below:

Common Work

	HPC Review
Ordinary maintenance work [1]	✗
Changes to the interior layout	✗
Paint wall siding, trim, or door	✗
Any change of roof material	✓
Any change of wall siding material	✓
Moving, adding, or removing windows and doors	✓
Addition which is visible from the street	✓
Addition which is not visible from the street [2]	✗
Demolition & construction of a new structure	✓

[1] Assuming no changes to appearance or construction permit necessary

[2] HPC staff must verify the visibility of all proposed additions

Minimally visible rear dormer addition

Historic Significance

A building must typically be over 50 years old, have high integrity and:

- Association with historic events or activities,
- Association with important persons,
- Distinctive design or physical characteristics, or
- Potential to provide important information about prehistory or history, or
- Contribution to the overall streetscape composition.

In-Kind Replacement

Reconstruction of a significantly deteriorated feature to match the existing in material type, design, dimension, texture, detail, and appearance. Replacement with a substitute or imitative material is not considered in-kind and typically requires HPC review.

Ordinary Maintenance

Repair work where there is no change in the design, materials, or appearance. Typically this is to correct deterioration, decay, or damage; or sustain the existing form; and does not involve a material change in design, material, or exterior appearance. For questions, contact the Glen Ridge Building Department to verify the nature of the proposed work before proceeding.

Visibility

The HPC reviews projects that are visible from the public thoroughfare. It is the responsibility of the applicant and their design professionals to accurately describe the visibility, including the maximum points of visibility from any public thoroughfare. Mistakes or errors are the responsibility of the applicant and can result in alterations or removal after construction.

Visible

Able to be seen by a person standing in the street.
HPC review is required for most work that is visible.

Minimally Visible

Does not call attention to itself or detract from significant architectural features of the building. Building-mounted mechanical equipment, including solar technologies, that project into the maximum line of sight typically no more than 4 inches.
HPC review is required for most work that is minimally visible.

Not Visible

Not able to be seen by a person standing in the street. Vegetation, seasonal foliage, and fencing are not considered as they may be removed over time.
HPC review is not required for work that is not visible.

Homeowners are encouraged to contact HPC staff for a determination on whether a proposed project is visible or minimally visible.

Research and Investigation

The first step in any project undertaken on a home in the historic district is some forensic investigation. Research into historic photographs of the building or the selective removal of some more modern components, such as vinyl siding, may reveal original architectural features.

Most homes have original documentation, historical photographs, and ephemera maintained in the Glen Ridge Historical Society archives. All applicants should contact the Glen Ridge Historical Society before undertaking a project in the historic district. For additional information, refer to the Resources section.

Design Professional

While not generally a requirement, it is highly beneficial for the homeowner to engage a registered architect or other licensed design professional for assistance. An architect experienced in historic properties may help you better understand the details, proportions, and materials appropriate for your building's architectural styles. They may be better able to synthesize the work with the existing building and uncover historical documentation to arrive at a final product that is in keeping with the historic character of the home and the neighborhood's beauty. As an agent of the homeowner, the design professional is responsible for accurately documenting the existing conditions and proposed work. Keeping the design professional engaged through the construction phase is encouraged.

Application Materials

A list of required application materials for HPC review is included alongside each section. Clear and concise materials are essential for HPC review. Architectural drawings should be ordered logically, formatted at a legible scale, provide dimensions of all visible elements, and clearly differentiate existing from proposed work. Typically, 24" x 36" (Arch D) sheet size is appropriate. Smaller applications can be submitted on 11 x 17" (tabloid) sheet size. Drawings should not crowd the sheet border; it is essential to leave adequate space around the drawings for dimensions and annotation text of at least 3/32" height lettering. Plans and elevations should be drawn at the same scale. Sections are typically drawn at the same scale as the plans and elevations but can be enlarged to reveal more information. Details should be shown in elevation or section at a larger scale. Molding profiles should be shown at full scale whenever possible. Dimension precision should be to the nearest inch for most drawings or 1/4" for enlarged details. Labeled high-resolution color photographs and technical documentation can be integrated with the architectural drawings or submitted on 8.5" x 11" (letter) sheet size.

Required Application Materials

- ☐ HPC application form
  - Project description
  - Owner representative designation, if applicable
- ☐ Photographs (color, high-resolution):
  - Existing front facade
  - Existing project scope area, including overall and close-up views
- ☐ Architectural drawings of the existing and proposed work (typical scale):
  - Site plan (1" = 10'-0")
  - Floor plans (1/4" = 1'-0")
  - Elevations & sections (1/4" = 1'-0")
  - Details at significant architectural features (1" = 1'-0" or larger)
- ☐ Technical documentation
  - Catalog descriptions
  - Product photographs
- ☐ Physical samples, if applicable

Public Hearing

HPC meetings generally take place on the first Wednesday of each month at 7:30 pm. The meetings are open to the public, with an agenda posted on the HPC website ahead of time. Applications are typically heard in the order they were received; however, the Chairperson may elect to reorder at their discretion. Each applicant will have the opportunity to describe the proposed work and respond to questions from members of the HPC. We welcome your architect, contractor, or other experts with you at the meeting to answer specific technical questions. Time is allotted for members of the public to also opine on each application.

It is strongly recommended that the property owner attend the meeting. If a property owner cannot attend the meeting, they may designate a representative to appear on their behalf. The property owner will be bound to any representations and promises made during the meeting. The HPC will not consider your application if neither you nor your agent is present.

Project Implementation & Compliance

Following the approval of a project by the HPC and subsequent building permit issuance, strict compliance with the terms of the approval as documented in the final submission materials is monitored by the Building Department in consultation with HPC staff. In some cases, the review of completed construction documents will be required before construction work can begin to assure consistency with the approved submission materials from the application review process.

The completed project must be consistent with the approved documents. During the course of construction, the HPC must be kept abreast of any deviation from the approved submission materials due to unforeseen field conditions or anything else, no matter how small the changes may seem. Depending on the nature of the change, additional review by the full commission or a subcommittee may be required.

A Certificate of Occupancy, if required, will only be issued once the Construction Code Official verifies conformance with the approved submission materials in consultation with HPC staff.

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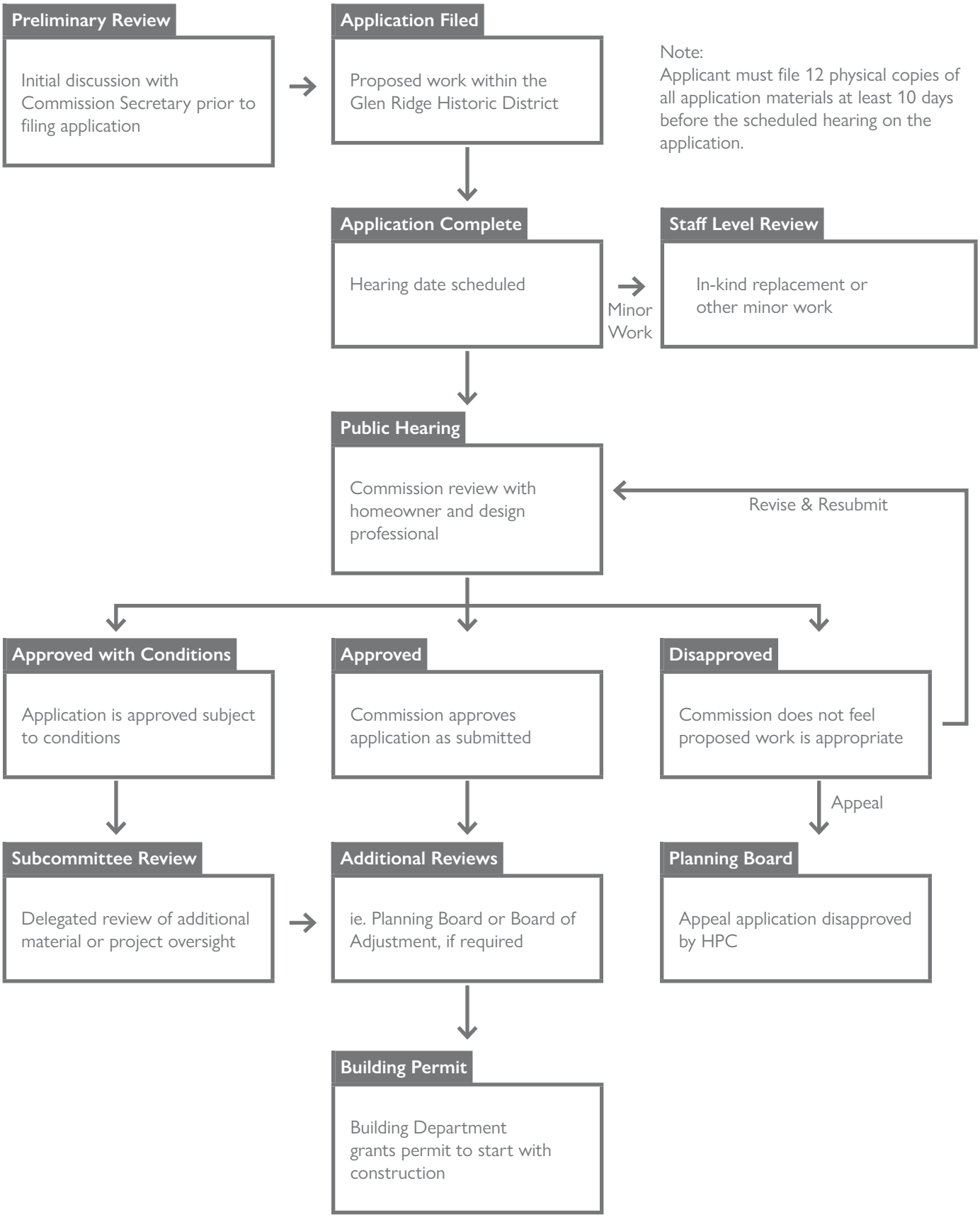
Additional Guidance

Chapter 15.32, Article IV
Review by Commission

Glen Ridge Historical Society
glenridgehistory.org

Glen Ridge Free Public Library
glenridgelibrary.org

NPS Historic American Building Survey (HABS) Guidelines for Recording Historic Structures


Preliminary Review
Initial discussion with Commission Secretary prior to filing application
Application Filed
Proposed work within the Glen Ridge Historic District
Note:
Applicant must file 12 physical copies of all application materials at least 10 days before the scheduled hearing on the application.
Application Complete
Hearing date scheduled
Minor Work
Staff Level Review
In-kind replacement or other minor work
Public Hearing
Commission review with homeowner and design professional
Revise & Resubmit
Approved with Conditions
Application is approved subject to conditions
Approved
Commission approves application as submitted
Disapproved
Commission does not feel proposed work is appropriate
Appeal
Subcommittee Review
Delegated review of additional material or project oversight
Additional Reviews
ie. Planning Board or Board of Adjustment, if required
Planning Board
Appeal application disapproved by HPC
Building Permit
Building Department grants permit to start with construction

Guiding Standards

Secretary of the Interior's Standards: Rehabilitation

The Secretary of the Interior's *Standards for the Treatment of Historic Properties* are referenced by the Glen Ridge Historic Preservation Commission and many other commissions across the country to guide reviews of proposed work to historic resources. As the most common treatment in Glen Ridge is rehabilitation, due to the ability to make alterations and additions, the Secretary's *Standards for Rehabilitation* 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 historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Source: The Secretary of the Interior's *Standards for the Treatment of Historic Properties*: U.S. Department of the Interior, National Park Service

The John Dougherty House at 25 Lincoln Street

Local Applications of Standards 3 & 4

- The Phineas J. Ward House, originally built around 1851, had the north wing and towers added several decades later.
- The John Dougherty House, originally built around 1856, through several successive additions evolved from a modest farmhouse into a Colonial Revival style dwelling.

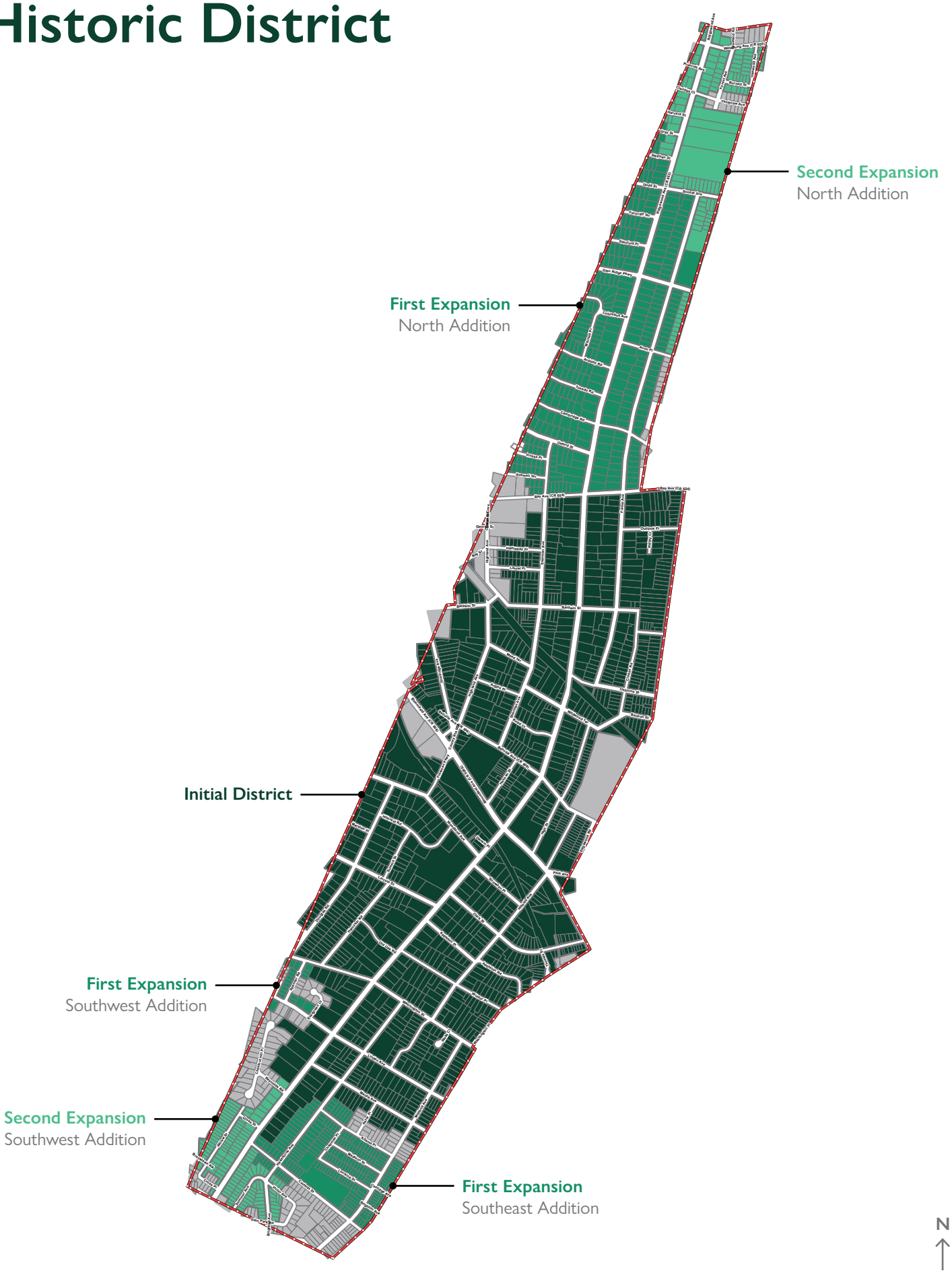
Both of these alterations have acquired significance in their own right and should be preserved.

Additional Guidance

NPS Preservation Brief #17: Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

NPS Preservation Brief #35: Understanding Old Buildings: The Process of Architectural Investigation

Historic District



Initial District

Considered one of the preeminent examples of a suburban community in the late 19th and early 20th centuries, the initial historic district embodies progressive planning ideas of community design and growth. The historic district buildings encompass a representative cross-section of the many architectural styles popular during the period. Lined for the most part by well-preserved and relatively unaltered single-family dwellings, the tree-shaded and gaslit streets retain much of the original turn of the century appearance.

Intersection of Ridgewood and Linden Avenues, seen here in 1914, are part of the Initial District

First Expansion

The first expansion illustrates the Borough's domestic architecture evolution in the years between the two World Wars. Development during this period was influenced by changes in the role of the automobile for a greater segment of the population. The vast majority of houses exhibit Colonial Revival, Tudor Revival, and Craftsman influences. Whereas earlier Colonial Revival houses had typically been derived from Georgian prototypes, the First Expansion is primarily based on eastern America's more informal, vernacular 19th-century architecture. Exuberantly detailed Tudor Revival houses proliferate in the First Expansion as well. Vernacular Colonial Revival style was widely employed for modest and more substantial homes in the south and north.

The Glen Ridge Country Club, established in 1894, is part of the Second Expansion

Second Expansion

The most recent expansion exhibits a predominance of early-to-mid-20th century housing including such predominant residential house styles as post-World War I Colonial Revival, Tudor Revival, Craftsman-influenced, and post-World War II Cape Cods, and simplified Tudor and Colonial Revival. The housing stock is typically small-to-medium size with modest detailing. The streetscape continues many of the Borough's original planning features, such as tree-lined streets and gas lamps. The existing housing generally has a good level of preservation with limited alterations, including synthetic siding and replacement windows and doors. The Clubhouse of the Glen Ridge Country Club is included as the one non-residential building of the expansion within the northern addition. The Second Expansion increases the Period of Significance for the historic district to include the 1920s, 1930s, and some post-World War II houses.

Non-contributing buildings

In-fill housing constructed after 1959 or a building that has been radically altered, particularly along their frontage. Hence, they no longer reflect their original architectural character and stand in contrast to their neighbors. Where a resource is deemed non-contributing due to changes in the architecture, the changes alter the building, particularly at the front, making it difficult to readily discern the original architecture through the changes.

Guidelines

This section describes appropriate treatments for proposed work within the historic district. The Guidelines provide an approach for maintaining, restoring, repairing, and replacing character-defining building and site features. This section also describes appropriate strategies for integrating accessibility accommodations, sustainable technologies, and new construction in a historic context.

Topics covered in the Guidelines:

- Roof
- Wall & Siding
- Windows
- Entrance & Porch
- Doors
- Storefront
- Yard & Landscape
- Accessibility
- Mechanical and Utility Equipment

Basic principles for preserving historic buildings:

- Identify and retain historic character-defining elements when repairing, maintaining, or altering a building.
- Repair rather than replace whenever possible.
- Consider all alternatives when replacing historic building elements.
- Replace only significantly-deteriorated elements beyond repair with new elements that match the original.
- Use historical documentary evidence as a reference when replacing missing elements
- Additions should be configured in a reversible manner.
- Use design professionals familiar with historic structures and artisan craftspeople experienced with historic materials.

Roof

The complex hip roof with eyebrow dormer is an important character-defining element of this Queen Anne style house at 20 Winsor Place.

A building's roof provides the first line of defense against the elements and plays an essential role in the long-term preservation of the entire structure. Roofs in Glen Ridge are of many varied forms and, in many instances, are adorned with dormers, gables, cupolas, ironwork, and patterned, textured, and colored shingles. The form of the roof is significant, as are its features, roofing material, and size, color, and patterning. Historic roofing materials in Glen Ridge include slate, metal, wood, and clay tiles. Roof features such as chimneys and parapet walls, dormers, cupolas, and cresting are important character-defining features of a building.

All proposed changes in roofing material require review by the HPC.

Gabled roof dormer with chimney at the Ridgewood Avenue Station

Lined pole gutter roof feature at 57 Woodland Avenue

General Guidelines

- **Preserve** roofs and their functional and decorative features that are important in defining the overall historic character of the building. The form of the roof is significant, as are its decorative and functional features, roofing material, as well as size, color, and patterning.

Opposite: Washington Street

Secretary of the Interior's *Standards*

Preserve roofs and their features that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features, such as cupolas, cresting chimneys, and weathervanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.

Required Application Materials

- ☐ Photographs:
  - Existing front facade
  - Existing roof area, including overall and close-up views
- ☐ Architectural drawings of the existing and proposed work:
  - Site plan
  - Overall roof plan
  - Enlarged plans showing roof in relation to other elements such as gutters, dormers, cresting, etc.
  - Overall elevations showing gutters, downspouts, etc.
  - Close-up details showing roofing pattern, details at dormers, rafter ends or other features, chimneys, etc.
- ☐ Technical documentation of the proposed roof feature or system:
  - Catalog descriptions
  - Product photographs
- ☐ Physical sample of proposed roof material, if applicable

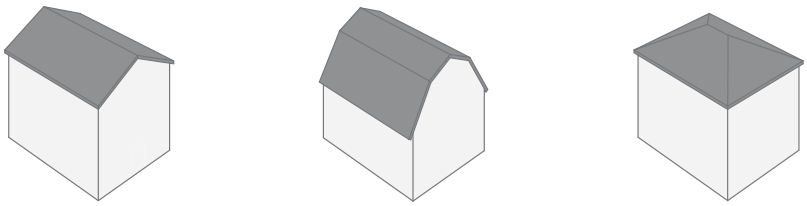
Second Empire style tiled mansard roof with gabled dormers at 50 Essex Avenue

Slate hip roof with gabled projection and overhanging eaves of this Tudor Revival home at 140 Forest Avenue

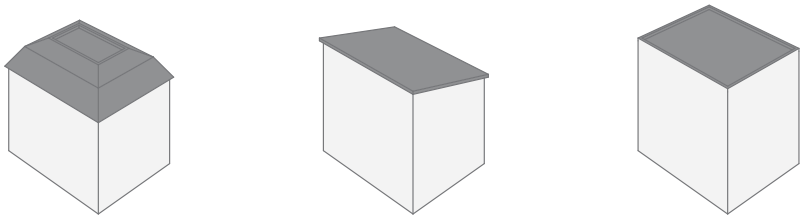
Form

The geometric form of the roof is a significant element and determining characteristic of a building's architectural style. Roofs can be hipped, sloped, curved, flat, or combinations of these forms. Many architectural styles are distinguishable by their roof form: Tudor Revivals feature steeply-pitched, complex roofs; Dutch Colonial Revivals feature symmetrical gambrel roofs; Second Empires feature mansard or curved roofs.

Modifying the roof form or increasing the height is not appropriate for most historic structures. However, simple roof forms may accommodate some modifications while retaining their original overall form. Many late 19th century architectural styles with complex roof forms, such as the Queen Anne or Tudor Revival styles, typically do not accommodate an increase of the original ridgelines appropriately.



Gable | Gambrel | Ridged Hip



Mansard | Shed | Flat with Parapet

Guidelines

- **Preserve** historic roof forms that are character-defining elements.
- **Design** new roof forms to reflect the appropriate architectural style and neighborhood scale.

Additional Guidance

NPS Preservation Brief #4: Roofing for Historic Buildings

Slate varies in color, shape, texture, and details. Selective in-kind replacement from the same geologic formation is appropriate.

Terra cotta tile and clay should be preserved whenever possible. Selective in-kind replacement is appropriate.

Wood shingle can be replaced with dressed wood shingle. The use of pressure-treated fire-resistant wood shingles is appropriate.

Metal roofs should be replaced to match the type, appearance, trim, and articulation of the original. Copper and painted terne are typically appropriate materials.

Asphalt shingle roofs are appropriate for the replacement of non-historic roofing material. Dark gray, brown, or black colors are recommended. Shingles that better approximate the color and details of the original or historic materials may be considered.

Material

The material of the roofing material also contributes to the character of historic buildings. Original or historic materials such as slate, terra cotta, and wood should always be preserved. Some metal roofs, such as copper and painted terne, are historic and should also be preserved. Asphalt shingles became a popular roofing material in the 1920s.

Significantly deteriorated roofing materials may be replaced in-kind to match existing or to match the original historic material. In-kind replacement roofing material should match in appearance, shingle exposure, and directional expression. The replacement of original or historic roofing materials with composite or imitative materials is not appropriate. Low-profile ridge vents may be added as part of a roof replacement.

For roof solar technologies, refer to the Mechanical and Utility Equipment section.

Guidelines

Existing [1]	Replacement				
	Slate	Terra cotta	Wood	Metal	Asphalt
Slate	✓	✗	✗	✗	✗
Terra cotta	✗	✓	✗	✗	✗
Wood	✗	✗	✓	✗	✗
Metal	✗	✗	✗	✓	✓[2]
Asphalt or non-historic	✓[2]	✓[2]	✓[2]	✓[2]	✓
New construction	✓	✓	✓	✓	✓

Additional Guidance

NPS Preservation Brief #19:
The Repair and Replacement of Historic Wooden Shingle Roofs

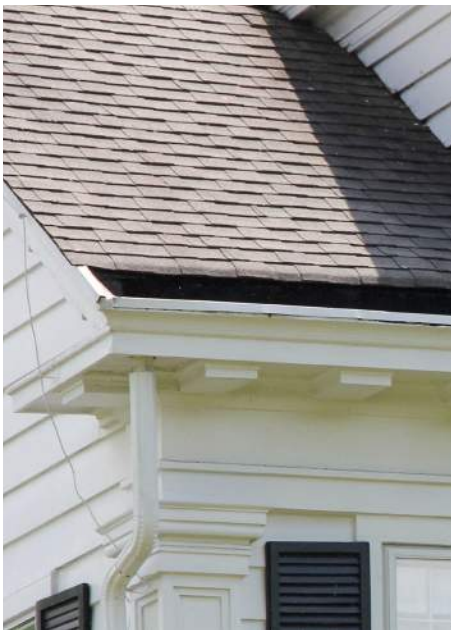
NPS Preservation Brief #29:
The Repair, Replacement, and Maintenance of Historic Slate Roofs

NPS Preservation Brief #30:
The Preservation and Repair of Historic Clay Tile Roofs

[1] Extensively deteriorated, beyond repair

[2] Based upon historical documentation

Lined pole gutter



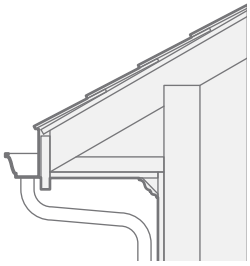
Built-in lined gutter

U-style copper gutter

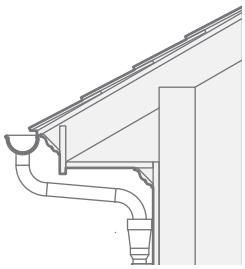
Gutters, Downspouts & Flashing

Gutters and downspouts provide a path to direct water away from the building and its foundation. Most gutters are externally mounted to the edge of the roof at the intersection of the cornice area. Some gutters are hidden; they are built into the roof's edge and are boxed in by wood and lined by metal flashing or a rubber membrane. Hidden gutters may have small leaks that are difficult to discover and rot the surrounding wood members. It is appropriate to use the historic or original gutter profile. Most homes constructed before World War II originally featured half-round or U-style gutter profiles. Some homes have Yankee or built-in gutter systems, which are a significant feature and should be preserved.

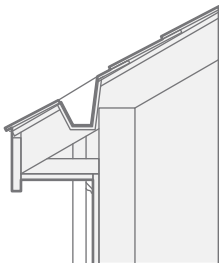
Flashing is typically located at valleys, ridges, eaves of roofs, or at any point from which a structure projects through the roof surface, such as a chimney, roof vent, or another adjoining building element. Historic flashing materials include copper, tin- or terne-plated metals, and galvanized sheet metal.



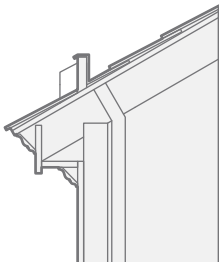
Ogee or
K-style gutter



Half-round or
U-style gutter



Box or
Built-in lined gutter



Yankee or
Lined pole gutter

Guidelines

- **Preserve** historic cornices that are character-defining elements.
- **Maintain** the adjacent gutter system and flashing to inhibit water infiltration. Keep the cornice well-sealed and anchored.
- **Repair**, rather than replace, existing cornice elements. Significantly deteriorated elements should be reconstructed to match the existing ones. The replacement of wood cornices or eaves with composite materials is typically not appropriate.
- **Replace** missing cornices and elements based upon historical documentary evidence.
- **Design** new cornices and eaves to reflect the appropriate architectural style and scale.

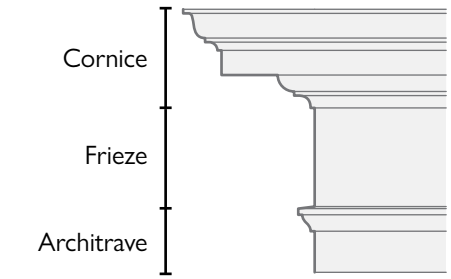
Above: Decorative bargeboard
Below: Accent modillions

Scroll-sawn projecting brackets support the eave

Cornice & Eaves

Cornices are essential character-defining features of most historic buildings in Glen Ridge. The cornice occurs at the junction between the roof and the wall; it may be a decorated classical projection with dentils or modillion blocks or a flat decorative band within the wall material and may contain decorative elements like carved brackets. Most cornices are constructed from wood or separate wooden pieces combined on-site.

Eaves are the edges of the roof and commonly overhang the face of the wall below. Eave returns at corners, at roof corners, involve combinations of many different molding profiles and are typically based on classical precedents. Balance and proportion are essential to an appropriate eave. Rely on historical precedents. Awkward contemporary misinterpretations of eaves, including triangular boxes on the gable end and steep return caps with roofing visible, are not appropriate.



Elements of an Entablature

Guidelines

- **Preserve** the configuration of historic gutters. Replacing Yankee or built-in gutters with exposed gutters is not appropriate.
- **Type** of exposed gutter should match the original or be replaced in-kind. Most homes originally featured half-round or U-style gutters. Contemporary ogee or K-style gutters emerged after WWII.
- **Downspouts** should match the gutter type. Circular for half-round or rectangular for ogee-style gutters are typically appropriate.
- **Materials** other than copper should be painted to match the adjacent wall or trim. The use of vinyl or fiberglass is not appropriate.
- **Design** new gutter systems to be considerate of the roof configuration and historic features. Downspouts should typically be located inconspicuously on secondary elevations and not conceal significant architectural features.

Above: Wide overhanging eave
Below: Rounded eaves simulate thatching

Chimney cap with corbeled brick

Rubble masonry chimney with contemporary pot

Brick and ashlar stone Tudor Revival chimney with multiple flues

Chimney

Historic chimneys were generally constructed of brick or stone masonry. Many masons in the late 19th century used the chimney as a showcase of their work through elaborate brick and stone designs. They serve the practical function of allowing smoke to exhaust from fireplaces or furnaces. Although they are functional roof elements, chimneys often have special ornamental features that make them character-defining features for many architectural styles. Due to constant weather exposure, chimneys can develop both aesthetic and functional issues if not properly maintained.

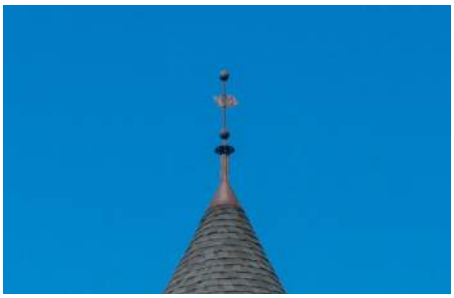
Patinated copper flashing at the base of a brick chimney

Guidelines

- **Preserve** the location, form, and materials of original or historic chimneys.
- **Repair**, rather than replace, deteriorated chimneys matching materials and mortar profiles. Significantly deteriorated chimneys can be reconstructed to match the original design, color, material, texture, size, and joint profile.
- **Materials**, such as brick or stone masonry, are appropriate for chimneys. Do not use exterior metal pipes or clad chimneys in wood siding.
- **Parging** with cement or plaster of existing masonry chimneys is typically not appropriate.
- **Flue liners**, caps, and screens may be added in an inconspicuous manner.
- **Design** new chimneys to be located either at the interior of the structure or centered on the gable wall end. Height and size should be similar to those of adjacent buildings.

✗ Inappropriate chimney covered with vinyl siding

The roof of 74 Douglas Road is punctured by hipped dormers of various sizes and corbelled brick chimney stacks. Simple finials cap the round and octagonal towers.



Above: Snow birds

Below: Weather vane

Ornamental Features

Some elements of historic roofs serve no practical function and are purely decorative in nature. Decorative roof elements, such as cresting and finials, were commonly used at roof ridges and peaks. Many of these elements are especially difficult to reach and are greatly exposed to the weather. As important character-defining features of historic roofs, effort should be made to preserve decorative roof elements. Snow guards are found on many slate and metal roofs in Glen Ridge. They are typically located over the front entryway and constructed of copper or bronze.

Roofs are commonly pierced by dormers, which provide ventilation, light, and additional space for attic areas. They are often important character-defining features for historic buildings, and as such, they should be preserved. For new roof dormers, refer to the Additions section.

Finial cap

Guidelines

- **Preserve** significant roof features including cresting, cupolas, finials, and snow guards.
- **Vents** and other necessary mechanical equipment on the roof should be located on a secondary facade or be minimally visible and painted to match the adjacent roofing material.
- **Skylights**, which are not original to the roof, are not appropriate to add.
- **Missing features** should be replaced in-kind to match the original's material, form, shape, color, and size. Missing features should be reconstructed based upon historical documentary evidence. Remove only roof features that are not historic.

Additional Guidance

NPS Preservation Brief #50: Lightning Protection for Historic Structures

Wall & Siding

The material, shape, features, finish, and details of exterior cladding contributes to the character of historic buildings. Features such as pediments, flared sidewalls, projecting bays, and towers manipulate the form of the exterior wall. Corner boards, quoins, fascias, skirt boards, and other trim embellish the connection between wall planes or interfaces with other architectural features such as windows and doors. Variations in materials and patterns, particularly evident in the Queen Anne style, further contribute to the character of historic buildings.

Wood is the predominant siding material used in Glen Ridge, with traditional horizontal clapboard and shingles being the most prevalent types. The role of siding is to protect the underlying structure and interior of the building from the elements, primarily by shedding rain and withstanding the effects of sunlight over time. Siding must be breathable to allow water vapor and condensation to weep from the wall cavity to the exterior.

All proposed changes in visible wall and siding materials require review by the HPC.

Queen Anne style homes feature a wide variety of wood siding and shingles.

General Guidelines

- **Preserve** original or historic wood siding, trim, and detailing that is significant to the historic character of the building.
- **Repair**, rather than replace, damaged wood siding. Retention of wood siding is always preferred over composite siding alternates.
- **Orient** board siding horizontally unless there is historic documentation otherwise. Shingle siding should always be oriented vertically in an appropriate pattern.
- **Replace** significantly deteriorated siding with compatible wood siding, which has the same visual appearance as the historic siding. It is not appropriate to cover historic wall materials with composite or imitative materials.
- **Vinyl or aluminum** sidings are not appropriate wall materials. These non-original sidings should be removed to reveal the original wall finish where possible.
- **Cementitious** siding with a smooth finish is reviewed on a limited basis for siding replacement. It is not appropriate to replace shingles with siding unless based upon historical documentary evidence.
- **Composite** trim with a smooth finish is reviewed on a limited basis.
- **Imitative** shingles, stone, EIFS, and plywood are not appropriate wall materials.
- **Design** new siding or shingles to match the adjacent historic or original material type and exposure. Extending adjacent vinyl or aluminum siding is not appropriate.

Required Application Materials

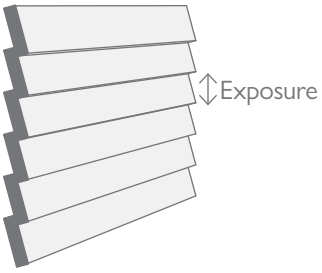
- ☐ Photographs:
  - Existing facades visible from street
  - Existing overall and close-up views
- ☐ Architectural drawings of the existing and proposed work:
  - Site plan
  - Elevations
  - Details at significant architectural features such as window and door casings, corner trim, etc.
- ☐ Technical documentation of the proposed siding system:
  - Catalog descriptions
  - Product photographs
- ☐ Physical sample of proposed siding material, if applicable

Siding

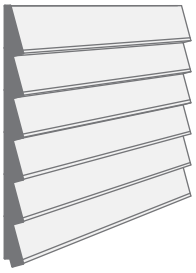
The type of siding is a distinguishing feature and significant to a building's historic character. Board siding or clapboard, where the wood fibers are oriented horizontally, are most durable when regularly painted. Most homes only have one type of siding. The amount of siding exposed, referred to as the exposure, may vary based upon the era in which the siding was applied. New siding should match the material and exposure of adjacent historic siding.

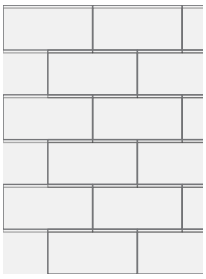
Shingles

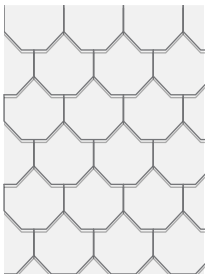
Patterns of wall shingles are used to differentiate facade surfaces, especially in Victorian-era homes. Shingle or shake, where the wood fibers are oriented vertically, are most durable when stained regularly or left to weather naturally. Unless painted historically, shingles should not be painted as this inhibits their natural expansion and contraction. Decorative shingle patterns are character-defining elements and should always be preserved.

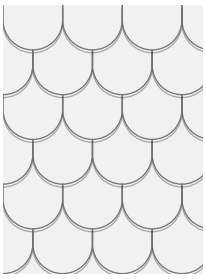


Lapped / Clapboard

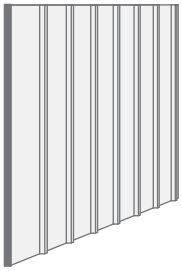

Beaded

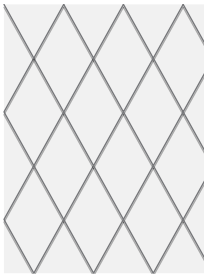

Coursed

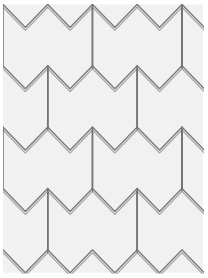

Octagonal

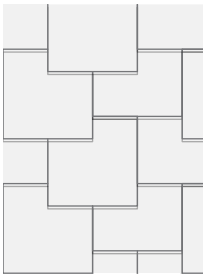

Fish scale


German


Board & Batten


Diamond


Sawtooth


Staggered

Vinyl and Aluminum Siding

Vinyl and aluminum siding are not appropriate for use as a replacement material or over existing wood siding. The HPC encourages homeowners to remove existing synthetic siding and restore original wood siding when possible. By revealing the original, you may uncover hidden maintenance issues earlier than they would otherwise be detected.

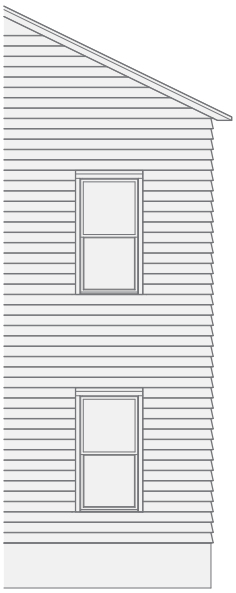
Cementitious Siding

Cementitious siding planks are a heavy material that requires special installation techniques. It should never be mixed in with natural wood siding and is not appropriate for the replacement of wood shingles. It may be considered on a limited basis for additions to historic structures, new construction, and secondary façades. A smooth finish is appropriate. Siding embossed with an emphasized wood grain pattern is not appropriate.

Composite Trim

Certain artificial composite materials may be cut, shaped, and painted just like wood. These products may have a smooth finish or a synthetic wood grain appearance; the latter is not appropriate because it appears as a fake wood product. When wood features such as trim pieces, porch details, and other decorative elements are beyond repair, composite replacement elements are reviewed on a limited basis for historic buildings if they carefully replicate the original wood's dimension, shape, texture, color, and overall appearance elements.

✓ Appropriate corner boards for board sidings on Second Empire, Queen Anne, and most Colonial Revival style houses.



✗ Inappropriate to remove corner boards and trim when re-siding a wall. This diminishes the building's historic character.

Patterned wood siding and decorative trim at 298 Washington Street

Trim & Details

In addition to siding, wood is commonly used for trim, eaves, bargeboards, gable elements, moldings, columns, and other features associated with building exteriors. The first goal concerning the treatment of historic siding, details, and trim is to preserve authentic historic building fabric.

It is essential to understand how siding interfaces with fenestration elements, turns corners, and terminates at the cornice line. Corner board trim is typically used to transition siding between different wall planes. The thickness of the corner board will depend on the thickness of the siding and should be applied directly to the sheathing, with the siding fitting tightly against the narrow edge of the boards. While a corner board trim is appropriate for most (though not all) board sidings, they are inappropriate where shingle siding is used. The use of a corner board and other trim should be based upon historical documentary evidence. Where necessary for corner transitions on composite siding materials, such as cementitious siding board, corner trim profile should be selected based upon the architectural style.

Wood shingle patterns and incised ornament on the gable end

Decorative pediments above windows

Guidelines

- **Replace** missing or significantly deteriorated trim to match original or historic materials, details, and profiles. Do not replace original trim with material that conveys a different period of construction or architectural style.
- **Corner boards** should only be used based upon historical documentary evidence. They are appropriate for board sidings, particularly on Second Empire, Queen Anne, and most Colonial Revival style houses.
- **Mitered or woven corners** are appropriate for shingle or wide board sidings, particularly on Shingle, Craftsman Bungalow, and Dutch Colonial Revival style houses.

Additional Guidance

NPS Preservation Brief #8: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings

124 Stonehouse Road with original Tudor Revival features visible, circa 1974

124 Stonehouse Road with stucco and half-timbering concealed by metal siding, prior to restoration project

Foundation

The foundation forms the base of a building and its condition is critical to the overall stability of the entire structure. Most wood-framed buildings in Glen Ridge have brick, stone, or concrete masonry foundations. In some cases, these foundations were multi-wythe brick with vent openings, while others had wood lattice panels between piers. Many historic buildings with wood siding above distinguish the foundation from the wall with a skirting board or similar material or profile change. Masonry or stucco buildings typically show no delineation between the foundation and wall plane. By the early 20th century, poured concrete or concrete block foundations faced with masonry were common. Parging, the covering with a coat of cement mortar, may be appropriate on garages and additions.

The foundation materials and their designs are essential components in the style and design of a dwelling. The pattern, materials, and dimensions of original foundations contribute to the historic character of a building and help define the style and period. Proper maintenance is key to the preservation, and prompt repairs should occur when deterioration is first observed. In cases where materials are beyond repair, replace them with material matching the original. Original foundations should not be concealed beneath added materials. Brick pier foundations should have framed lattice panels provided between them. For additional information, refer to the Railing & Latticework section.

Rubble stone foundations are common in early Glen Ridge homes

Foundation is articulated under front porch

Guidelines

- **Preserve** original historic foundation wall materials, design, and detailing. Do not cover historically visible foundation walls with wood panels, corrugated metal, or wood shingles.
- **Pier foundations** should have framed wood lattice between them.
- **Divert water** away from the foundation wall by landscape grading and drainage systems.

✗ Inappropriate exposed concrete foundation

Windows

Palladian window with a central arch flanked by two double-hung windows

Pair of arched windows with round pediments and louvered shutters

Metal casement windows on a Tudor Revival home

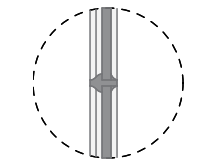
Windows define a significant part of a building's exterior appearance and connection to the neighborhood. Historic window sashes, framing, and the enframement detail surrounding them were carefully designed to harmonize with the building's style, scale, and character. Windows often identify a building's architectural style. Historic windows in Glen Ridge include wood and metal hung sash and casements.

Sashes are divided, usually by muntins, into configurations of lights such as four-over-four and six-over-six. The pattern of muntins in windows is a critical aspect of a building's style. Six-over-six Colonial Revival style window patterns are never appropriate for a Queen Anne style house, for one example. Prairie Style windows are never appropriate in a Dutch Colonial Revival style house, for another example. Decorative stained, etched, and beveled glass in sash surrounds, entry sidelights, and overhead transoms should always be preserved.

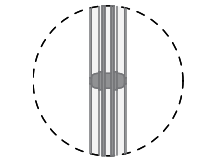
Window replacements that require a building permit, such as alterations to the window size or location, require review by the HPC.

Secretary of the Interior's *Standards*

Preserve windows and their features that are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hoodmolds, panelled or decorated jambs and moldings, and exterior shutters and blinds.

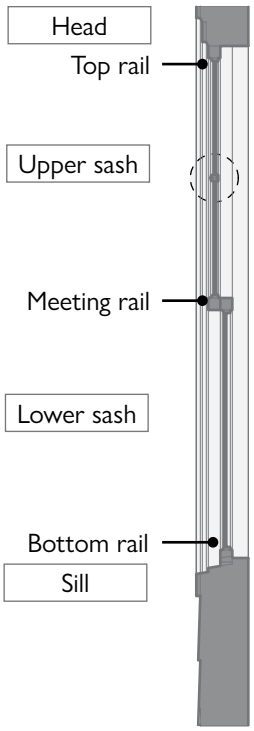


True divided light

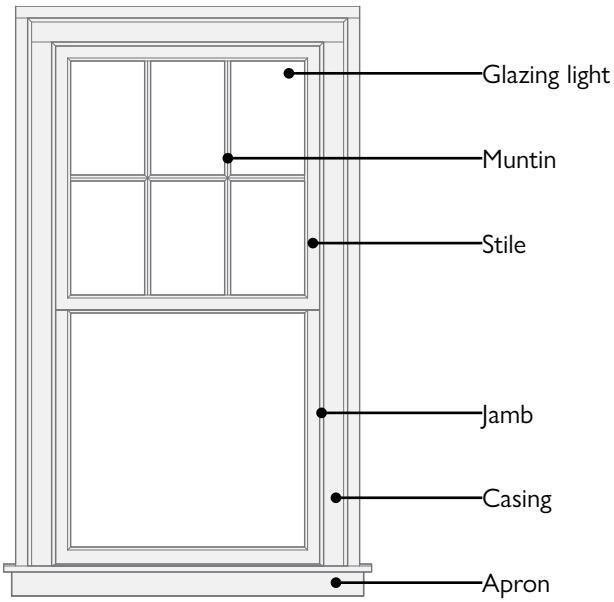


Simulated divided light with spacer bar

Muntin Detail

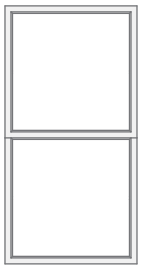


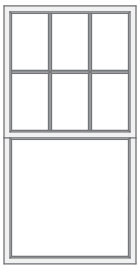
Section

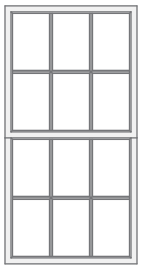


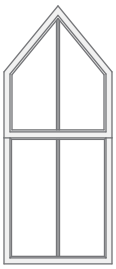
Elevation

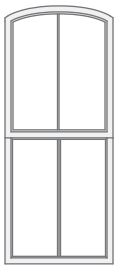
Types

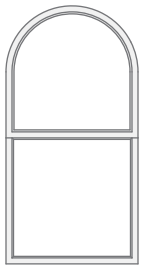

One-over-one

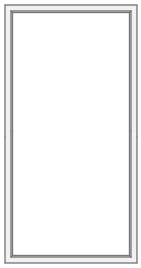

Six-over-one

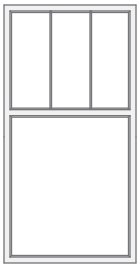

Six-over-six

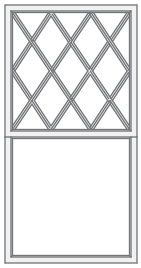

Two-over-two, Gothic

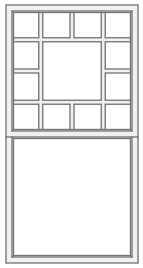

Two-over-two, Arched

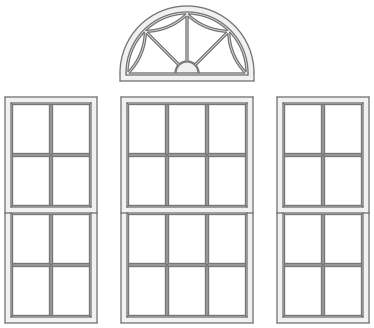

One-over-one, Semi-circular


Casement


Three-over-one


Diamond lattice upper sash


Framed lite upper sash

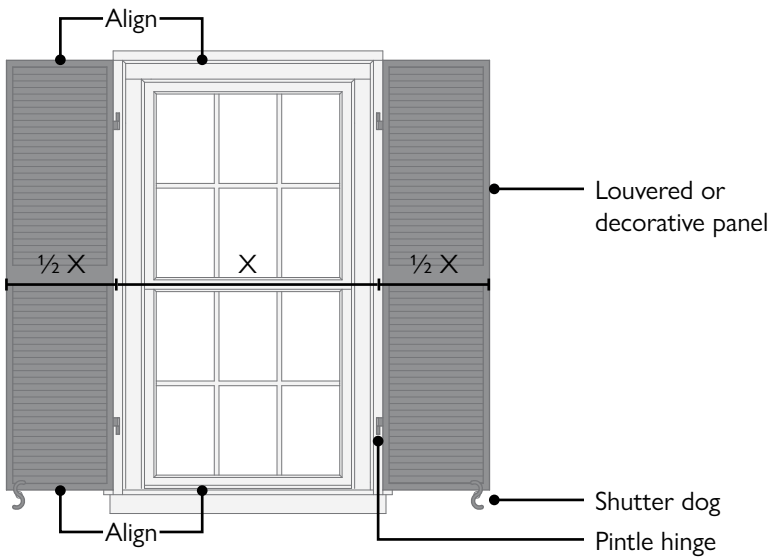

Palladian

Guidelines

- **Preserve** original or historic windows that are character-defining features. All efforts should be made to repair existing old-growth wood windows.
- **Replace** only extensively deteriorated windows with similar-sized new construction windows. New sash and frames should match the historic original sash and frames in terms of material, details, operation, confirmation, and finish.
- **Divided lights** should be true or simulated with integral muntin spacers. Snap-in bars or grilles only between the glass are not appropriate for any window type.
- **Moving, adding, or removing** window openings is not appropriate on the primary facade. On secondary facades, window openings should be consistent with the style of the building, symmetry or asymmetry of the original fenestration, and not result in the loss of significant architectural features.
- **Design** new windows to reflect the appropriate architectural style and scale. Reference historical styles and adjacent contributing resources as precedents.

Required Application Materials

- ☐ Photographs:
  - Existing front facade
  - Existing windows, including overall and close-up views of all types
- ☐ Architectural drawings of the existing and proposed work:
  - Site plan
  - Elevations
  - Details at significant architectural features such as window and door casings, corner trim, etc.
- ☐ Technical documentation of the proposed windows:
  - Catalog descriptions
  - Windows and hardware specifications including finishes and any glass coatings
- ☐ Physical sample of glass, if less than 75% visible light transmission



Shutters

Shutters originally functioned to control the amount of light and air entering a structure and provided privacy and protection from the elements. Today, shutters are used more often as a decorative feature. Original shutters were paneled or louvered and hinged to the window frames. Colonial Revival and Italianate homes typically have shutters, whereas smaller Craftsman Bungalow, Tudor Revival, or Shingle Styles homes may not. Shutters should always cover the window opening, matching in height and half the window opening width. The addition or removal of window shutters should be based on historical documentary evidence and adjacent precedent houses. Casement and Palladian windows typically do not have shutters.

Operable hardware, including pintle hinges and shutter dog or tie-back, are also essential features of an appropriate shutter. Shutters in mid to late 19th century homes were originally held open with tie-backs mounted on the sill. More prevalent "S" style tie-backs were introduced in the early 20th century.

Guidelines

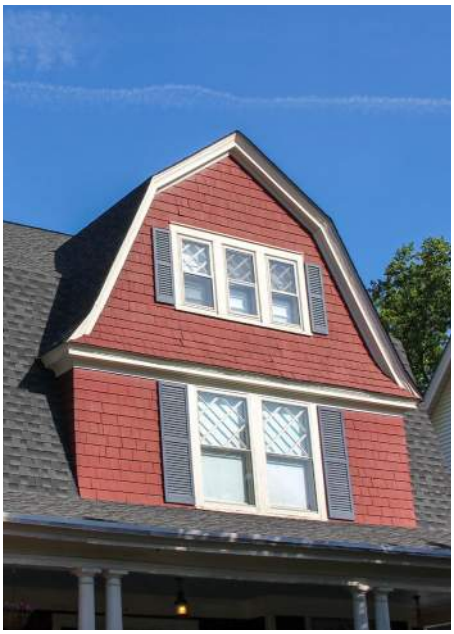
- **Size** should match the window opening. Closed shutters should cover the window opening exactly.
- **Location** should be based upon historical documentary evidence or adjacent contributing building precedents.
- **Material** should match the adjacent window frame and be paintable. Wood or high-quality composite with a smooth finish is typically appropriate. Vinyl or aluminum are not appropriate.
- **Hardware** including pintle, hinges, and shutter dogs to hold shutters open should be provided. Fixed shutters are not appropriate.
- **Designs** with horizontal louvers or raised panels are appropriate for most house styles. Dutch Colonial Revival homes typically have flat panels, often with decorative cutouts in the top panel.
- **Adding** shutters to a historic home is typically not appropriate. Consult historical documentary evidence and adjacent contributing resources as precedents.

Louvered shutters are sized to cover the window opening

Small windows may only require a single shutter

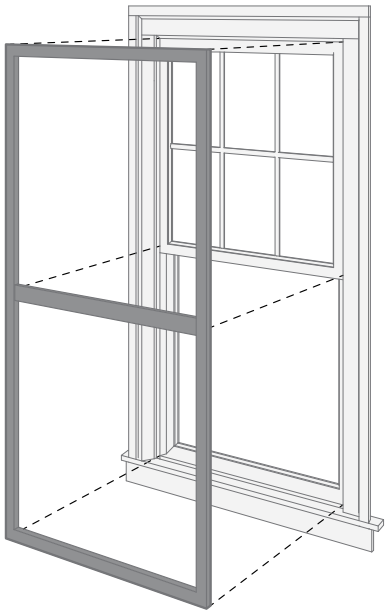
Operable shutters cover the window

✗ Inappropriate narrow shutters fixed to the wall



Appropriate low-profile storm windows align with the middle sash of each window

Properly-sized storm windows allow visibility of the upper sash diamond lattice



Storm window with low profile and snug fit to not obstruct the historic character of the window

Screen & Storm Windows

Studies have shown that a well-maintained original wooden window with an exterior storm window may provide as good as, if not better, insulation than a new double-pane replacement window. Storm windows, or secondary glazing, provide a thermal barrier that retains heat and prevents cold air infiltration. Storm windows should fit tightly within the opening and not require a redundant perimeter frame that reduces the daylight opening. The color of the storm window frame should match the primary window frame. Glazing should be clear and uncoated. The sash of an exterior storm window should be set back from the plane of the façade as far as possible to preserve the appearance of a punched fenestration opening. The meeting rails of all storm windows should align with the primary sash. Darker-colored fine metal screens that provide maximum visibility are recommended. Retractable interior screens are recommended for new construction windows on the primary facade.

Storm windows and screens installed in a reversible manner do not require review by the HPC.

Recommendations

- **Size** should match the size of the existing window and not reduce the glazed daylight opening.
- **Perimeter** frame should have a narrow dimension not to mask the design of the existing window.
- **Meeting rails** should align with the rail of the window behind.
- **Recess** the frame from the face of the adjacent facade to preserve the appearance of a punched window opening. Consider locating the screens or storm window on the interior side of the window.
- **Material** should match the adjacent window and be paintable. A color to match the window or trim is recommended.

Additional Guidance

NPS Tech Notes, Windows #3: Exterior Storm Windows: Casement Design Wooden Storm Sash

NPS Tech Notes, Windows #5: Interior Metal Storm Windows

Awnings were added to 14 Rudd Court after an inappropriate glass enclosure was removed from the front porch

Awnings installed in a reversible manner

Awnings

Before the availability of air conditioning, awnings were common features above windows and porches. Awnings can be considered for traditional locations such as over windows, doors, attached to porches, or other locations where historical documentation exists. New awnings should be of traditional design to fit the opening and have a vertical valance. Canvas awning materials are recommended over more modern metal awnings. The installation of awnings should be with the least amount of anchor hardware possible to minimize damage to historic materials and be reversible. Awning color and any pattern should complement the historic building.

Awnings installed in a reversible manner do not require review by the HPC.

✗ Removing a window opening on a primary facade is not appropriate

✗ Reducing the historic daylight opening of a window is not appropriate

Recommendations

- **Location** of awnings should not overwhelm the house or conceal character-defining architectural features.
- **Fixed or retractable** awnings that conform to the size and shape of the window or opening are recommended for certain styles of houses based upon historical documentary evidence.
- **Materials** other than canvas fabric are not recommended.

✗ Integral or snap-in muntin grilles with no profile on the exterior side are not appropriate

Repair & Replacement

The HPC strongly discourages replacing quality historic wood windows with modern vinyl, fiberglass, or aluminum windows. Modern windows, including the composite-clad wood variety, do not have the same detail and integrity as historic windows. There is a shortsighted and misguided notion that modern windows dramatically decrease energy use. Well-maintained and weather-stripped historic wood windows with proper-fitted storm windows will typically outperform a modern replacement window and, with routine maintenance, last far longer.

Replacement should be limited to only those significantly deteriorated features beyond repair, not the entire window system. Every effort should be made to match the historic material, where possible, and always the finish, dimension, profiles, and appearance.

Recommendations

Repair

- Repair rather than replace windows whenever possible. Only significantly-deteriorated windows should be considered for replacement.
- Routine maintenance, such as repainting, weather-stripping, hardware refurbishment, and sash repair, is essential to preserving historic windows.
- Remove excess layers of paint by the most gentle means possible to improve window performance and operation.

Replacement

- Replace only significantly deteriorated windows with new windows that match the historic original as closely as possible, including operation, configuration, details, finish, material, and clear glass.
- Reference adjacent contributing buildings of a similar style as precedents if no historic documentary evidence exists to determine the characteristics of the sash and frames.
- Material used to fabricate replacement windows should be in accordance with the table below:

Existing [1]	Replacement		
	Wood	Metal	Composite
Wood	✓	✗	✗
Metal	✗	✓	✗
Fiberglass Composite	✓	✗	✓
New Construction	✓	✓	✗

[1] Extensively deteriorated, beyond repair

Secretary of the Interior's *Standards*

Conduct an in-depth survey of the conditions of existing windows early in rehabilitation planning so that repair and upgrading methods and possible replacement options can be fully explored.

Commission Priority

- Preserve historic windows. Repairing existing windows and adding storm windows typically costs less than a complete replacement. Modern multi-paned replacement windows are more challenging to repair.
- Mitigate water and air infiltration in historic windows by caulking gaps, replacing glazing compounds, replacing broken glass, and installing weather-stripping.
- Old-growth wood windows can last more than a century with routine maintenance. Modern replacement "maintenance-free" windows typically have a life expectancy of fewer than 20 years.
- Energy savings associated with modern replacement windows typically take longer than the life expectancy of the window to recoup. In addition, significant embodied energy is expended, carbon dioxide emitted, and landfill waste is generated in the production and decommissioning after a short lifecycle of modern replacement windows.

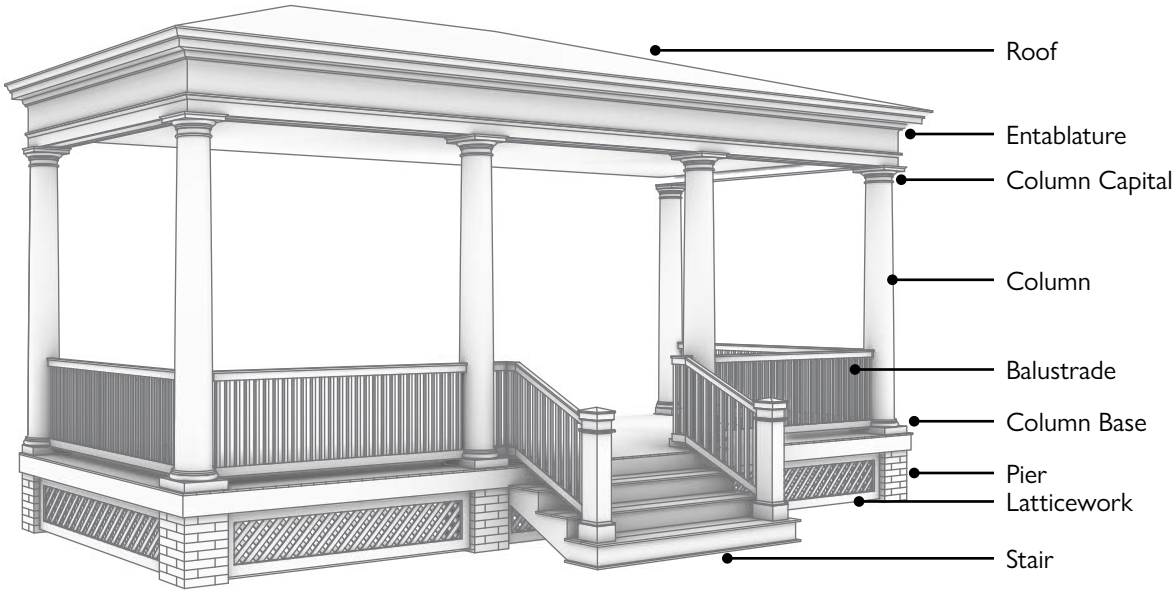
Additional Guidance

NPS Preservation Brief #9:
The Repair of Historic Wooden Windows

NPS Tech Notes, Windows #6:
Replacement Wooden Sash and Frames With Insulating Glass and Integral Muntins

NPS Tech Notes, Windows #19:
Repairing Steel Casement Windows

Entrance & Porch



Porches are a significant character-defining feature of buildings within the historic district and are present on primary and secondary facades. Their preservation is essential in helping to maintain the character of both the building and the streetscape. In some cases, such as the Phineus J. Ward house at 298 Washington Street, they were added to earlier buildings and are significant to the building's historical development. Porches were common in the late 19th and early 20th centuries, before the advent of air conditioning. Porches are an essential transitional space on a building where the exterior space and interior space intersect. They vary in use or function, some sheltering primary or secondary entrances and others serving as outdoor living areas.

Enclosing a side or rear porch may be considered to accommodate a necessary change in use. Recessing the enclosure panels to maintain the prominence of the columns and balustrade is appropriate. Maintaining the building's architectural integrity and character of the porch is essential. Enclosing a front porch, given its prominence in many Glen Ridge homes, is typically not appropriate. Adding a new porch on a primary facade is not appropriate unless based upon historical documentary evidence. For additional guidance, refer to the Additions section.

General Guidelines

- **Preserve** original or historic porches and entry features, including columns, pilasters, piers, cornices, balustrades, railings, floors, and ceilings.
- **Decorative** features should complement the house and architectural style. Missing or significantly deteriorated features should be reconstructed based upon historical documentary evidence or adjacent prototypes.
- **Enclosing** porches on primary facades is not appropriate. Recessed enclosures on secondary facades may be considered on a limited basis.
- **Adding** porches to a primary facade is not appropriate unless based upon historical documentary evidence. Secondary facades may be considered if the overall character and integrity of the building are preserved.

Required Application Materials

- ☐ Photographs:
  - Existing front facade
  - Existing entrance and porch, including overall and close-up views
- ☐ Formal architectural drawings of the existing and proposed work:
  - Site plan
  - Overall elevations
  - Enlarged elevations showing details of the skirting, posts, or columns, cornice and fretwork, spindlework and railing
  - Vertical sections showing overhangs and railings
- ☐ Technical documentation of the proposed materials or systems:
  - Catalogue descriptions
  - Product photographs
- ☐ Physical material samples, if applicable

Bracketed box cornice and tightly-spaced balusters across the front porch are some of the Victorian details of 79 Forest Avenue

Secretary of the Interior's *Standards*

Preserve entrances and their features that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilaster, entablatures, columns, balustrades, and stairs.

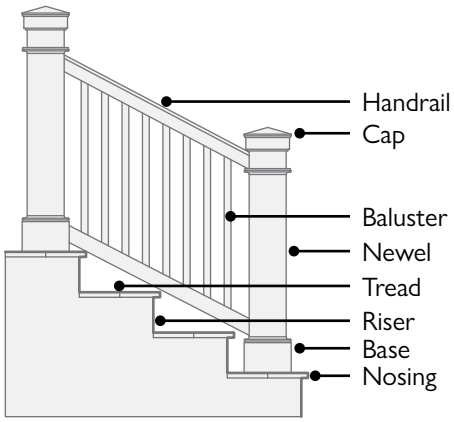
Stair railing terminates with a decorative newel post

Flooring & Stairs

Replacing limited areas of significantly deteriorated porch flooring is encouraged. Replacement floorboards should match in dimension and appearance of the original. Mahogany is typically an appropriate wood species for porch flooring. Composite decking or painted pressure-treated wood is reviewed on a case-by-case basis.

Wood steps are commonly replaced during the course of a building's lifetime. Step reconstruction should be based upon historical documentary evidence or adjacent precedents. To mitigate deterioration, a stone or concrete plinth is typically provided at the base of wood stairs. Stone steps are found on many houses throughout Glen Ridge. Historic or original stone steps are durable and should only be replaced when significantly deteriorated beyond repair.

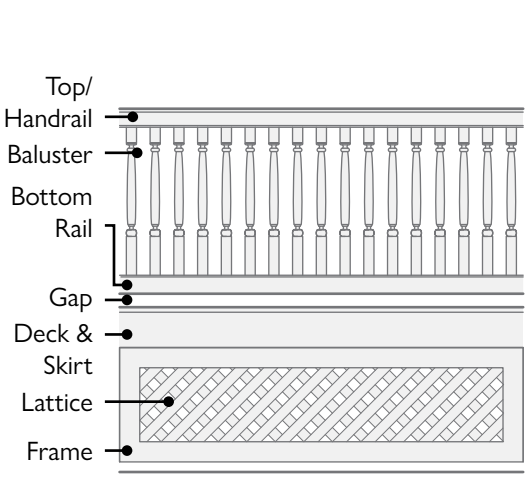
All proposed changes to flooring and stairs visible from the street require review by the HPC



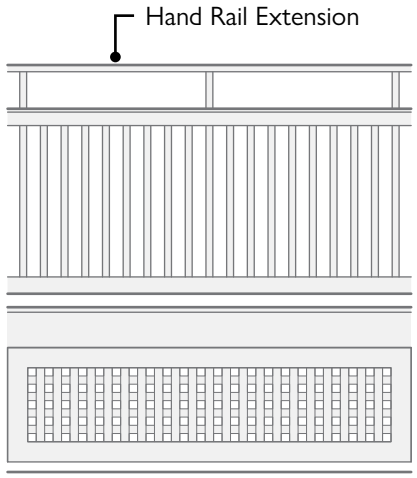
Railing with tightly-spaced balusters and newel post

Guidelines

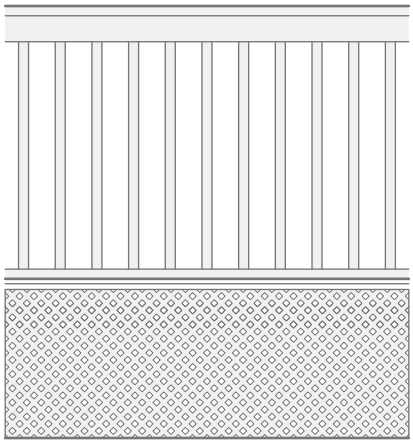
- **Flooring material** should be stained or painted natural wood in a tongue and groove configuration. Composite materials are reviewed on a limited basis. Unpainted pressure-treated wood is not appropriate.
- **Stair material** should be stained or painted natural wood. Masonry or stone may be appropriate based upon historical documentary evidence.
- **Design** stairs to include an appropriate handrail, balusters, newel post with cap, and treads with nosing.



✓ Appropriate railing with tightly-spaced balusters & diagonal framed latticework



✓ Appropriate railing with top extension, square balusters & orthogonal framed latticework



✗ Inappropriate high railing with widely-spaced balusters, no bottom rail, and unframed vinyl latticework

Railings & Latticework

In most instances, porch, stair, and deck railings must have a top and bottom rail, with the balusters positioned in between. Balusters should not be affixed to the decking or fascia. While building code may allow for 4 inch spacing between balusters, for many wood railing designs on a historic building, 3 inch spacing or less is appropriate. For a "wood" railing, actual wood is the preferred material. However, the HPC has approved certain other composite materials. These are reviewed on a case-by-case basis.

Latticework, under a porch, for example, must be constructed from wood and should be framed. A large expanse of lattice work should be broken into framed sections. Appropriate proportions and spacing of latticework are indicated in the diagrams above.

All proposed changes to railings and latticework visible from the street require review by the HPC.

Framed square lattice below tightly-spaced balusters

Some porches have stone foundations which support the wood frame and deck

✗ Inappropriate open piers

Guidelines

- **Railing and balustrade material** should be stained or painted natural wood. Composite materials are reviewed on a limited basis. Contemporary or wide drink rail profiles are not appropriate. Aluminum, glass, and cables are not appropriate balustrade infill materials.
- **Replacement** railings should comply with applicable building codes. Sensitive adaptation of the original railing design to satisfy code is appropriate. Consider the flexibility provided by the Rehabilitation Subcode.
- **Latticework** should always be framed and constructed of wood. Diagonal or orthogonal patterns may be considered. The use of vinyl or composite materials is not appropriate.

Additional Guidance

NPS Preservation Brief #45: Preserving Historic Wooden Porches

Pairs of columns atop brick piers, framed lattice, and chippendale railing panels at 64 Essex Avenue

Simple light fixture between ionic columns

Lighting & Hardware

Lighting is a critical element at entry doors, enhancing the visual appeal of the entrance and creating a sense of safety and security. Fixtures should thoughtfully complement and be compatible with the overall design of the entrance and streetscape. Ultra-modern fixtures with high color temperature and intensity are not appropriate. Lighting should gently accent the building features and entry.

Mailboxes and intercoms should be located inconspicuously with minimal disruption to the façade. Finishes and colors should be similar to the adjacent and in-kind with the overall building character.

Lights and hardware installed in a reversible manner do not require review by the HPC.

Light fixture suspended in double-height porch over front entry

Recommendations

- **Preserve** any existing historic light fixtures. Refurbish or repair when possible.
- **Replace** only significantly deteriorated historic light fixtures. Architectural salvage shops are an excellent resource for style and period-appropriate fixtures.
- **Light level and color temperature** should provide tasteful illumination and adequate security without overly emphasizing the building or appearing decidedly blue or amber in color.
- **Locate light fixtures** in historically appropriate places without impacting significant architectural features. A series of small fixtures lining the walkway or driveway is not historically appropriate and not recommended.
- **Shield** light fixtures to prevent light spillage onto adjacent properties. Compliance with "dark sky" standards is encouraged.
- **Finish** of new door hardware should match historic or original metals such as burnished bronze or brushed nickel.

Symmetrical trabeated front portico of a Colonial Revival style house

Doors

Round with leaded pane glass

Sidelites and fanlite

Arched with strap hinges

Projecting round overhead

Mutli-lite door with leaded sidelites

An important focal point of an entrance or porch is the door. Often a character-defining feature of the architectural style of a building, doorways are composed of frames, sills, doors, hardware, sidelights, and other features. Historic doors and doorways are usually of higher quality construction versus contemporary doors and should be preserved. Over time, minor problems such as sticking doors, missing fasteners, broken glass, or worn finishes can make historic doors seem unattractive and result in more severe deterioration. Routine maintenance can be as simple as cleaning, care of hardware, limited paint removal, and protective coatings. Repair of an existing historic door is typically more cost-effective than replacing it with a new one.

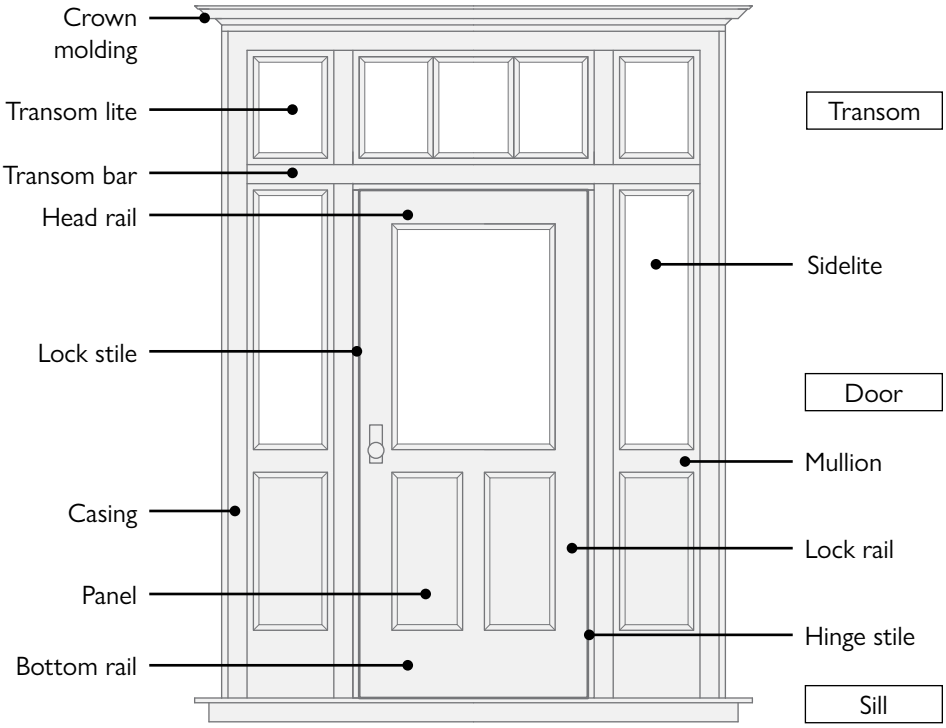
Door replacements that require a building permit, such as alterations to the overall door size or framing, require review by the HPC.

General Guidelines

- **Preserve** existing historic wood doors, including their location, surrounding trim, sidelights, fanlights, and transoms.
- **Replace** inappropriate or significantly deteriorated doors with a new or salvaged door of an appropriate size, material, and design for the house style. Consult historical documentary evidence or adjacent prototypes.
- **Reorienting** the original front entry is not appropriate.
- **Material** of new doors should be solid wood. Composite materials in a smooth finish are considered on a limited basis.
- **Original hardware** should be preserved. Consider adding new locks without removing the old ones for additional security.
- **Design** new doors to reference historic prototypes. Contemporary or all-glass door designs are not appropriate.

Required Application Materials

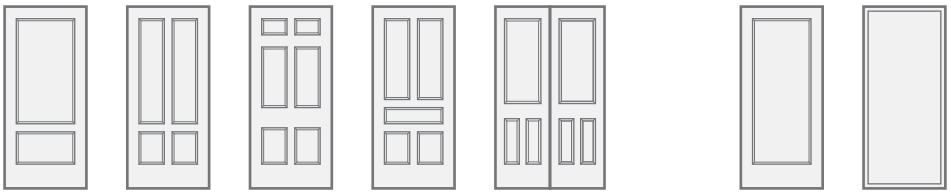
- ☐ Photographs:
  - Existing front facade
  - Existing door, including overall and close-up views
- ☐ Formal architectural drawings of the existing and proposed door:
  - Site plan
  - Overall elevations showing entire doorway
  - Horizontal section showing the stiles, panels, side lights, etc.
  - Vertical section showing the rails, panels, transom bar, transom, sill etc.
  - Close-up drawing showing the hardware, etc.
- ☐ Technical documentation of the proposed door:
  - Catalogue descriptions
  - Product photographs
  - Door and hardware finish specifications



286 Washington Street

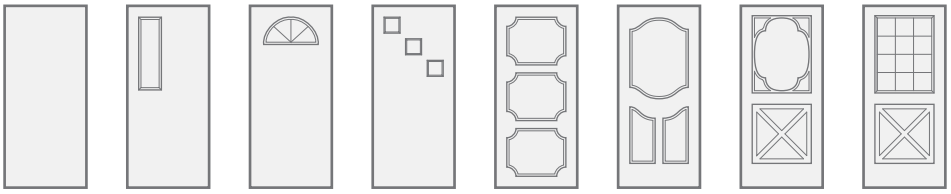
175 Ridgewood Avenue

Types



✓ Appropriate historic door types and configurations

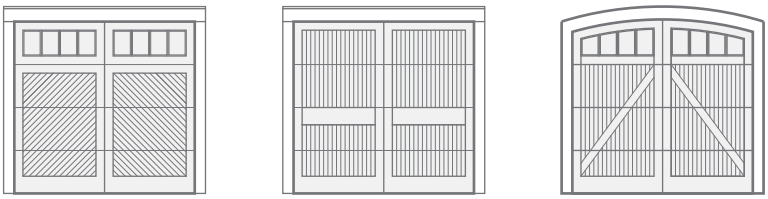
Storm and screen doors



✗ Inappropriate contemporary doors

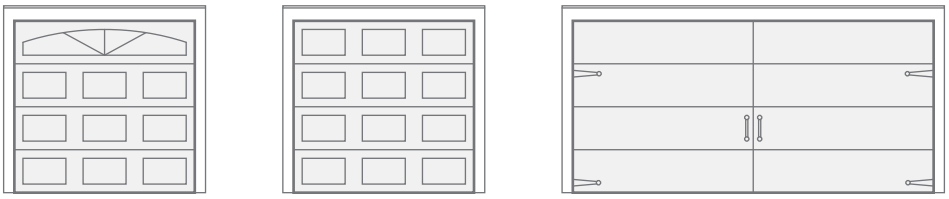
53 Hillside Avenue

92 Glenridge Avenue



✓ Appropriate garage door styles and configurations

Carriage house with gambrel roof, 175 Ridgewood



✗ Inappropriate contemporary garage doors

Simple panel garage doors

Garage Doors

Garage doors should be appropriate to the architectural style of the primary building to which the garage is attached or adjacent. Repair and use of original garage doors, adapted to newer means of mechanical operation, is preferred when a change from the original means of operation of the garage doors is proposed. If existing original doors cannot be repaired or adapted for a new operation, replacement doors should duplicate the appearance and materials of the original doors. If documentation of the design of the original doors is not available, the replacement design must be compatible with the style of the garage.

Detached garage with simple panel wood doors

Guidelines

- **Individual** garage doors are appropriate. A single wide door for multiple bays is not appropriate.
- **Articulate** at least one prominent vertical division at each garage door to reference historic prototypes. Contemporary flat horizontal panel garage doors are not appropriate.
- **Design** features reflecting the style of the garage, such as typical door moldings and inset panels, should be used. Glass with divided lights can be considered for the upper quarter of the door.
- **Material** should be stained or painted wood. Smooth composite materials or metal will be considered on a limited basis for minimally visible garage doors in rear yards. Garage doors should be paintable initially and over time.

✗ Inappropriate contemporary garage doors

Additional Guidance

NPS Tech Notes, Doors #1: Historic Garage and Carriage Doors: Rehabilitation Solutions

Low profile storm door finished to match


Storm door references horizontal rails of the door behind

Pair of wood doors

Storm & Screen Doors

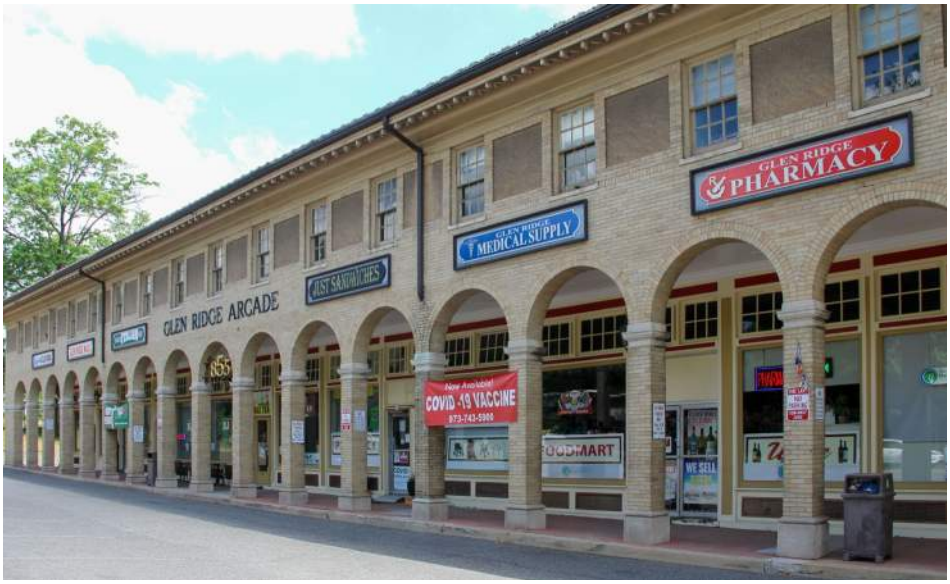
The installation of a storm door to entrances may be desired for energy conservation. Storm doors are a modern approach to energy conservation and assist in reducing heating and cooling costs. Similar to storm windows, storm doors are appropriate on a front elevation if they are low-profile designs and allow maximum visibility of the historic door behind them. Any necessary horizontal mid-rails should align with those on the historic door behind.

Screen and storm doors installed in a reversible manner do not require HPC review.

Recommendations

- **Size** should match the size of the existing door and preserve the visibility of the original door.
- **Design** with a plain narrow frame is recommended. Ornamentation with jigsaw-cut or spindle-turned ornament may be appropriate from some styles. Any horizontal rails should align with the rails of the door behind.
- **Material** should be wood or paintable. A color to match the door is recommended. Unpainted metal is not appropriate.
- **Install** storm and screen doors in a reversible manner without impact to character-defining architectural features.

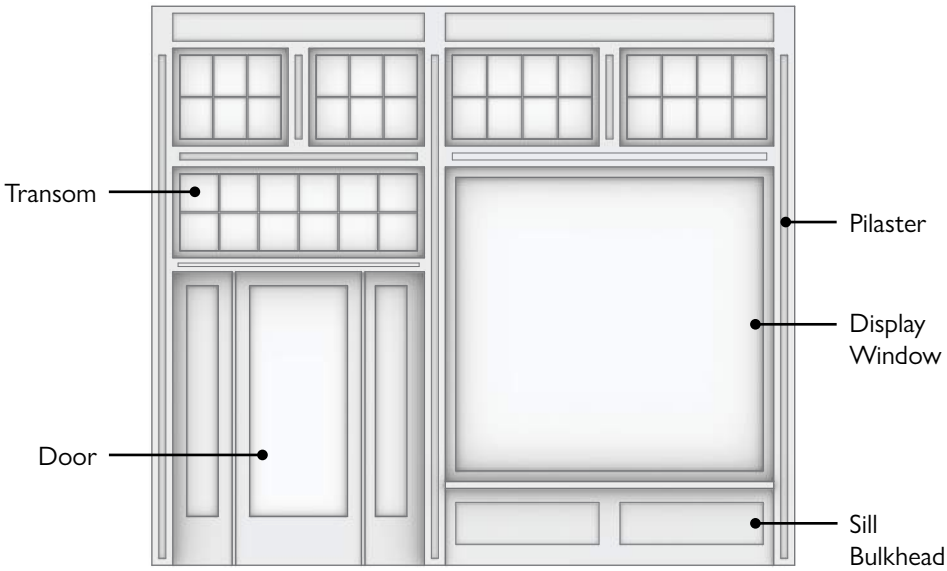
Storefront & Signage



Consistent sign band across the upper facade of the Glen Ridge Arcade

Signs provide an opportunity for whimsy, creativity, and expression, as well as branding for a store. Within Glen Ridge, they also must respect the architectural character of the building to which the signage is attached and the flavor of the neighboring buildings. The quality and design of a business sign are influenced by its location, materials, size, scale, color, lighting, and typeface. Well-designed and maintained signs add interest and variety to historic building façades. For franchise businesses, typical sign branding may require modification to conform to the historic district's character.

Signage within the Borough of Glen Ridge must comply with the criteria established in the Zoning Ordinance. Alterations to storefronts and all new signage within the historic district require review by the HPC.



Secretary of the Interior's *Standards*

Preserve storefronts and their features that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures.

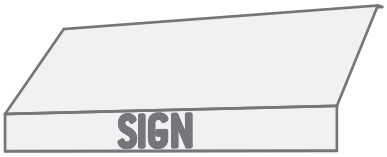
Required Application Materials

- ☐ Photographs:
  - Existing storefront, including overall and close-up views
- ☐ Formal architectural drawings of the existing and proposed storefront or signage:
  - Site plan
  - Overall elevations showing entire storefront and signage
  - Vertical section showing the transom, display window, and sill bulkhead etc.
  - Close-up drawing showing the signage attachment method
- ☐ Technical documentation of the proposed storefront or signage:
  - Catalogue descriptions
  - Product photographs
  - Light fixture specifications, if applicable

Carved

Dimensional

Pin-Mount



Awning

Blade or Bracket

Window Applied

Goose-Neck

Underlit

Halo

Guidelines

- **Preserve** historic storefronts and their configuration, including the door, display window, transom, sill, and pilasters.
- **Replace** only significantly deteriorated features to match the original in design, dimension, detail, and material. Consult historical documentary evidence or adjacent prototypes.
- **Locate** signage in historically appropriate locations, such as a dedicated sign band. Install all signage in a reversible manner.
- **Scale** signs to the overall storefront and orientation for pedestrians.
- **Materials** such as wood, metal, and stone are appropriate for signs. Paintable composite materials are reviewed on a limited basis. Plastic is not appropriate.
- **Typeface and artwork** should be consistent with the business image and compatible with the building's style.
- **Window signage** should not cover more than 10% of the daylight opening. Extensive window signage is not appropriate.
- **Lighting** should be subtle and not detract from the surrounding area. Internally illuminated lightbox signage is not appropriate.

○ ○ ○

Additional Guidance

§ 17.20.040 - Signs

NPS Preservation Brief #11: Rehabilitating Historic Storefronts

NPS Preservation Brief 25: The Preservation of Historic Signs

Yard & Landscape

The verdant landscape and meticulously planned streets, influenced by the 1909 Nolen Plan, are significant to the Glen Ridge Historic District. Landscape improvements contribute to the unique character and sense of place. The front yard is an extension of the public realm. Likewise, appropriate planting materials and landscape forms are important to maintaining the historic district's character. Vegetation should not conceal important architectural features or be allowed to grow out of scale with the building. The use of native plant materials to create visually attractive front yards is appropriate. Layered landscapes with a variety of plant materials can enhance a site's appearance. Consider color, texture, height, and mass of plant selections in a planting composition. The edges of driveways and walkways should be delineated with planting. The massing of more significant buildings can be softened by appropriate planting material.

Decks and patios should be located in rear or side yards and be minimally visible. Proposed decks, including stairs and railings, that are visible from the street require review by the HPC. For additional information, refer to the Entrance & Porch section.

Secretary of the Interior's *Standards*

Preserving features of the site that are important in defining a building's overall historic character. Site features may include circulation systems such as walks, paths, roads, or parking; vegetation such as trees, shrubs, fields, or herbaceous plant material; landforms such as terracing, berms or grading; and furnishings such as lights, fences, or benches. Retaining the historic relationship between buildings and the landscape is recommended.

Bluestone sidewalks alongside the former Benson Street Station

Lower Ridgewood Avenue

Fences

Front yard fences are often decorative, while those located in the side and rear yards tend to be utilitarian. Fences are essential landscape elements that usually take design cues from the primary building. Small-scale fences enclose some yards to demarcate the boundary between private and public areas. Fences should never obscure the primary building or significant landscape features. To maintain the pedestrian-oriented scale of Glen Ridge, fences should have gates or arbors. Front yard fences visually enclose the site and alter the visual character and connectedness of the historic district. Therefore, the installation of new fences in front yards is not recommended.

Fencing should be constructed of wood or a material, such as wrought iron, based upon historical documentation. The finished side should face away from the primary building, toward the public right-of-way. Proposed fences within the Borough of Glen Ridge must comply with the criteria established in the Zoning Ordinance and do not require HPC review .

Walls

Masonry walls typically have a more imposing appearance versus metal or wood fences. Front yard perimeters of some large historic properties, typically along Ridgewood Avenue, were historically enclosed by low masonry walls and should be retained. Adding a masonry wall, unless based upon historical documentary evidence, would dramatically alter the streetscape appearance and is therefore not appropriate.

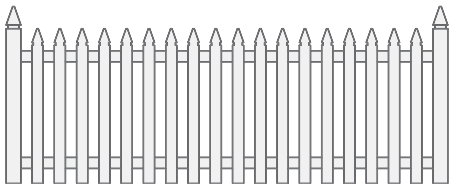
Masonry retaining walls are used to create a stepped landscape. Recontouring the front and visible side yards should be minimized to preserve the historic topography of Glen Ridge. Successive retaining walls should not be used to recontour the yard. Concrete masonry should always be faced with brick, stone, or stucco appropriate to the architecture of the main house.

Proposed walls over 30 inches in height above adjacent grade require review by the HPC.

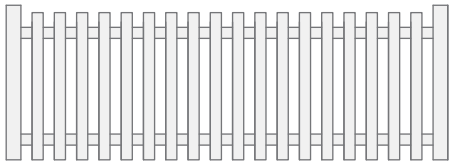
Recommendations

- **Preserve** mature trees, plantings, and other site features that define the historic district's character.
- **Locate** necessary new fences, walls, and gates to be respectful of the historic district.
- **Design** fences and walls to relate in scale, materials, color, and detail to the historic building. Simple designs are recommended. Contemporary mass-produced designs are not recommended.
- **Materials** such as natural wood and faced masonry are recommended. Ornamental iron and metal fences are appropriate for certain house styles. Vinyl, unclad masonry block, or metal chain link are not recommended.
- **Trees types** indigenous to Glen Ridge are available from the Shade Tree Commission.
- **Decks** and raised patios on corner lots disrupt the streetscape and are not appropriate.

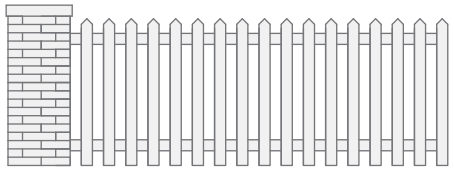
Round wood door surrounded by hedges



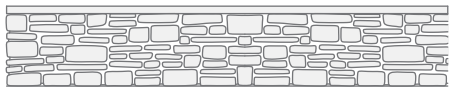
Decorative wood picket fence



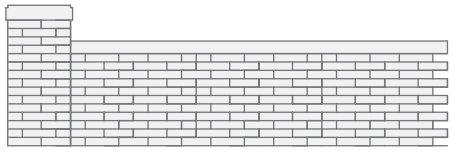
Simple wood picket fence



Masonry pier with wood picket fence



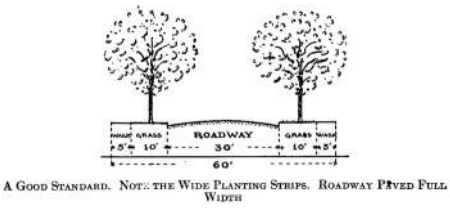
Rubble stone low wall



Brick low wall

Walkway

Front yard walkways contribute to the picturesque streetscapes of Glen Ridge. The visual character of walkways is a function of their location, form, and materials. Natural stone and brick are common walkway paving materials in the historic district. Walkways of older larger homes tend to curve and meander across the front yard, whereas walkways of more contemporary homes, like Craftsman Bungalow or 20th Century Modern style homes, are more direct and rectilinear. The walkway's original form, material, and location is a significant site feature and should be preserved.



A Good Standard. Note the Wide Planting Strips. Roadway Paved Full Width

Diagram from the Nolen Report, 1909

Driveways

Driveways are generally located to the side of the primary building. Insensitive alterations to the form, location, and materials of driveways can have a negative visual impact on individual buildings and the historic district as a whole. The original form, material, and location of the driveway should be preserved.

The meandering brick walkway is a distinctive feature of this Tudor Revival and should be preserved

Sidewalks

Bluestone flag is considered a distinctive and historic sidewalk finish that should be preserved in all instances. This historic stone features subtle variations in color, grain, and surface finish. Typically several inches thick and finished in a natural cleft with slight surface variation, bluestone is vulnerable to breakage if not appropriately maintained. Most sidewalks in Glen Ridge were originally lined with bluestone flags. Existing bluestone sidewalks that have become irregular in alignment can be restored to level by tilting the stones and leveling the ground beneath. Concrete is not an appropriate replacement for existing historic bluestone sidewalks. Where appropriate, concrete sidewalks should be tinted dark gray or similar in color to the adjacent bluestone.

Bluestone sidewalk continues through cobblestone driveway skirt

Planting Strip & Street Gutter

The cobblestone street gutter and adjacent planting strip are part of the municipal right-of-way and should not be modified by homeowners. Grass is the only appropriate planting material for the planting strip to maintain a unified streetscape. Glen Ridge's signature gas lamp posts should not be painted or used for hanging plants. The Shade Tree Commission should be consulted for appropriate tree species.

Recommendations

- **Preserve** the configuration and materials of existing historic walkways and driveways.
- **Replace** damaged areas with materials that match the original paving material in color, size, texture, and finish. Brick and stone are recommended. Cast pavers and other imitative materials are not recommended.
- **Bluestone** sidewalks should be preserved. Uneven slabs should be reset. Replace deteriorated bluestone to match the original in size, color, texture, and tooling. Replacing bluestone with concrete is not recommended.
- **Concrete** sidewalks should be tinted medium gray, similar to the appearance of bluestone. Untinted or white concrete is not recommended.

Cobblestone street gutters are a signature feature of Glen Ridge and should be preserved

Accessibility

Sensitive and creative solutions to satisfy code requirements are an essential part of protecting the historic character of the building. Eliminating physical access barriers involves careful planning, sensitive design, and consideration of all options. The least obtrusive and minimally visible solution should always be sought. Exterior accommodations for accessibility visible from the street require review by the HPC.

Ramps

A common approach to providing barrier-free access from the sidewalk to building interiors is with a ramp. Where feasible, interior ramps are preferred for their minimal impact on historic fabric. Exterior ramps of minimal code-compliant dimensions should not block windows or significant architectural features. The material and finish of the new ramps should be harmonious with the building. Handrails, when required by code, should be simple and not detract from the overall historic streetscape. Unpainted metal handrails are not appropriate within the historic district. Taller commercial-style guardrails are typically not required nor appropriate for residential homes.

Guidelines

- **Alternate** means of compliance should be leveraged for existing historic buildings.
- **Low impact** and creative options should be considered with the code officials. Consider a mechanical lift rather than a series of ramps if the entrance is elevated a significant distance above grade.
- **Design** ramps or lift enclosures to have the most negligible visual impact on the building and site.
- **Install** accessibility solutions in a reversible manner without damage to historic features.
- **Materials** compatible with the historic building should be used for ramps and lift enclosures. Unpainted metal or wood is not appropriate
- **Retain** historic elements necessary to remove, such as limited sections of railing, so they can be restored in the future when the ramp or lift is removed.

Lifts

Wheelchair and chair lifts along stair railings should be considered only where a ramp would have a more significant adverse impact on the historic fabric. Railing lifts and attachments should be reversible, minimal, and non-destructive to character-defining features. The finish of all components should be in-kind with adjacent historic elements.

The placement, material, and design of exterior lifts should be harmonious with the building and streetscape. Lifts should be recessed, finished in-kind with adjacent historic elements, and have minimal impact on historic fabric.

Doors

Entryways, framing, and hardware occasionally require upgrades to provide barrier-free access. Adjacent framing, details, sidelights, and transoms should be retained as part of the upgrade. Special hardware such as door closers, where required by code, should be located on the interior side of the door where possible. Modifying the configuration of existing historic doors is a preferred approach over replacement doors. Door actuators, where required by code, should be as small as possible and installed in areas of non-distinctive finish with concealed conduit.

If no other options are feasible, a ramp installed in a reversible manner on the front of the house may be appropriate

Additional Guidance

NPS Preservation Brief #32: Making Historic Properties Accessible

Mechanical & Utility Equipment

As an evolving community, new technologies are frequently introduced that add safety or convenience features for Glen Ridge residents. Green initiatives should be embraced, even in a historic district. Technologies such as security cameras, satellite dishes, and solar installations should be placed as discreetly as possible not to overwhelm the historic streetscapes. They should be reversible changes that do not negatively impact any essential architectural features.

Proposed mechanical equipment attached to the building or located on the roof requires review by the HPC. Freestanding equipment, such as air conditioning units, do not require review by the HPC. The HPC recommends freestanding equipment be screened with appropriate fencing or year-round natural plantings and not be visible from the street.

Screening

Site appurtenances, such as condensing units, backup generators, and electrical meters, should be screened and not visible from the public thoroughfare. Frequently accessed equipment, such as trash containers, should also be screened or located behind a latched lattice gate. Inconspicuous locations at secondary elevations are more appropriate for these elements. These utilitarian elements should never be located or stored in a front yard. Vegetation, simple lattice, or low fencing are recommended for visual screening.

✓ Appropriate to screen mechanical equipment to reduce visibility

✗ Inappropriate unpainted roof vents call attention to themselves

Guidelines

- **Building-mounted equipment**, such as satellite dishes and utility boxes, should be located on secondary facades and painted to match the adjacent surface. Always install equipment in a reversible manner.
- **Historic or original** roof materials and character-defining features should not be impacted by mechanical or utility equipment, including solar technologies.

Required Application Materials

- ☐ Photographs:
  - Existing front facade
  - Existing project scope area, including any significant architectural features
- ☐ Formal architectural drawings of the existing and proposed door:
  - Site plan with location of all incidental hardware
  - Overall plan
  - Overall elevations
  - Close-up detail drawing showing how the accessibility or mechanical equipment is installed in a reversible manner
- ☐ Technical documentation of the proposed system:
  - Catalogue descriptions
  - Product photographs
- ☐ Physical sample & on site mock-up (solar technologies):
  - Sample positioned within mock-up adjacent to existing roof surface
  - Mock-up full extents and height
  - Visible for 10 days prior to public hearing

Additional Guidance

NPS Preservation Brief #3: Improving Energy Efficiency in Historic Buildings

Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings

Solar Technologies

On-site renewable energy can benefit a historic building without compromising the character of the building or neighborhood. Solar technologies are not appropriate for all roofs in the historic district. The HPC has developed specific guidance for applying solar panels and integrated solar shingle tiles.

Solar panel systems should be installed in a reversible manner whereby they can be removed in the future without affecting the underlying roof. The solar panel system should not impact character-defining elements and be either minimally or not visible from the public thoroughfare. An on-site mock-up may be required to determine visibility. Dark-colored low-profile panels, framing, and perimeter trim finished to match the underlying roof surface are typically the least visually obtrusive. Electrical conduit should be routed directly into the attic space and not across the roof expanse or visible wall elevation.

The emerging solar shingle systems feature a thinner form factor and replace the existing roof material. It is never appropriate to replace a significant architectural configuration or historic material (i.e. slate, terra cotta, wood, metal) with a solar shingle roof. For example, it would not be appropriate to replace a slate mansard roof on a Second Empire style house with solar shingles. It would also not be appropriate to replace an asphalt shingle roof with flared eaves, a significant configuration of many Queen Anne-style homes, with rigid solar singles. While the solar shingle is imitative of a traditional roof, it is not a traditional roof. Therefore, the expression of a solar shingle roof should standalone as a thoughtful, modern addition to the house within a sensitive historical context. In addition to the directional expression of the roof, the overall module layout and the interfaces with roof features, such as chimneys, dormers, and flashing, should be considered.

Ancillary equipment like electrical meters, panels, and batteries should be located on a rear elevation and not be visible. For visible solar shingle installations, physical material samples are required with the HPC application.

✓ Minimally visible solar panels on the rear roof of 80 Glenridge Avenue

✗ Visible solar panels over a character-defining roof form diminish the historic building's integrity

✗ Incidental utility equipment should not be visible

Guidelines

- **Solar technologies** are not appropriate for all roof surfaces in the historic district. Minimally or not visible locations may be considered. An on-site mock-up may be required to determine visibility.
- **Location** summary of conditions where solar technologies may be appropriate:

Existing Roof	Solar Technology	
	Add solar panels over	Replace with solar shingle
Architecturally significant element, configuration, or historic material	✗	✗
Asphalt shingle or other non-historic material	✓ [1]	✓
New Construction or Addition	✓ [1]	✗

[1] Minimally or not visible with no impact to significant architectural features

Additions

It is of the utmost importance that necessary additions respect the character of the existing building and neighborhood in such aspects as massing, height, materials, and detailing. Additions within the historic district should complement, but not replicate, historic styles. Creative interpretation of traditional elements, respect for established design characteristics, and contemporary strategies are encouraged.

Additions should be differentiated from the existing architecture. They should also be compatible with the historic materials, features, size, scale, proportion, and massing to protect the integrity of the property and neighborhood. If a new addition appears to be part of the existing building, it confuses an informed viewer as to what is new vs. old. In that case, the integrity of the original historic design is compromised.

In the fundamental interest of preservation and sustaining the historic district's valued character, compatibility is emphasized over differentiation in Glen Ridge. Prioritizing compatibility allows the historic district to grow organically, changing in accordance with historic patterns and styles, thereby ensuring continuity of character through time. Additions that improve or strengthen the existing character are appropriate, regardless of their style. Additions that weaken or diminish the historic character are not appropriate.

Some homeowners have found it helpful to come before the HPC with preliminary plans for an informal review. For large addition projects or significant changes to the fabric, it may take a few meetings with the HPC to reach a final approved design.

The side addition is differentiated from the original house through a change in roof material, 518 Ridgewood Avenue

Secretary of the Interior's *Standards*

- 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.
- 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.

Required Application Materials

- ☐ Photographs:
  - Existing front facade
  - Existing addition area, including overall and close-up views
- ☐ Architectural drawings of the existing and proposed work:
  - Site plan
  - Floor plans
  - Elevations & sections
  - Details at significant architectural features
- ☐ Technical documentation
  - Catalog descriptions
  - Product photographs
  - Technical specifications
- ☐ Physical samples, if applicable

Site Placement

An appropriate addition ensures that the significant architectural features remains recognizable and effective in their particular setting. Additions should not be located on a facade with significant architectural features or character-defining elements. Facades with original bay windows, porches, and character-defining chimneys are generally not appropriate locations for additions.

Additions should ideally be located in the rear of a building to minimize its impact and reduce visibility from the public thoroughfare. Additions to the side of a building should be located near the rear and setback a significant distance from the front facade. Landscaping can soften the appearance of a side addition. As such, the HPC recommends that mature trees, which contribute to the overall character of the historic district, not be removed to accommodate an addition.

Wherever possible, new additions shall be made in a reversible manner and maintain the original structure's essential form and integrity. In connecting the new addition to the existing building, historic materials and features should not be irreversibly damaged, and the impact on these elements should be minimized.

Glen Ridge has a diverse architectural history, spanning well over 100 years. Existing additions that have achieved historic significance in their own right due to age or architectural merit should be preserved. Inappropriate additions, which do not adhere to the Guidelines, may be considered for demolition to restore the integrity of the historic building.

Height, Massing, Proportion, and Scale

An appropriate addition ensures that the architectural expression of the existing building remains clear and effective in its context. Additions to historic buildings should be sympathetic to the design of the historic structure and should not detract from the historic character or integrity. Additions should always be subordinate and not compete visually with the original building. The roof height of a side or rear yard addition should be at a lower elevation than that of the existing building. Roof dormer additions should also be inset from the crest, side, and eave lines to preserve the overall roof configuration.

Architectural Characteristics

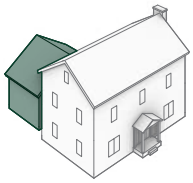
Roof material and directional expression should be similar to the existing roof. The mixing of roof materials between a new roof and an old roof is typically not appropriate. Gutters and other roof features should be based upon the existing building and appropriate for the particular building style. The style, material, and rhythm of windows and doors should also be based upon the existing building.

Existing corner boards and other trim elements can be retained to provide a visual reference point where the original structure terminates and the new addition begins. Expansion joints and reveal details in stucco can serve a similar purpose. If siding materials on the addition match the original structure, they should be separated by vertical trim to visually display where the old siding ends and the new siding begins. Vinyl or aluminum siding over historic wood siding on the primary structure is one element that should not be continued to the addition. The type and coursing of the underlying historic siding should be matched with the intent that the vinyl or aluminum siding be removed from the primary structure in the future.

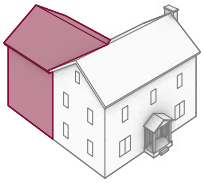
Additional Guidance

NPS Preservation Brief #14:
New Exterior Additions to Historic Buildings

Rear & Side Yard Additions

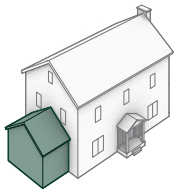


✓ Modest rear addition with connector may be appropriate

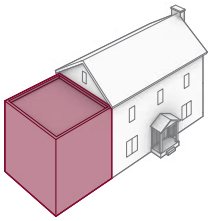


✗ Large addition is not subordinate to the original house and not appropriate

Side addition is subordinate to the original house at 26 Old Oak Road



✓ Side addition may be appropriate for some houses



✗ Large addition is out of scale with the original house, block frontage, and is not appropriate

Historic side addition at 298 Washington has gained significance in its own right

Guidelines

Site Placement

- Minimally visible in the rear or side yard.
- Preserve significant architectural features of the primary building as well as site features. Recommend mature trees be preserved.
- Maintain the original orientation of the primary building.
- Attached in a reversible manner, such that if the addition were to be removed in the future, the essential form of the existing building would be unimpaired.

Height, Massing, Proportion, and Scale

- Subordinate to the existing building.
- Harmonious with the roofline of the existing building.
- The original or historic building remains the primary focal point.

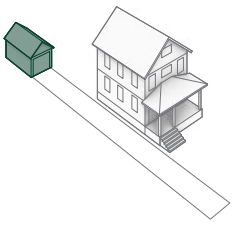
Architectural Characteristics

- Compatible with the existing building in terms of materials, details, and finish. Do not use modern materials that detract from the historical appearance of the existing building. Do not "paste-on" historic details to modern unadorned additions.
- Differentiation from the existing building may be appropriate. A radical departure is not appropriate. The addition may reflect a later period of development in the historic district, simplification of original elements, use of traditional materials, or a new pattern of fenestration size and placement.

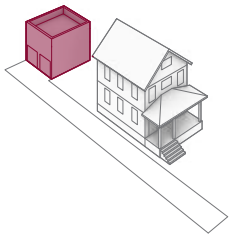
Carriage House & Accessory Structures

Adding a new structure to a site is only appropriate if the new use cannot be accommodated within the existing structure. Accessory structures found in the original Glen Ridge historic district include carriage houses and sheds. Originally, accessory structures were used for the storage of equipment, animals, or carriages. Generally, these structures have been adapted for the storage of cars. In most cases, accessory buildings were located to the rear of the lot. Detached garages are found on medium and larger properties in the later historic district expansions. The accessory structures are always subordinate in size and detail to the primary house. Both additions to existing and new accessory buildings will be evaluated in terms of how they affect the historic character of the individual site and the district as a whole.

Guidelines for the primary structure also generally apply to the accessory structure.



✓ Carriage house is subordinate to primary building and appropriate



✗ Carriage house form is out of scale, not in a traditional location, and not appropriate

Guidelines

Placement

- Rear yard and minimally visible. Other locations may be considered based upon historical documentary evidence.
- Preserve significant site features. Recommend mature trees be preserved.
- Respect the traditional relationship to the existing building and site.

Height, Massing, Proportion, and Scale

- Subordinate to the existing primary building.
- Proportions and massing should be based upon the existing building
- Harmonious with the roofline of the existing building.

Architectural Characteristics

- Compatible with the existing building in terms of materials, details, and finish.
- Simpler in design and detail than the primary building. Prefabricated structures are not appropriate.
- Windows and doors should complement the character of the existing windows and building architectural style.
- Garage doors should be consistent with historic scale and materials of traditional accessory structures. Wood is the most appropriate material. Two small doors are more appropriate than one large door.

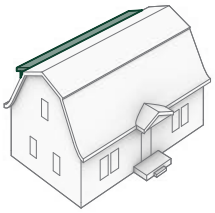
Even after expansion, the detached garage at 23 Douglas Road is subordinate to the primary building

Attached garage is separated from the existing house with a hyphen, 70 Woodland Avenue

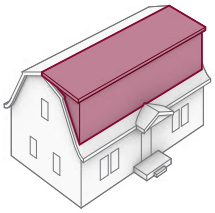
The varied massing of 298 Washington Street was able to accommodate an attached garage with cupola

✗ Prefabricated structures lack depth and detail

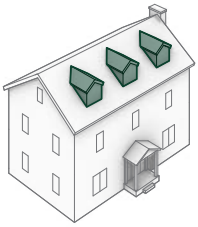
Roof Dormers



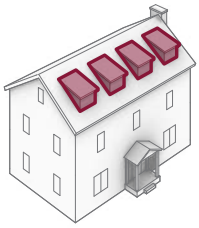
✓ Rear shed dormer inset from sides may be appropriate for some house styles



✗ Full-width shed dormer overwhelms primary facade and is not appropriate



✓ Front dormers based upon documentary historical evidence may be considered



✗ Closely-spaced dormers are not appropriate

Guidelines

Placement

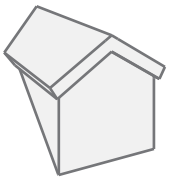
- Minimally visible on a secondary or rear roof. The primary facade may be considered based upon historical documentary evidence.
- Preserve the existing character and significant architectural features of the roof. Some roof styles, such as mansard or complex historic roof forms, are not appropriate for new dormers.

Height, Massing, Proportion, and Scale

- Subordinate feature to the existing roof form.
- Inset from the crest, side, and eave lines to preserve the overall roof configuration.

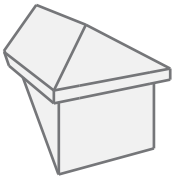
Architectural Characteristics

- Materials, details, and finish should be compatible with the adjacent roof and existing building.
- Form should be compatible with the building's architectural style. Hipped or gabled dormers may be appropriate for some Colonial Revival style buildings, whereas shed dormers may be appropriate for Craftsman Bungalow and Dutch Colonial Revival style buildings.
- Fenestration pattern and rhythm should complement the character of the existing windows and building architectural style.



Gable

Shed

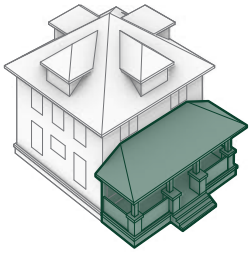


Hip

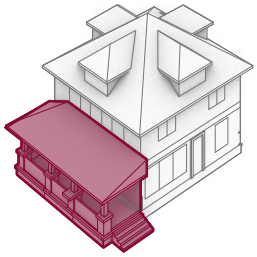
Segmental

Eyebrow

Porch Additions

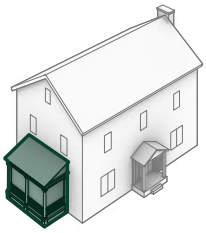


✓ Appropriate porch based upon documentary evidence and reinforces the building's symmetry

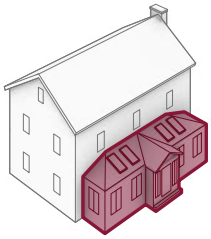


✗ Moving a porch or reorienting the front entry is not appropriate

Porch takes design cues from the building, 45 Hamilton Road



✓ Enclosing a porch in a reversible manner on a secondary elevation may be considered



✗ Enclosing a porch on a primary elevation or modifying the original form is not appropriate

Simple portico addition, 94 Sunset Avenue

Front porch with tightly-spaced balusters & framed lattice, 307 Ridgewood Avenue

Front porch wraps around to a side pergola, 80 Highland Avenue

Guidelines

Placement

- Side or front yard based upon historical documentary evidence and the building's architectural style.
- No alteration of loss of significant architectural features.
- Reinforces the symmetry or asymmetry of the existing building.

Height, Massing, Proportion, and Scale

- Subordinate to the existing primary building.
- Harmonious with the roofline of the existing building.

Architectural Characteristics

- Compatible with the existing building in terms of materials, details, and finish.

New Construction

While Glen Ridge was nearly fully developed by the time of the Depression, a spurt of small-scale residential developments development after World War II helped make the final mark on the Borough. As such, the complete form and character of the Borough were established by the late 1950s. Each era of construction in Glen Ridge - from Abijah Dodd's sawmill on Toney's Brook to Darwin's Queen Annes on Winsor Place - has left its mark on the Borough. Glen Ridge should continue to evolve, but new construction should be undertaken outside the historic district for the most part.

If new construction is contemplated in the historic district, the thoughtful design of the new building is critical to preserving the neighborhood's historic character and integrity. Glen Ridge is a quintessential suburban community that flourished with the advent of a railroad connection to the City. New buildings should contribute to that character by respecting the location, design, materials, and other character-defining elements of the historic buildings and streetscape. The experience of the historic district can be enriched by new buildings that are contextual and constructed of high-quality materials. Creative interpretations of traditional elements, respect for established design sensibilities, and the use of contemporary elements are encouraged.

New construction should be differentiated from the historic fabric and compatible with the historic materials, features, size, scale, proportion, and massing to protect the neighborhood. In the fundamental interest of preserving and sustaining the district's valued historic character, compatibility is emphasized over differentiation in Glen Ridge. Prioritizing compatibility allows the district to grow organically, changing in accordance with historic patterns and styles, thereby ensuring continuity of character through time. Compatibility requires more than similarities of massing or abstract references; it must be a primary objective of the design professional and an integral part of the design process for projects in the district.

Similar to additions, new construction should be distinguishable from the historic fabric by informed observers and trained professionals. Differentiation that results in an incongruous appearance or ruptured integrity is not appropriate. Differentiation through a strongly contrasting modernist style for new construction in intentional opposition to the historic fabric is also not appropriate. This strategy would condemn the historic district to change in ways alien to its historic pattern and gradually erode its historic character.

The intent of the New Construction Guidelines is not to be overly prescriptive or encourage mimicking a particular style. These guidelines are intended to provide a general design framework for new construction. New construction is a large undertaking in the historic district, and preliminary reviews with HPC staff are essential. It may take a few meetings with the HPC to reach a decision for new construction projects.

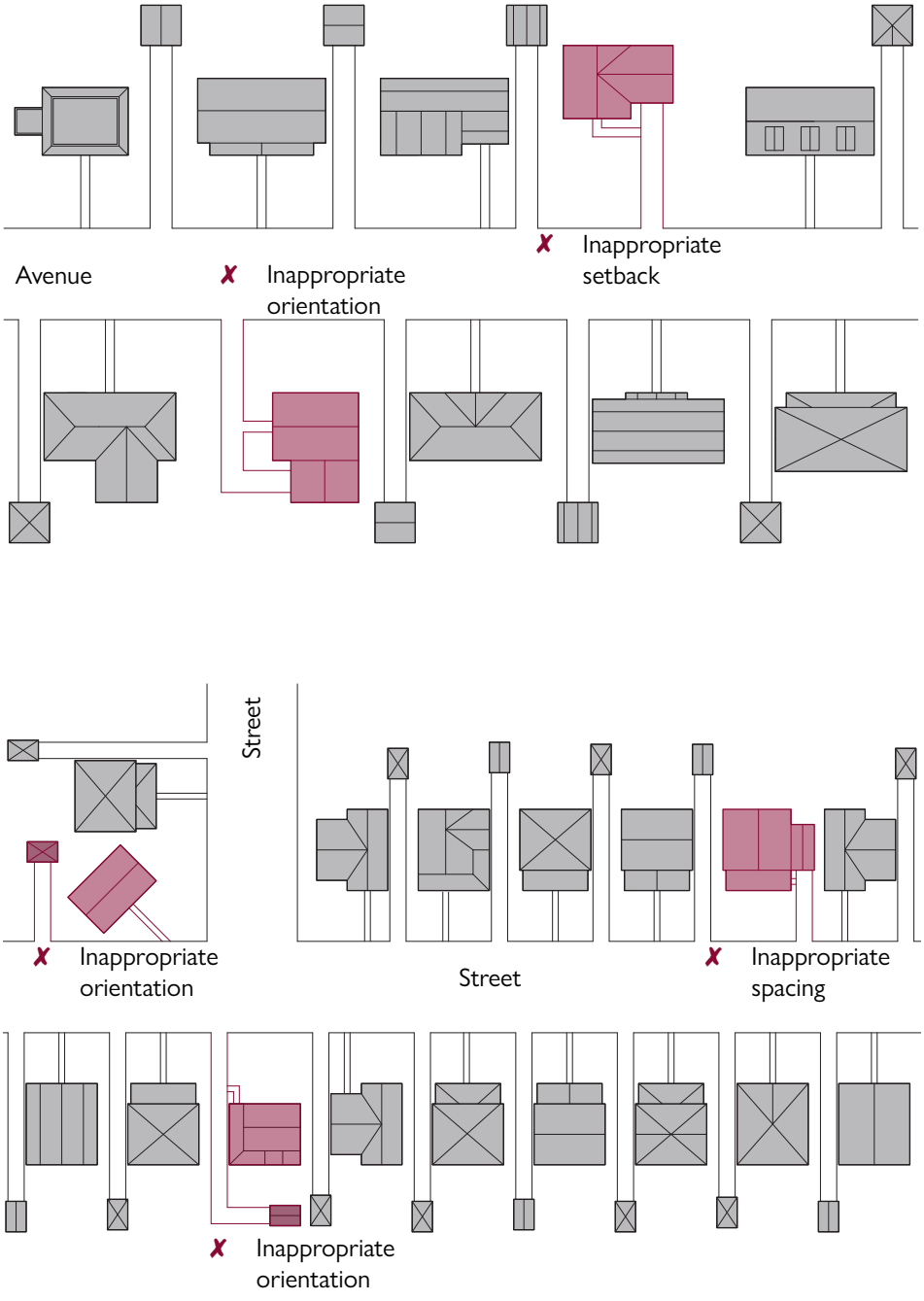
Required Application Materials

- ☐ Photographs:
  - Entire block frontage
  - Opposing block frontage
  - Existing site, including overall and close-up views
- ☐ Architectural drawings of the proposed building:
  - Site plan
  - Floor plans
  - Elevations & sections, including adjacent context
  - Details at significant architectural features
- ☐ Technical documentation:
  - Catalog descriptions
  - Product photographs
- ☐ Physical samples of primary material finishes

Site Placement

The size of the new structures should not overpower the site or dramatically alter the character of the lot. Buildings within historic districts generally display consistency in the setback, orientation, spacing, and distance between adjacent buildings. Therefore, the compatibility of the proposed new construction will be reviewed to ensure that these elements are maintained.

The HPC recommends that new structures be located so that significant site features, including mature trees, are not lost or obscured.

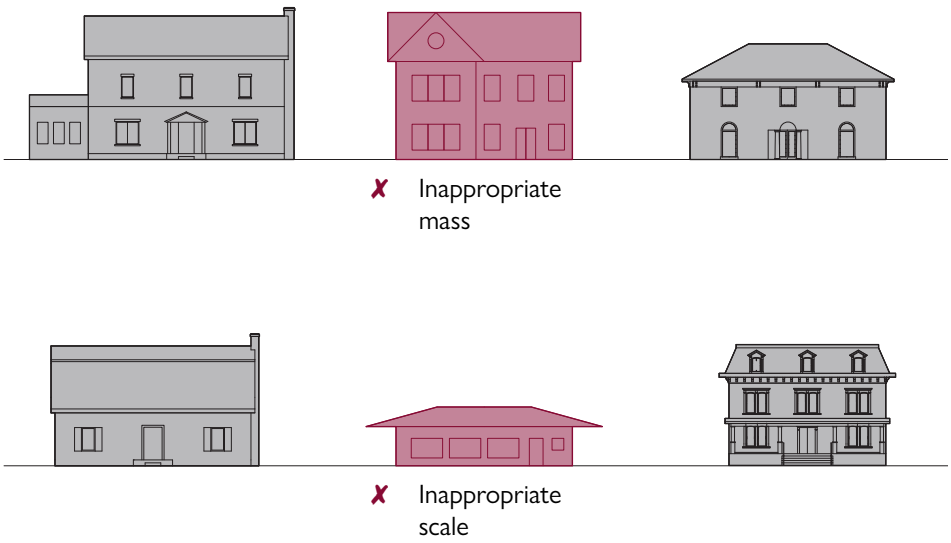


Site placement for new buildings should be compatible with the setback, orientation, and spacing, of adjacent contributing buildings.

Mass & Scale

In considering the overall compatibility of new construction, its height, form, massing, size, and scale will all be reviewed in the context of its neighbors. The overall proportion of the building's front façade is especially important to consider since it will have the most impact on the streetscape. While new construction tends to be larger than historic buildings, reflecting the needs and desires of the modern homeowner, new structures should not be so out-of-scale with the surrounding buildings as to loom over them. For example, a new house on Ridgewood Avenue, which generally has a wider frontage and larger homes, would not be appropriate on Forest Avenue with smaller houses with narrower frontages.

If a large building is contemplated, the mass and bulk should be broken down into traditional, highly contextual building blocks relating to the scale of the streetscape to reduce its visual presence. Large sites or properties assembled from smaller parcels can translate into new structures whose scale and mass could overwhelm neighboring historic buildings.



New buildings should be compatible with the height and proportion of adjacent contributing buildings.

Materials

Materials should be in harmony with the materials used on adjacent contributing structures. Authentic materials are preferred over imitative or composite materials. In addition to the Guidelines below, refer to the individual Guideline sections for appropriate materials.

Features & Systems

Roofs, porches, dormers, windows, and doors are some of the most important character-defining elements of any building. As such, they require extra attention to ensure that they complement the historic architecture. In addition to the Guidelines below, refer to the individual Guideline sections for each feature.


419 Ridgewood Avenue


97 Highland Avenue


325 Ridgewood Avenue


523 Ridgewood Avenue


340 Ridgewood Avenue

Guidelines

Site Placement

- Retain established property line patterns, street relationships, setbacks, primary and secondary building orientation, circulation patterns, and landscape elements.
- Primary buildings should have a similar orientation and relationship to the street as the existing buildings in the vicinity.
- Follow the existing rhythm and pattern of building widths and spacing between buildings. Use architectural elements that divide the facade into intervals that maintain a pedestrian-friendly scale.
- Site new construction to be compatible with surrounding buildings that contribute to the overall character of the historic district in terms of setback, orientation, spacing, and distance from adjacent buildings.
- Design new construction so that the overall character of the site, site topography, character-defining site features, and trees are retained.
- New construction should not be significantly different from contributing historic buildings in the district regarding the proportion of built mass to open space on the individual site.
- New primary structures should serve as a guide for new accessory structures on the site.

Height, Massing, Proportion, and Scale

- Design new buildings to be compatible with surrounding buildings that contribute to the overall character of the historic district in terms of height, size, scale, massing, and proportions.
- The mass and scale of new construction should respect neighboring buildings and the streetscape as a whole.
- Historic heights and widths, as well as their ratios, should be maintained. The proportions of the front façade are particularly important and should be compatible with those of surrounding historic buildings.

Materials

- Materials should be similar in scale, proportion, texture, finish, and color to those found on nearby historic structures.
- Maintain a pedestrian scale by avoiding large, featureless surfaces and using traditionally sized building components and materials.
- Authentic materials, such as wood, stone, and plaster, are preferred over modern initiative or composite materials.

Features & Systems

- The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) should relate to and be compatible with adjacent facades.
- Design the spacing, placement, scale, orientation, proportion, and size of window and door openings in new structures to be compatible with the surrounding buildings that contribute to the historic district while reflecting the underlying design of the new building.
- Select windows and doors for new structures that are compatible in material, subdivision, proportion, pattern and detail with the windows and doors of surrounding buildings that contribute to the historic district.
- New structures should use a roof form found in the district. Flat or shallow-pitched roofs are not typically appropriate.
- Porches should be compatible in massing and details to porches in the historic district and should be appropriate to the style of the house.
- Dormers should be secondary to the main roof and should be lower than the roofline. Oversized dormers are not appropriate.

Demolition

Glen Ridge possesses a remarkably intact inventory of 19th and early 20th-century architecture. Much is considered to be of a vernacular style, constructed without the supervision of a professional architect. These buildings have gained cultural and historical significance from their similarity, use of everyday materials, and contribution to the overall streetscape of Glen Ridge. The demolition of historic buildings and fabric is strongly discouraged in Glen Ridge.

Prior to the partial or complete destruction or removal of any structure within the District, the HPC must review an application. In very specific instances where the structure is replaced with one that replicates the appearance of the structure being removed, HPC review may not be required.

Substantial documentation and supporting testimony for the following criteria are required of the applicant for a demolition permit and will be considered by the HPC:

Commission Priority

- Safeguard the cultural and historical heritage of Glen Ridge by preserving resources that reflect elements of its architectural and history.
- Encourage the continued use and adaptation of historic buildings and to prevent the unnecessary demolition of historic resources.
- Ensure the safety and preservation of structures immediately adjacent to a structure proposed for demolition.

Adaptive reuse projects are encouraged over demolition. The Benson Street Station was converted from a train station to a private residence in 2009

Required Application Materials

- ☐ Photographs:
  - All existing facades
  - Significant architectural details
  - Existing & opposing block frontages
- ☐ Architectural drawings:
  - Site plan
  - Elevations
- ☐ Technical documentation:
  - Engineer's report

Asabel Darwin's house at 204 Ridgewood Avenue was demolished in 1967 to build the Glen Ridge High School

Above: Glen Ridge Men's Club, demolished 1936

Below: Original Glen Ridge Country Club House, demolished 1912

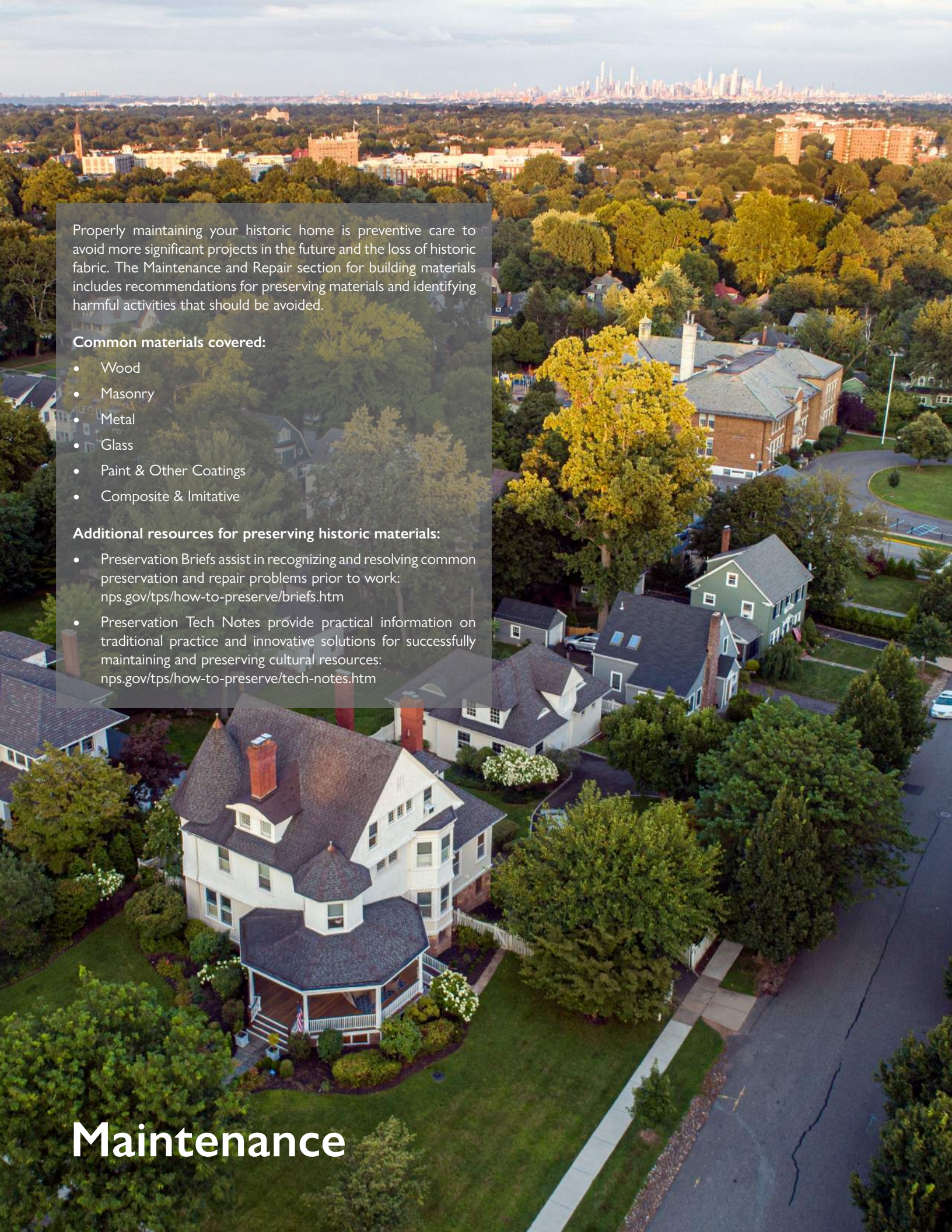
Guidelines

- Historical, architectural, cultural, and aesthetic significance.
- Use, intended use, or use for which the building, structure, object, or site was originally designed and the feasibility of the continuation of its designed use.
- Importance to the Borough of Glen Ridge and the extent to which its historical and/or architectural value is such that its removal would be detrimental to the District and the public interest.
- Extent to which it is of such old, unusual or uncommon design, craftsmanship, texture or material that it could not be reproduced or could be reproduced only with great difficulty.
- Probable impact of its removal upon the ambiance of the District.
- Structural soundness and integrity of the building, structure, object, or site and the economic feasibility for its restoration or rehabilitation to allow for its reasonable use.
- Threat to the public health and safety as a result of deterioration or disrepair of the building, structure, object, or site.
- Technological feasibility of structural rehabilitation.
- In cases of partial demolition, effect on the remaining portion of the building, structure, site, object or landscape features, and the impact of demolition, if any, on adjoining buildings or structures.

Additional Guidance

NPS Preservation Brief #43: Preparation of Historic Structure Reports

NPS Tech Notes, Temporary Protection #3: Protecting A Historic Structure during Adjacent Construction



Maintenance

Properly maintaining your historic home is preventive care to avoid more significant projects in the future and the loss of historic fabric. The Maintenance and Repair section for building materials includes recommendations for preserving materials and identifying harmful activities that should be avoided.

Common materials covered:

- Wood
- Masonry
- Metal
- Glass
- Paint & Other Coatings
- Composite & Imitative

Additional resources for preserving historic materials:

- Preservation Briefs assist in recognizing and resolving common preservation and repair problems prior to work: nps.gov/tps/how-to-preserve/briefs.htm
- Preservation Tech Notes provide practical information on traditional practice and innovative solutions for successfully maintaining and preserving cultural resources: nps.gov/tps/how-to-preserve/tech-notes.htm

Wood

Diamond and fishscale shingles and siding at 21 Snowden Place

Weathering wood shingles,
72 Forest Avenue

Wood needs to be maintained regularly. Wood siding is commonly used in Glen Ridge as the outer layer of a building facade to provide a protective coating to prevent deterioration of underlying structural elements. In addition to siding, wood is also used for various trim, porch railings, decorative brackets, roof eaves, and half-timber work. Wood is also a common material associated with historic doors and windows; due to its complexity, refer to the specific sections for Guidelines.

Well-maintained historically appropriate wood, such as clapboard siding, can last indefinitely. The best method of preserving wood is to keep it as dry as possible. Keep gutters in good order and clean debris, so water does not wash down the wall or splash on sills. Rehabilitation projects should anticipate access for ongoing maintenance, address vulnerable situations, and avoid creating conditions susceptible to deterioration.

Wood was historically used extensively for its structural and aesthetic value. In particular, historic wood siding and wood details are evident and significant features of a building's exterior. In Glen Ridge, these wood features include clapboard, shingles, windows, shutters, cornices, porches, doors, columns, balustrades, and trim.

There is a wide variety of wood species, each with different aesthetic and performance characteristics. Durability, sustainability, grain pattern, and color stability vary depending on the type and characteristics of the tree. Softwoods tend to have more veins than hardwoods and need more preparation before staining. Pine and fir accept natural, clear, or light stains, while mahogany and cherry are better suited for dark stains. Walnut and cedar stained in lighter tones will show a wide degree of color variations.

Opposite: Linden Avenue

Secretary of the Interior's *Standards*

Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building, such as siding, cornices, brackets, window architraves, and doorway pediments; and their paints, finishes, and colors.

Wood spindlework porch

Decorative wood bargeboard and trim

This table summarizes the characteristics of just a few of the different species available, including the workability of the wood (better wood for decorative elements), the resistance to decay (an important feature for all exterior components), resistance to cupping (resistance to cupping is a better for floors) and paintability. The cut or grade is also listed, as a low-grade wood can perform very differently than a higher grade in the same species.

Exterior Wood Types

	Cut or Grade	Workability	Resistance to Decay	Resistance to Cupping	Paintability
Southern Yellow Pine	"D" select, Flat-grain	•	•	•	•
	Vertical grain	•	•	✓	•
Eastern White Pine	"D" select, Flat-grain	✓	•	✓	•
	Vertical grain	✓	•	•	✓
Douglas Fir	"C" & better, Vertical grain	✗	•	✓	•
Poplar	Firsts and Seconds	•	✗	•	•
Cedar	Clear	•	✓	•	•
Cypress	Clear	•	✓	•	•
American Mahogany	Clear	✓	✓	✓	•
Redwood	Clear, Vertical grain	•	✓	✓	✓
	"B" Select, Flat grain	•	✓	•	•

Source: Practical Restoration Report, Exterior Woodwork Details by John C. Leeke

✓ Excellent
• Fair
✗ Poor

Wood shingle roofing at 389 Ridgewood Avenue

Wood shingle siding

Cedar wood shake

Maintenance

- **Preserve** significant wood features, including siding, shingles, railings, cornices, and trim, that are character-defining features.
- **Maintain** historic wood elements routinely:
  - Inspect for moisture or insect infiltration.
  - Provide positive drainage of water away from wood elements.
  - Seal vertical joints. Horizontal joints are typically left open to allow for the drainage of water from within the wall.
  - Consider treating historically unpainted or exposed wooden features with appropriate chemical preservatives to mitigate decay.
- **Repair** historic wood elements using recognized preservation methods and approaches, including reinforcing, consolidating, patching, and splicing.
- **Replace** only significantly deteriorated wood features to match the original design, dimension, detail, material, and finish.
- **Reconstruct** missing historic wood features based upon historical documentary evidence or adjacent surviving prototypes.
- **Repaint** wood features that were historically painted. Stripping historically painted surfaces to bare wood and applying clear finishes or stains is not recommended.
- **Clean** historic wood features with the gentlest means possible, such as low-pressure washing with mild detergents and natural bristle brushes. Abrasive grit blasting, power washing, and direct heat methods are not recommended — test cleaning methods on an inconspicuous sample area before proceeding.

Decorative wood detailing

Elaborate woodwork

Additional Guidance

Preservation Brief #10:
Exterior Paint Problems on Historic Woodwork

Masonry

The Wilde-Rudd House at 276 Ridgewood Avenue is representative of the strong and decided red color of the prevailing rock formation Glen Ridge is built on.

Glen Ridge Congregational Church ashlar

Ridgewood Avenue Station decorative masonry gable end

Stone

The most common stones used in Glen Ridge houses are red sandstone ("brownstone") and limestone. Both were used throughout the 19th-century, especially in Victorian and Italianate styles during the second half. Grey stone was quarried locally near Llewellyn Park and frequently used in the original Darwin buildings. Some early brownstone in the Borough was also sourced locally from a quarry near present-day Hillside Avenue. Sandstone and limestone are sedimentary stones formed in parallel layers of material compressed together and hardened over time. The predominant direction of the layers is called the grain. In building construction, sedimentary stones should be set with the grain running horizontally. However, when used as a façade veneer, it was faster to set with the grain running vertically, increasing the likelihood of spalling from weathering.

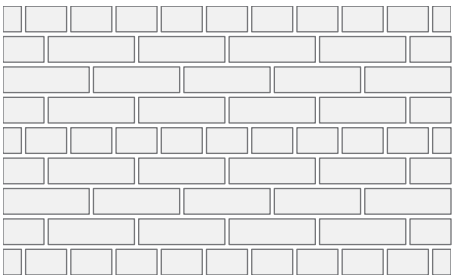
Repointing is a critical component of the repair and maintenance of stone masonry. Poorly selected materials and improperly implemented repairs can result in irreversible damage to masonry units and harm the architectural character. The new mortar used for repointing should be specially formulated for the building and slightly less hard than the stone. The new joints should match the existing joints in color, aggregate dimension, and profile. If a façade exhibits significant mortar deterioration, repointing the entire façade may be necessary.

Brick

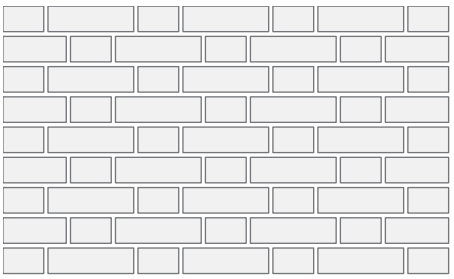
A character-defining masonry cladding, the use of brick is widespread throughout Glen Ridge. The mortar between the stone or brick, commonly called pointing, needs to be regularly inspected and repointed to prevent water infiltration to the building and the masonry itself. With regular maintenance and repointing, most masonry can last hundreds of years.

Brick deteriorates through environmental wear. This loss can also be accelerated when bricks have had their hard, outer surface (fire skin) destroyed through abrasion, such as sandblasting or chemical cleaning. Appropriate setting and pointing mortars is a critical component in repairing historic masonry walls and details. Historic mortars were typically lime-based and therefore softer and more permeable than modern Portland cement-based varieties.

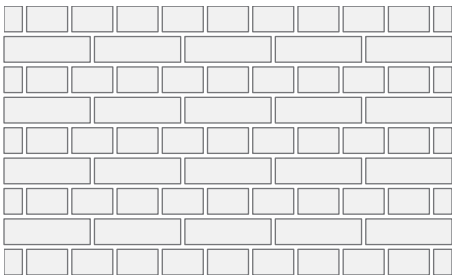
Brick Bonds & Mortar Profiles



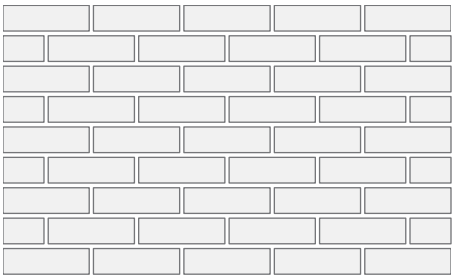
American/Common



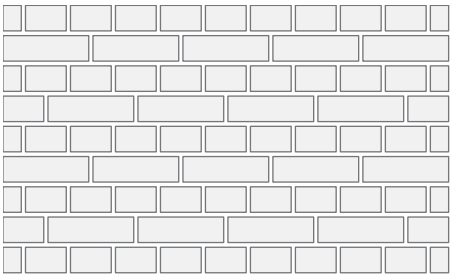
Flemish



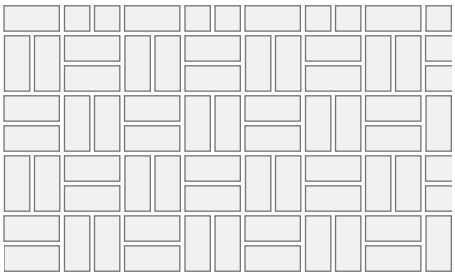
English



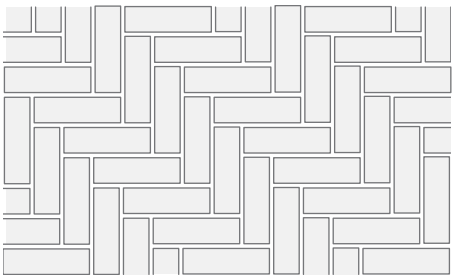
Stretcher/Running



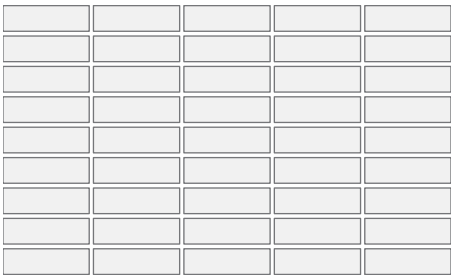
English Cross/Dutch



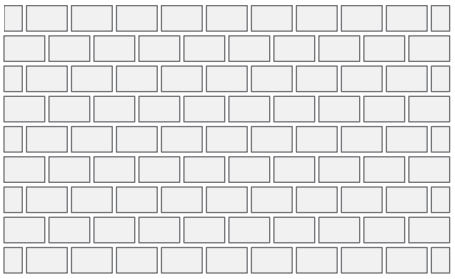
Herringbone



Basketweave

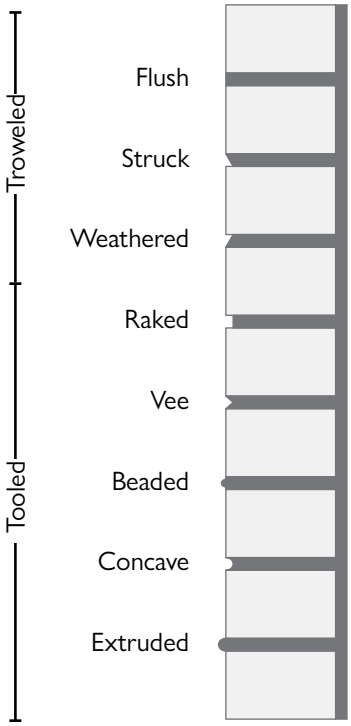


Stack



Header

170 Ridgewood Avenue



Tudor Revival homes typically combine brick and stucco with half-timbering

255 Ridgewood Avenue

Stucco

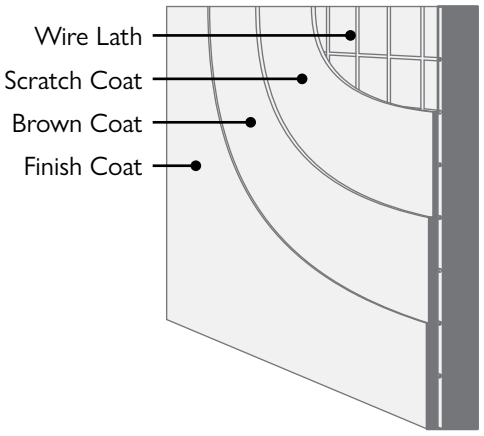
Found in many forms throughout Glen Ridge, stucco is a type of exterior plaster applied as a two-or-three part coating directly onto masonry or applied over wood or metal lath to a frame structure. Stucco, like mortar, was originally lime-based. However, the popularization of portland cement changed the composition of stucco to a harder material. With the addition of portland cement, stucco became even more versatile and durable. No longer used just as a coating for a substantial material like masonry or timber, stucco could now be applied over wood or metal lath attached to a light wood frame. With this increased strength, stucco ceased to be just a veneer and became a more integral part of the building structure. Today gypsum has to a great extent replaced lime because it hardens faster and has less shrinkage. Lime is generally used only in the finish coat in contemporary stucco work.

The last coat of stucco was commonly given a smooth, troweled finish and sometimes scored or lined to imitate ashlar. The illusion of masonry joints was sometimes enhanced by a thin line of white lime putty, graphite, or other pigments. English cottage and Spanish colonial revival stucco finishes exhibit a variety of subtle novelty finishes or textures. Heavy "dashed" textures were typical in Craftsman and Tudor Revival buildings.

Age and lack of maintenance hasten the deterioration of stucco. Like most historic building materials, stucco is at the mercy of the elements, and even though it is a protective coating, it is particularly susceptible to water damage. Historic stucco is sometimes incorrectly viewed as a sacrificial coating and consequently removed to reveal underlying stone or brick that historically were never intended to be exposed.

Pebble dash stucco between half-timbering

Projecting bay window and stucco with half-timbering



Composition of a historic stucco wall

Concrete

Limited expanses of concrete are found throughout Glen Ridge in walkways, house water tables, and landscape retaining walls. The concrete's longevity depends on the original mixture recipe, embedded reinforcement, and environmental exposures. Concrete is composed of sand, gravel, crushed stone, or other coarse material bound with lime or cement and water. Concrete with crushed grey stone aggregate is most similar to the older concrete found throughout the District. While early 20th century proponents of modern concrete often considered it permanent, it is, like all materials, subject to deterioration. Characteristic signs of failure in concrete include cracking, spalling, staining, and deflection.

138 Ridgewood Avenue

Maintenance

- **Preserve** significant historic masonry features, including wall finishes, chimneys, piers, sills, and columns. Historic masonry bond patterns and arrangements should be maintained.
- **Maintain** historic masonry elements routinely:
  - Inspect for moisture infiltration, deteriorated mortar, and structural cracks.
  - Provide positive drainage of water away from masonry foundations and piers.
  - Weep joints to allow for the drainage of water from within the wall.
  - Consider consolidation treatments to stabilize crumbling masonry while still allowing some natural weathering. Obtain the advice of a historic preservation specialist.
- **Repair** historic masonry elements using recognized preservation methods and approaches, including patching deteriorated sections.
- **Repoint** unsound mortar joints, which deteriorate faster than masonry units—match historic mortar joints in profile, size, and color. Sample various options to achieve an appropriate match.
- **Reconstruct** missing historic masonry features based upon historical documentary evidence or adjacent surviving prototypes.
- **Repaint** masonry features that were historically painted. Stripping historically painted surfaces to bare masonry and applying waterproof coatings is not recommended. Applying paint or coatings to historically unpainted masonry surfaces is not recommended and may trap moisture within.
- **Clean** historic masonry features with the gentlest means possible, such as low-pressure washing with mild detergents and natural bristle brushes. Abrasive grit blasting and power washing are not recommended — test cleaning methods on an inconspicuous sample area before proceeding.

Secretary of the Interior's *Standards*

Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building, such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and details such as tooling and bonding patterns, coatings, and color.

Additional Guidance

NPS Preservation Brief #1: Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

NPS Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings

NPS Preservation Brief #6: Dangers of Abrasive Cleaning to Historic Buildings

NPS Preservation Brief #22: The Preservation and Repair of Historic Stucco

NPS Preservation Brief #42: The Maintenance, Repair and Replacement of Historic Cast Stone

NPS Tech Notes, Masonry #4: Non-destructive Evaluation Techniques for Masonry Construction

NPS Glossary of Historic Masonry Deterioration Problems and Preservation Treatments

Metal

Glen Ridge is primarily a late 19th and early 20th century Borough with selective use of wrought iron, copper, and other metals for decorative elements. While metal is a durable material, weathering and corrosion can contribute to deterioration over a prolonged period. Cast iron, steel, and wrought iron should have a protective coating applied routinely. Ornamental metalwork is evident throughout the Borough, including porch balustrades, roof cresting, and bay windows. Because of their importance to the building's overall appearance, all efforts should be made to retain any original, historic or significant architectural metalwork. Important character-defining architectural elements such as columns, capitals, pilasters, spandrel panels, and stairways were commonly constructed of metal. The type of metal should be identified prior to work.

Secretary of the Interior's *Standards*

Identifying, retaining, and preserving architectural metal features that are important in defining the overall historic character of the building, such as columns, capitals, or window hoods that are important in defining the overall historic character of the building; and their finishes and colors.

Historic Metal Finishes

	Base	Finish	Code
	Iron, wrought or cast	Primed & Painted	USP
	Steel	Primed & Painted	USP
	Zinc	Natural	N/A
	Copper	Natural, Red, Lead or zinc-coated	N/A
	Nickel	Satin	US15
	Brass (copper & zinc)	Bright	US3 or 605
		Satin	US4 or 606
		Antique	US5 or 609
	Bronze (copper & tin)	Satin	US10 or 612
		Oxidized	US10B or 613
	Aluminum	Primed & Painted	USP

Copper flashing-lined pole gutter system at the former Benson Street Station.

Metal snowguards and flashing

Copper porch cornice and trim

Metal gaslamp

Maintenance

- **Preserve** significant historic architectural metal features, including roofing, cornices, gutters, fences, and flashing.
- **Maintain** historic metal elements routinely:
  - Inspect for corrosion, galvanic action, and fatigue.
  - Separate dissimilar metals and adjacent masonry.
- **Repair** historic metal elements using recognized preservation methods and approaches, including splicing, patching, and reinforcing deteriorated sections.
- **Reconstruct** missing historic metal features based upon historical documentary evidence or adjacent surviving prototypes.
- **Repaint** metal features that were historically painted. Stripping historically painted surfaces to bare metal is not recommended.
- **Clean** historic metal features with the gentlest means possible. Soft metals, such as lead or copper, should be cleaned with appropriate chemical solutions. Hard metals, such as wrought iron or steel, may be cleaned with a wire brush. Do not damage the historic color, texture, or metal patina when cleaning — test cleaning methods on an inconspicuous sample area before proceeding.

Glass

Multiple individual lites of glass set in a group of metal casement windows are a Tudor style feature of 140 Forest Avenue.

Decorative leaded glass sidelights

Protective glazing on the exterior side of stained glass at 298 Washington Street

Cast plate glass was developed in the mid-19th century. The tempering process emerged around 1940, enabling larger expanses of glass. Historic glass may exhibit more optical distortion due to primitive fabrication techniques but is generally only perceptible when viewed adjacent to new glass. Historic glass treatments include stained, tinted, patterned, etched, frosted, and leaded processes. Typically employed in transom lites above, historic glass treatments are character-defining and should be preserved.

Recent developments in glass include insulated glazing units (IGU) and low emissivity (low-E) coatings. Both contribute to better energy efficiency of glass openings but may appear different than standard plate glass. Low-iron or ultra-clear glass may appear less green than the typical clear glass substrate. Physical samples of glass make-ups with special low-E or any other coatings that result in visible light transmittance of less than 75% are essential for the HPC's review of a project.

Maintenance

- **Preserve** historic glazing, including transom, fanlight, and window surrounds.
- **Maintain** historic glazing elements routinely:
  - Inspect for moisture and condensation buildup.
  - Replace deteriorated glazing putty.
- **Replace** broken glass with new glass to match the original in color, thickness, and glazing method.
- **Refer** to the Window section for additional guidance.

Additional Guidance

NPS Preservation Brief #33:
The Preservation and Repair of Stained and Leaded Glass

Composite & Imitative

Composites such as plastic, resin, vinyl, and fiber-reinforced cement were developed during the 20th century. Synthetics, such as vinyl, are marketed as "maintenance-free," typically within a defined period. The synthetic material becomes essentially a sacrificial layer of the structure instead of a paint coating. Whereas properly maintained wood siding can last centuries, vinyl siding seldom survives even a couple of decades. Vinyl siding is not a historic material and is not considered an appropriate replacement for wood or historic siding. Aluminum siding is also typically not considered an appropriate historic treatment. Composite materials should not patch or be applied over historic treatments. For projects proposing composite materials, physical samples and a list of successful local projects are recommended for review by the HPC. Application materials must differentiate genuine historic materials from proposed composite or imitative materials.

Building materials that simulate other ones have been common in construction since colonial times. Smooth stucco can be scored to resemble stone blocks, cast terra cotta can simulate intricately carved stonework, and aluminum can be painted to resemble patinated copper. Historic applications of imitative materials were selective in nature. Many newer imitative materials of inferior quality are not appropriate for repairing historic buildings or for use in new buildings in districts - especially prominent façade features. Mass-produced inexpensive materials and treatments do not promote sustainability or advance the integrity districts seek to preserve. Historic character is a combination of its design, age, context, and materials. Synthetic materials that lack the specific luster, dynamic patina, and tactility of genuine historic materials significantly detract from the district's character. For example, manufactured synthetic slate and shake shingles and faux terra cotta tile are not appropriate replacements for historic roofing materials.

Substitute materials should be used only on a limited basis and only when they match the appearance and general properties of the historic material and will not damage the historic resource. Depending on the prominence and visibility of a proposed imitative material, physical samples and comparison to the genuine material are recommended for review by the HPC. All application materials must clearly identify any composite or imitative materials. Technical specifications and previous applications within the historic district should also be provided.

Checklist

In general, four circumstances warrant the consideration of substitute materials:

- ☐ Unavailability of the historic material
- ☐ Unavailability of historic craft techniques and lack of skilled artisans
- ☐ Poor original building material
- ☐ Code-related changes

Secretary of the Interior's *Standards*

Deteriorated architectural features be repaired rather than replaced, wherever possible. In the event that replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual properties

Limited instances of faux terra cotta tile are found on minimally visible and secondary roofs

✗ Vinyl siding is not an appropriate siding treatment and should be removed

Additional Guidance

NPS Preservation Brief #8:
Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings

NPS Preservation Brief #16:
The Use of Substitute Materials on Historic Building Exteriors

Paint & Other Coatings

In addition to defining a building through its color and accentuating certain elements, paint has the functional purpose of protecting the underlying substrate material. Painted surfaces should be regularly inspected and maintained annually to prevent deterioration of the coating and underlying material.

Identifying historically painted elements, selecting an appropriate color palette, and proper surface preparation are essential for a successful paint project. Applying paint to historically unpainted masonry is not appropriate - including murals. While it may be suitable to unify a heavily patched façade or masonry damage due to harsh cleaning methods, paint should be the last resort. Paint and colorless coatings change the appearance of masonry walls and may trap moisture within, which can cause the surface to freeze and spall in the winter. When removing paint, care should be taken not to damage the underlying substrate. Gentle cleaning methods, such as low-pressure water or paste-type strippers, should be tested in an inconspicuous patch before proceeding.

Maintenance

- **Preserve** original building features that were historically painted by routinely reapplying a coating of paint.
- **Maintain** historically-painted features:
  - Inspect for discoloration, moisture damage, and dirt accumulation.
  - Follow necessary lead precautions when working on surfaces with old paint. Federal, state, and local regulations should be strictly followed.
- **Remove** deteriorated paint to the next sound layer using the gentlest means possible prior to repainting.
- **Prepare** the substrate for long-term adhesion of paint. Some substrates, such as metal and fiberglass, require special preparation. An appropriate primer should always be used as a basecoat.
- **Repaint** using a compatible product and two finish coats. When painting over existing paint, the same type and gloss of paint should be used. For example, an oil-based paint should be applied over an existing coat of oil-based paint.
- **Clean** painted surfaces with the gentlest means possible.

Paint inhibits wood shingles natural expansion and contraction, leading to splits

Historic Color Schemes

	Body	Trim	Shutters/Door	Window Trim
Italianate	Warm neutral tones: Muted stone grays, Yellow ochres, Peachy tans, Moss green, Yellows, Grayish greens, Terra cotta reds	Similar to body, but lighter or darker: Deep brown, Dark olive green, Evergreen	Warm browns, Reddish browns	Black, Deep green
Second Empire	Rich earthy tones: Maroons, Warm browns, Burnt orange, Dark terra cotta reds, Olive/sage/ evergreen, Dark ochres, Soft tans, Yellow beige	Contrat with body: Evergreen, Light chocolate brown, Whites, Beiges, Creams, Yellows	Slate gray, Green blacks, Dark brown	Dark brown, Dark gray
Queen Anne	Harmonious three to five colors, emphasis on decorative details: Brick/ terra cotta reds, Warm light yellows, Greenish/ yellow ochres, Gray greens, Deep tans, Dark browns, Sage/bottle/olive greens, Muted grays	Wood: Maroons, Dark brown Slate grays, Sage/ olive green, Burnt sienna Stone: Dark copper, Maroons, Dark browns, Deep tans, White	Dark reds, Tan, Dark blues, Evergreen	Dark reds, Maroons, Olive/dark greens, Black, Whites, Crimson
Shingle	Stain: dark to medium brown	Coordinate with body: Neutral beige or tan	Black, very dark browns or greens	Black, very dark browns or greens
Colonial Revival	Whites, Pale yellows, Beige, Muted terra cotta reds, Pale olive green, Medium grays	Whites	Dark olive green (sometimes same color as building)	Whites, Same color as trim, Dark green
Dutch Colonial Revival	Whites, beige, brown, gray	Black, nave	Similar to trim, dark	Darks, beiges, same color as trim
Renaissance Revival	White, beige, tan	White, ivory	Dark brown, olive green	Dark brown, olive green
Tudor Revival	White, ivory, brown	Dark brown, dark green, deep red, olive	Similar to trim	N/A
Foursquare	Refer to Colonial Revival or related style			
Craftsman Bungalow	Deep natural colors, Earth tones	White, ivory, natural colors	Muted natural colors	Muted natural colors

Note:

- Appropriate historic paint colors are encouraged, but not mandated nor required for Commission approval.
- The overall color palette should be holistically considered with one another.
- Reference surviving prototypes, historical documentary evidence, historic palettes from paint manufacturers, and qualified professional opinions.

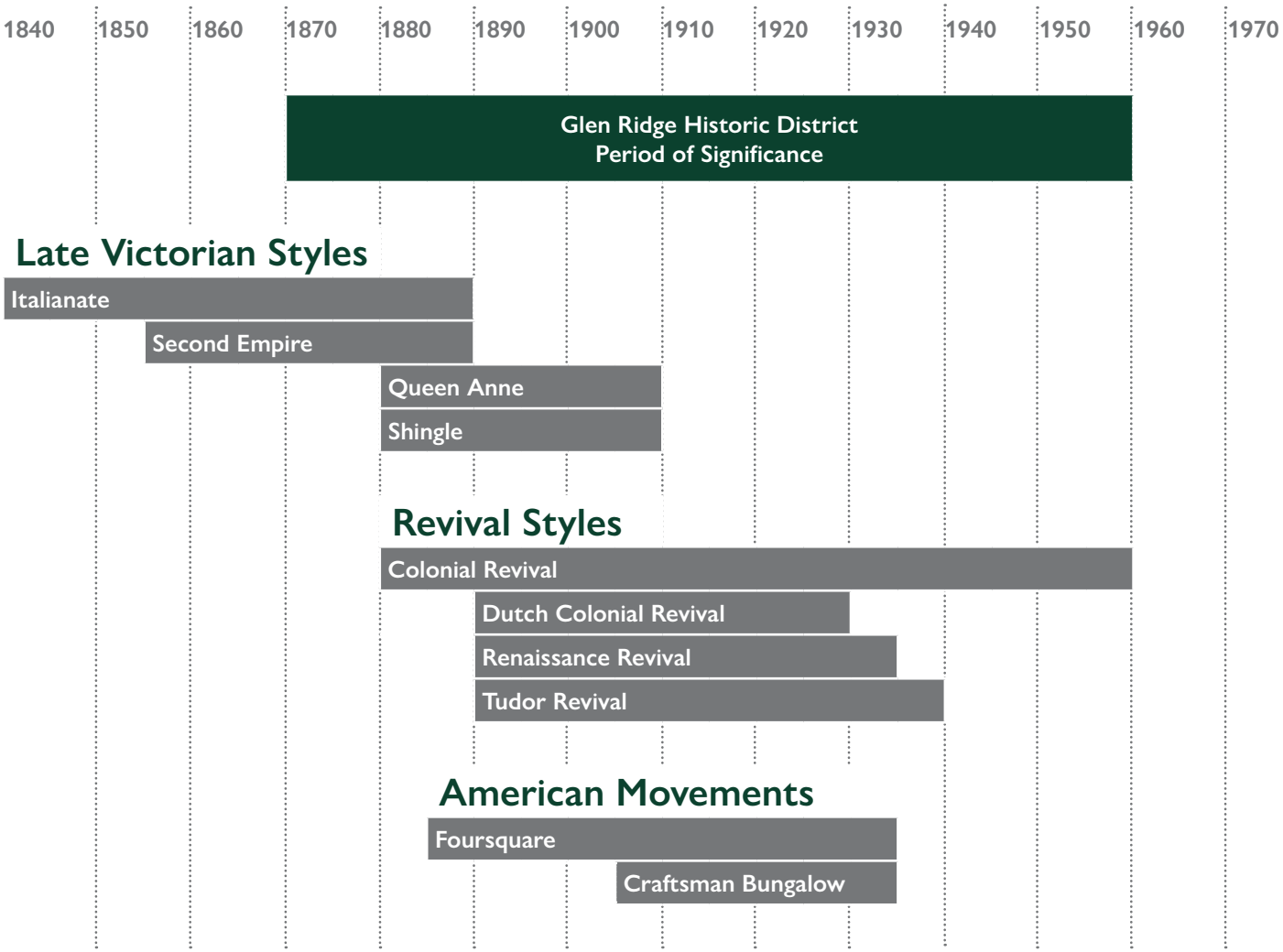
Additional Guidance

NPS Tech Notes, Exterior #1:
Proper Painting and Surface Preparation

NPS Tech Notes, Exterior #2:
Paint Removal from Wood Siding

Appendix

Architectural Styles



Opposite:
The Civic Building, Arcade, and Hurrell Field along Bloomfield Avenue

The Vernacular in Glen Ridge

The vernacular style in Glen Ridge is characterized by buildings that an architect may not have designed and was developed by the owner and their contractor using stylistic influences of the time such as pattern books and print magazines. The final composition is a testament to a builder's craftsmanship and owner's aspiration - unique to the time and place of construction. The prototypical Glen Ridge vernacular house was an eclectic combination of stylistic influences characteristic of the High Victorian period. A wide variety of design elements made possible by steam-powered machinery such as jig-sawed bargeboards and fretwork turned spindles and posts, and elaborately molded window hoods and scroll brackets appear on houses in differing degrees of elaboration. Representative properties include the modest homes at 65 and 109 Glenridge Avenue and the larger homes at 110 Hillside and 139 Ridgewood Avenue. Other notable dwellings that defy traditional stylistic characterization include the exuberantly eclectic Phineas J. Ward House at 298 Washington Street and the Italianate-Moorish hybrid at 176 Linden Avenue.

Many houses built between 1880 and 1910 exhibit a vernacular combination of Queen Anne and Shingle style influences. One of the most common types is a 2-½ story, hip-roofed dwelling seen at its most straightforward in houses such as 37 Herman Street, 16 Appleton Road, and 9 Clinton Road. More elaborate examples are 143 Ridgewood Avenue and 111 Clark Street.

Another vernacular house type that appeared after the middle of the 19th century and continued to be built into the early 20th century is a two-story, 2 or 3 bay, gable-roofed structure built with its gable end facing the street exhibiting a variety of stylistic detailing. The simplest is a rectangular block, often with a small rear appendage. District examples include 18 Forest Avenue, 117 Glen Ridge Avenue, 30 Herman Street, and 973 and 975 Bloomfield Avenue. The dwelling at 23 Herman Street is an example of a gambrel-roofed variation. A large version of the type has cross-gabled appendages on one or both sides, creating an L-shaped or T-shaped structure. Among the examples are the Anson McCloud House at 190 Bay Avenue, the Bradbury-Langstroth House at 289 Washington Street, and 173 Midland Avenue, 190 Linden Avenue, and 989 Bloomfield Avenue.

176 Linden Avenue

298 Washington Street

109 Glenridge Avenue

16 Appleton Road

Italianate
1840 - 1885

- Low-pitched roof
- Moderate to widely overhanging eaves supported by decorative brackets
- Dominant center gable
- Tall, narrow windows, commonly arched above
- Commonly with square cupola or tower

Of the 19th century Revival styles, the first to appear with frequency in Glen Ridge was the Italianate. One characteristic element of the style, overhanging eaves with scroll brackets, is found on several houses scattered throughout the Borough, such as the John Dougherty House at 25 Lincoln Street, 80 Glen Ridge Avenue, and 27 Woodland Avenue. Several homes, such as 34 and 50 Highland Avenue, employ the L-shaped plan associated with the Italianate style but lack the tower. 197 Ridgewood Avenue is a unique occurrence of the symmetrical version of the Italianate villa. Along with the related Second Empire style, Italianate style dominated suburban housing constructed between 1860 and 1880.

Italianate homes typically feature two or three stories; low-pitched roof with moderate to widely overhanging eaves adorned with decorative brackets; tall, narrow windows, commonly with arched or curved heads; windows frequently with elaborate crowns, often of inverted U shape; many examples with square cupola or tower.

Second Empire
1855 - 1885

- Patterned mansard roof with dormer windows on the steep lower slope
- Molded cornices bound lower roof, sloped above and below
- Eaves typically with decorative brackets below
- Details and plan layout similar to Italianate

Details and plan layout similar to Italianate

The influence of the Second Empire style is evident in several dwellings with mansard roofs scattered throughout the Borough. The best-preserved examples are 32 Woodland Avenue, 50 Essex Avenue, and 58 Glen Ridge Avenue. 128-130 Linden Avenue is a vernacular example of a Second Empire style duplex structure with a mansard roof and segmentally arched window pediments. Like the Italianate style, the Second Empire style is not widespread since residential development did not begin in earnest until the 1880s and 1890s in Glen Ridge.

Second Empire homes are characterized by mansard roofs with dormer windows on a steep lower slope; molded cornices usually bound the lower roof slope above and below; decorative brackets usually present beneath eaves; wrap-around porches with similar bracketed entablatures.

Queen Anne
1880 - 1910

- Steeply-pitched roof of irregular shape, usually with dominant front-facing gable.
- Textured shingles are used to avoid a smooth-walled appearance
- Different wood siding materials, textures, and shapes are used to break down the mass into smaller visual units
- Large windows framed with smaller panes and bay windows
- Partial or full-width asymmetrical porch, usually one story high and extended along one or both sidewalls
- Entry door is typically off-center of facade and porch stairs

In the 1880s and 1890s, many of the houses erected reveal the influence of the Queen Anne style. Several examples with prominent spreading roofs and wide porches are found in the Borough, including 61 Hillside Avenue, 26 Snowden Place, and 209 Ridgewood Avenue. Decorative shingles were used on dwellings such as 105 and 109 Hillside Avenue and 19 Appleton Place. Along Hillside Avenue between Park and Belleville Avenue is a series of Queen Anne style duplexes built between 1907 and 1910. These 2-½ story gambrel-roofed structures vary the same theme and incorporate such features as wood shingle, clapboard, stucco siding, Palladian windows, modillion cornices, and two-level porches.

Typical Queen Annes feature steeply-pitched roof of irregular shape, usually with a dominant front-facing gable; patterned shingles, cutaway bay windows, and other devices used to avoid a smooth-walled appearance as well as asymmetrical façade with a partial or full-width porch which is usually one story high and extended along one or both sidewalls.

Shingle
1880 - 1910

- Irregular, steeply pitched roofline, usually with cross gables or gambrel forms
- Roofs were originally cedar shingle or slate
- Multi-level eaves with turrets as bulges and eyebrow windows
- Wall cladding and roofing of continuous wood shingles without interruption at corners
- First level may employ contrasting masonry, but not lap wood siding
- Entry door is typically off-center of facade and porch stairs

Eschewing the highly-ornamented patterns of the Queen Anne style, the Shingle style is known for the prolific use of uninterrupted shingles to convey the house as a continuous volume. Asymmetrical facades and extensive porches are other character-defining features.

In the 1880s and 1890s, several houses in the Borough were done in the more restrained Shingle style. Among the cottages are 60 Sherman Avenue, 64 Douglas Road, and 46 Lincoln Street. 64 and 66 Essex Avenue are vernacular versions of Shingle style duplexes.

Colonial Revival
1880 - 1955

- Gable roof with dentil molding beneath
- Double-hung windows with shutters, frequently in adjacent pairs
- Accentuated front doors, typically with a decorative crown supported by pilasters or extended forward and supported by slender columns to form entry porch
- Facade normally with symmetrically balanced windows and center door

Following the Queen Anne style in the 1880s, the influence of the Colonial Revival appeared in Glen Ridge. Homes from before 1900 are generally large and elaborately detailed. Examples include 24 and 28 Woodland Avenue, 19 Hamilton Road, 328 Washington Street, and 84, 138, and 190 Ridgewood Avenue. Subsequent homes, such as 18 Summit Street, 39 Woodland, 72, and 77 Highland Avenue, were smaller and employed simple detailing. Three outstanding Colonial Revivals are 39 Wildwood Terrace, 359, and 379 Ridgewood Avenue. Thought to be the work of McKim, Mead, and White, they are three-bay houses in the Georgian mode with center entries, side piazzas, and classical details.

Most Colonial Revival houses in Glen Ridge are modeled after three-story Federal style prototypes, typically with low-pitched, hipped roofs which appear almost fat and fanlights usually over the entrances. The symmetrical façade is composed of double-hung windows with multi-pane glazing in one or both sashes.

Dutch Colonial Revival
1890 - 1930

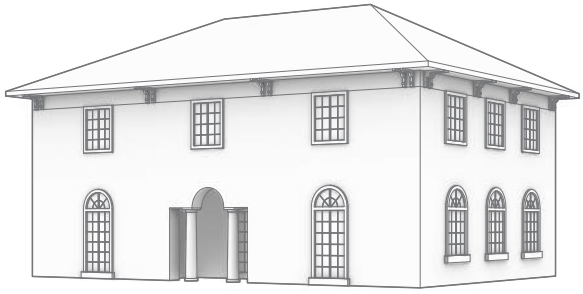
- Gambrel roofs, sometimes with curved or flaring eaves extending over the long sides
- Clapboard or shingle siding, occasionally stone or brick facing
- Gable end masonry chimneys
- Multi-pane windows with shutters
- Porches are sometimes found under overhanging eaves
- Typically facades of symmetry or apparent symmetry

A popular subcategory of the Colonial Revival in the early 20th century was the Dutch Colonial style. Examples include 28 Outlook Place, 133 Forest Avenue, and 3 Ridley Court. Many vernacular versions are found, predominantly in the northern half of the district, such as 2 and 6 Hathaway Place, 20 Laurel Place, and 144 and 152 Essex Avenue. Both relatively modest and grand stylistic interpretations are found throughout the Borough. Only the gambrel roof and entry stoop identify 20 Laurel Terrace with Dutch Colonial architecture. The more sophisticated design of 28 Outlook place is much closer to the typical Dutch Farmhouse of the region in form and detail.

The most characteristic feature of the Dutch Colonial style is the gambrel roof, typically with curved eaves. Wide shed, hipped, or gable dormers with narrower windows are common on the front or rear side. Early examples in Glen Ridge feature cross-gabled roofs and bric-a-brac and fish scale siding, while later examples integrate classical elements.

Renaissance Revival
1890 - 1935

- Low-pitched, hipped roof
- Tile roof with overhanging eaves supported by decorative brackets
- Smooth surface - stucco or stone
- Upper story windows smaller and less elaborate than windows below
- Entry area usually accentuated by small classical columns or pilasters



Much of Glen Ridge's civic core are Italian Renaissance Revival style buildings, including the Municipal Building, Library, and Arcade. The Central Grade School at 5 High Street repeats, in a simplified form, the Italian Renaissance Revival Middle School across the street.

The broadly overhanging boxed eaves with decorative brackets beneath differentiate this style from other Mediterranean styles with tiled roofs. The related Spanish Revival normally has no eave overhang or decorative brackets. While the earlier Italianate style was typically based upon pattern book drawings and featured wood cladding, the Italian Renaissance Revival style mimicked the stucco or masonry walls of their original Italian prototypes.

Tudor Revival
1890 - 1940

- Slate or false-thatched steeply-pitched roof with overlapping and overhanging gables
- Stucco or brick wall cladding with stone trim
- Decorative half-timbering
- Massive chimneys, sometimes crowned by decorative chimney pots
- Tall, narrow casement windows, usually grouped, with multi-pane glazing

The Tudor Revival style appeared before the end of the 19th century and was most popular in the World War I era. The earlier examples, houses such as 310, 353, and 290 Ridgewood Avenue, reveal Queen Anne influences. A later version is 140 First Avenue. Vernacular interpretations of the Tudor Revival style are found in 36 Wildwood Terrace, 11 Rudd Court, and 81 Highland Avenue. Many examples scattered throughout the District have the picturesque massing or combination of materials thought to be evocative of English Country cottages. Examples include 69 Woodland Avenue, 87 and 89 Douglas Road, 340 Washington Street, 41 Highland Avenue, 1 Mead Terrace, and 125, 321, and 389 Ridgewood Avenue. 70 Ridgewood Avenue, built in 1902, employs elaborate half-timbering, oriel windows, corbelled brick chimneys, and bargeboards and is an excellent example of the Tudor Revival style.

Foursquare
1885 - 1935

- Hipped roof with a central dormer on one or more sides
- Two-and-one-half stories with boxy, symmetrical massing
- Large full-width front porch with wide stairs
- Large single-light windows in front, otherwise double-hung
- Stylistic variations incorporated simplified design elements from other contemporaneous styles

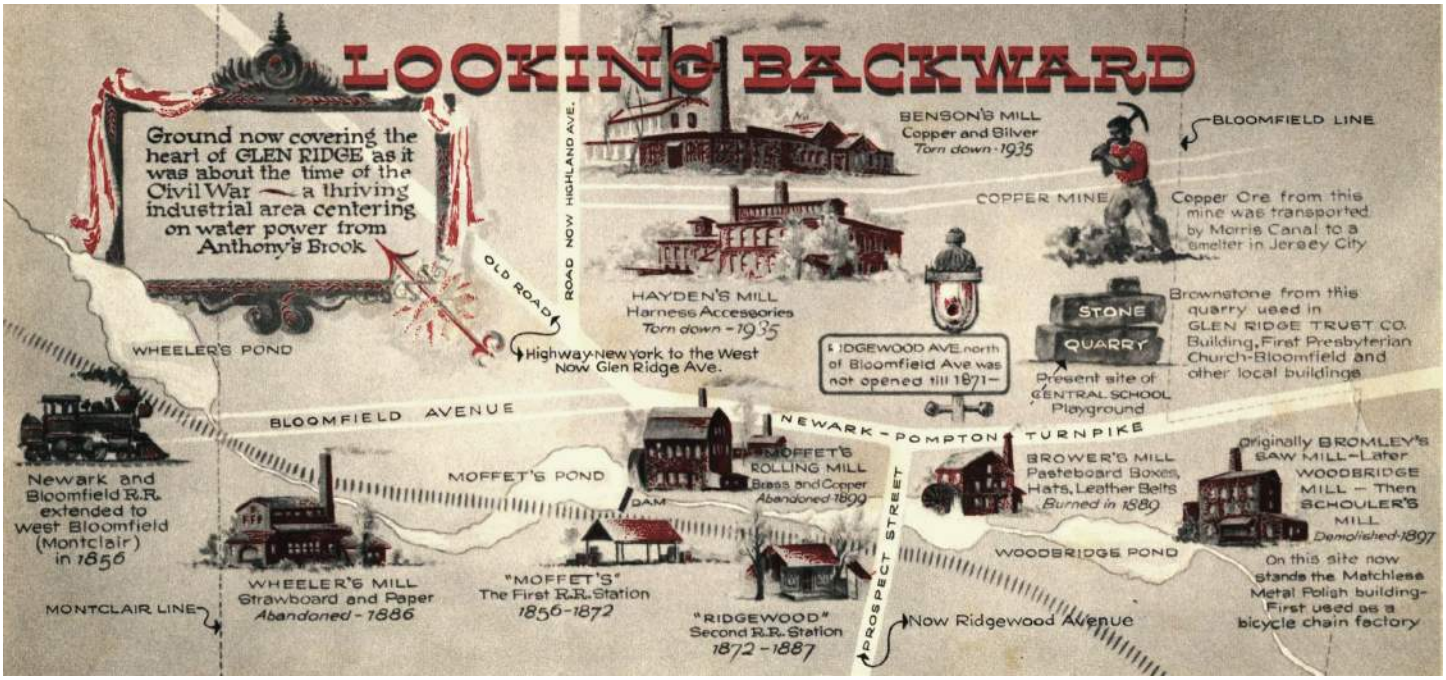
The Foursquare style is usually two stories with a full-width front porch, identified by its trademark-hipped roof with deep overhangs. Roof dormers are typically present on all four sides. Openings may or may not be symmetrical between floors. Details may reflect the Italianate, Craftsman, or Colonial Revival styles. Its name comes from its square-like shape and four-room plan. Versions of this house were sold across the United States in prefabricated form, adding to its popularity. The exterior materials may be brick, wood, stucco, or occasionally concrete block. The detailing of porch columns varies and can be either classically or Craftsman-inspired. Foursquare houses often have doors that reflect Craftsman detailing, such as six-light or nine-light styles. Windows are often one-over-one double-hung sash and may have shutters that can vary in style. Dormers typically contain square or double-hung paired windows. Eaves are simply detailed with deep overhangs.

Craftsman Bungalow
1905 - 1930

- Low-pitched hipped roof with wide unenclosed overhanging eaves
- Strong horizontal lines
- Massive square porch supports
- Brick or stucco masonry, or wood shingle siding
- Grouped windows with geometric patterns, especially on the upper sashes
- Columns or piers continue to ground level without break at the level of the porch floor

Simplicity and honesty in construction and detail are keynotes of the Craftsman style. Front-gabled versions are common, and hipped roof versions similar to the Prairie Style are found among the periphery of Glen Ridge. Multi-pane upper sashes with single-pane lower sash windows are common. 300 Linden Avenue, 15 Snowden Place, 39 Hathaway Place are examples. The east side of Midland Avenue between Lorraine and Madison Streets is a group of Craftsman Bungalows. Many other homes in the south portion of the historic district exhibit Craftsman influences.

Historic Overview



Mural by Stephen F. Olszewski showing industrial activity in Glen Ridge during the late 19th century

Prehistory

Nestled into the first ridge west of the Meadowlands and Palisades in northeastern New Jersey, the Borough of Glen Ridge is built on a foothill of First Mountain. The unusual shape conforms roughly to the contour of the high land of the ridge from which the town derives part of its name. The long and narrow community is bisected by a meandering wooded ravine cut by Toney's Brook. The Glen, a dominant geographical feature, initially attracted settlers to the area and eventually catalyzed the Borough's early industries.

The first inhabitants were the Yantecaw, a sub-tribe of the Lenni-Lenape tribe of Native Americans, who encamped in the vicinity of Brookdale Park and traversed through the Borough during their journeys to and from the Passaic River and territory to the west. Connecticut Puritans first settled in Newark around 1666 to establish a town centered around present-day Broad and Market Streets in Newark. In May 1675, the outlying territory toward First Mountain was opened for settlement. The population in the region grew slowly throughout the 18th century; a 1782 map depicts the Village of Bloomfield, just east and inclusive of Glen Ridge, as a cluster of thirty-two buildings with a road, following the original Native American trails along the north side of Toney's Brook, west to Cranetown (Montclair) and beyond.

Early Industrial Community

About the same time as the chartering of the Newark-Pompton Turnpike in 1806, an industrial community bordering on Toney's Brook, then known as Anthony's Brook, started to develop. Coupled with a few modest dwellings, this area was a small outlying neighborhood of Bloomfield. The manufacturing district was marked by a row of water-powered mills strung along the valley of Toney's Brook, a stone quarry, and a copper mine. The opening of the Morris Canal through eastern Bloomfield in 1832 provided the mills with a direct connection to the New York City market. The remainder of the area was rural, with several large farms accessed by dirt roads. Ridgewood Avenue south of Toney's Brook was laid in 1853 as Prospect Street, a dirt road leading to Orange. In 1873, Ridgewood Avenue was widened and extended up to Watchung Avenue - establishing the Borough's north-south axial artery. The mills continued to supply various products until the late 19th century when the development of Montclair and diversion of water upstream led to their abandonment.

Railroad Suburb

By the mid-to-late 19th century, attitudes of the Romantic Movement about nature were in vogue. Many families felt the need to escape the burgeoning cities for more pastoral life. The railroads made it possible for the many affluent urban workers to establish families in the country and commute to the urban center. New residents were attracted to the expanses of land and cooling summer breezes of the hilly part of western Bloomfield. Both grand and modest houses arose about the landscape as local landowners capitalized on an emerging market for their properties.

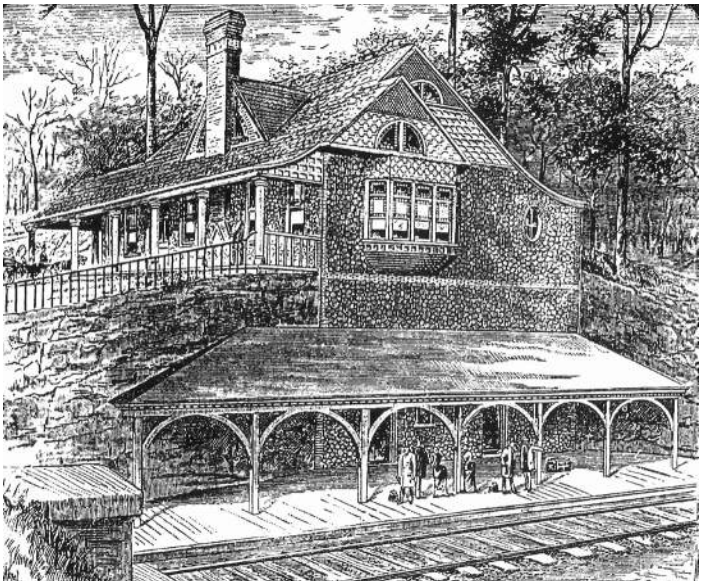
Robert Peele was one of the first residents in the Glen Ridge neighborhood to go beyond sporadic or casual development. Beginning in the 1870s, Peele acquired property along Midland Avenue and erected several houses on speculation. Land speculators, operating on a larger scale than Peele, were primarily responsible for promoting and developing western Bloomfield in the last decades of the 19th century, known variously as the Hill, the Ridge, West End, Chestnut Hill, and eventually Glen Ridge.

In the 1880s, A.G. Darwin acquired approximately 40 acres south of the Glen from the Gallagher family. Darwin developed the property, selling lots and building 26 houses along Ridgewood, Woodland, Hillside Avenue, Clark Street, and Snowden Place. These homes defined the nucleus of Glen Ridge as a residential community; many are still standing today.

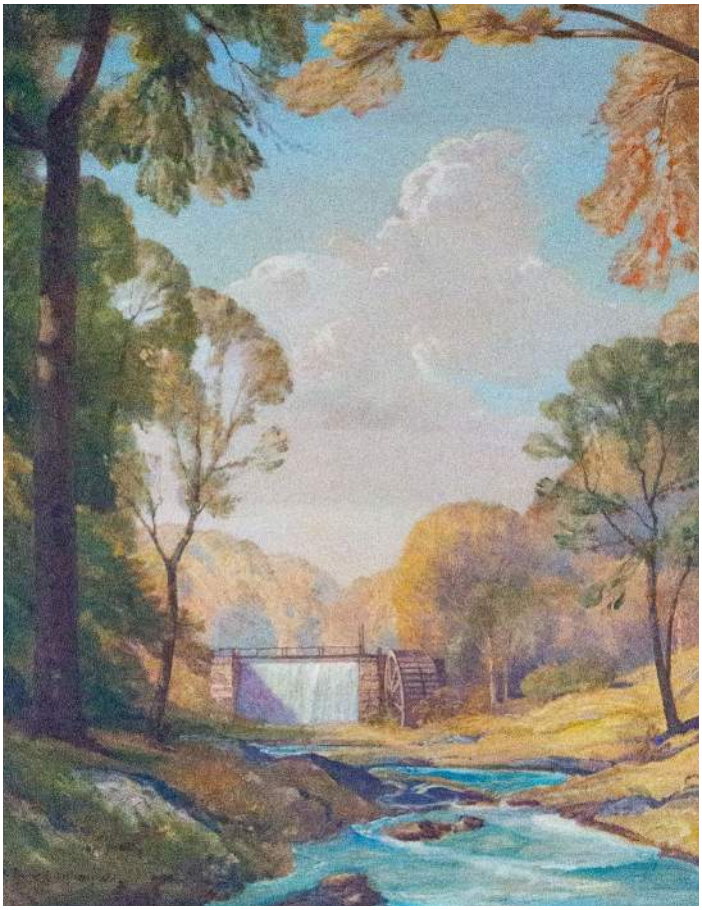
To promote his enterprise, Darwin financed the construction of the Glen Ridge Station and deeded it to the railroad company on the condition that all passenger trains stopped there. The Delaware, Lackawanna, & Western Railroad Station of 1887, just south of Bloomfield Avenue on Ridgewood Avenue, was built in the fashionable Queen Anne style with stone and brick, incorporating a porch and projecting bay. Designed by Jesse H. Lockwood of Montclair, the station also originally served as the Borough Post Office. The adjacent Ridgewood Avenue bridge consists of brownstone arches spanning the D.L. & W. Railroad tracks and Toney's Brook.

Darwin also built the adjacent Glen Ridge Hall for his real estate office in 1890. Composed of a random ashlar brownstone, a hip roof, and a squat octagonal corner tower, the Glen Ridge Hall served as an early civic focal point, housing the Borough's first library. This more restrained building serves as a foil to the adjacent station. Completing the town center on the east side of Ridgewood Avenue opposite Glen Ridge Hall stands three brick structures that illustrate the varying interpretations of the Classical Revival style in the early 20th century.

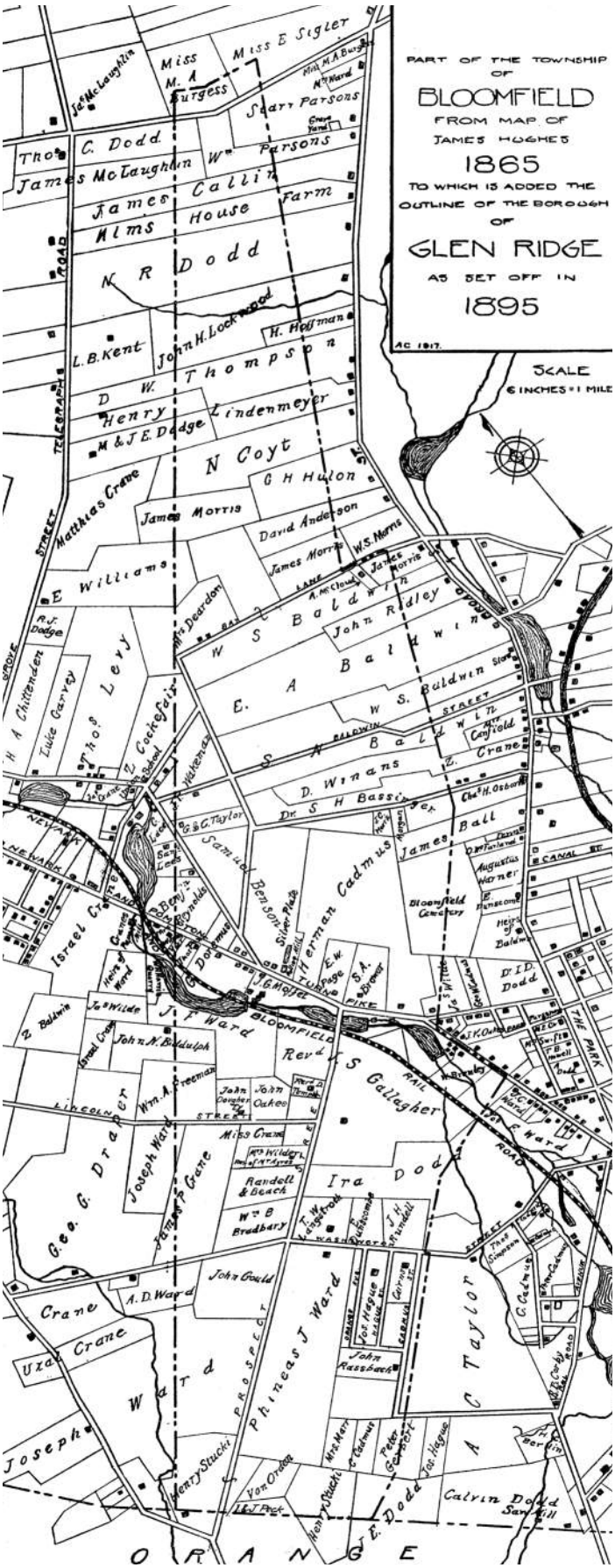
Darwin was joined in the enterprise by Joseph T. Gallagher, who subdivided lots and built several houses on portions of the remaining sprawling family estate. Their rival real estate developer on the north side of town was Edward Wilde, who also developed his extensive holdings in the 1870s. He opened Herman Street in 1875 and built houses along upper Ridgewood Avenue, Belleville Avenue, and Wildwood Terrace. In 1884, about the same time Darwin erected his



Sketch of Darwin's Ridgewood Avenue Station published in Railroad Gazette, 1887



The Glen by Frederick Ballard Williams, 1948



Map of Bloomfield as it appeared in 1865 with the new Borough of Glen Ridge outlined

grand residence on the present site of the High School, Wilde built a substantial stone dwelling at 276 Ridgewood Avenue. In 1883, he financed the construction of the Chestnut Hill Station, later known as Benson Street Station, along the tracks of the Erie Railroad. With its wide overhanging eaves, this small structure is clad with stucco and half-timbering, characteristic of the Tudor Revival style. A general pattern of development, the steady subdivision of large tracts into building lots, and the erection of primarily single-family dwellings, continued into the 20th century.

The two churches within the District were eclectically designed in the Revival styles popular at the turn of the 20th century. Both are cross-shaped structures constructed of stone with squat towers and appendages evocative of the smaller medieval country churches of Northern Europe. The Congregational Church, erected in 1890 and enlarged in 1902, has square-shouldered window openings with thick stone mullions that suggest the Tudor Style. Christ Episcopal Church, dating from 1893, is dominated by a massive, square tower at the crossing with a hip roof and small gables and lancet windows characteristic of early medieval German churches. Above the crenulated narthex with Tudor arched entry, the west front is lighted by a window reminiscent of the Late Gothic Revival style.

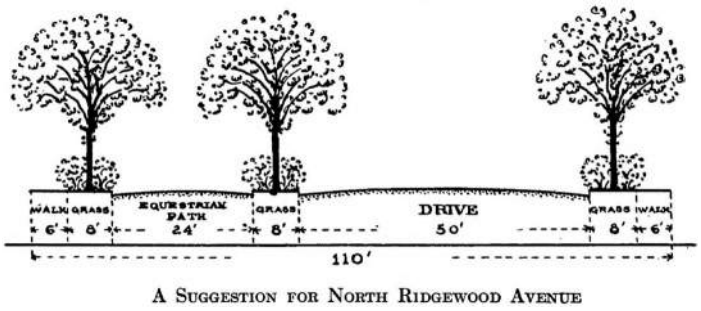
Secession

After 1882, Bloomfield began installing water and sewer lines, paving streets, and building sidewalks and hard stone gutters. Minor improvements were made in the emerging Glen Ridge section on the western fringe. However, many of the newcomers to the neighborhood were persons of stature, not accustomed to being ignored, and their fancy new homes were generating hefty tax receipts to finance Bloomfield's improvements.

The small Glen Ridge neighborhood grew increasingly dissatisfied with Bloomfield's governing. The streets were dimly lit, crime flourished, and rapid, unplanned development threatened property values. Above all else, there was no public school on "The Hill."

Dissatisfaction coalesced into a movement to secede from Bloomfield and form a separate municipality. The crooked eastern boundary line of Glen Ridge was gerrymandered to include families in favor of incorporation and leave those against in Bloomfield. An election was held, and the secessionists were victorious by a margin of 23 votes, and the Borough of Glen Ridge was established on February 12, 1895.

The Glen from the Ridgewood Avenue Bridge with original gazebo, 1905



A Suggestion for North Ridgewood Avenue

Street diagram from the Nolen Report, 1909

Building the Borough

The new municipal government promptly undertook progressive civic improvements to protect and enhance the property values of Glen Ridge. A bond issue was floated in 1897, and within two years, all streets were paved with gas, sewer, and water lines laid beneath them. The use of gas streetlights, which had commenced in 1873, was expanded in 1914 and 1960 to correspond with increased residential development. A volunteer fire department was established in 1895.

The founders of Glen Ridge perceived their community as a pastoral haven - a garden suburb that needed to be protected. In the 1890s, community concern focused on the possibility of intensified commercial development of the mill properties along Toney's Brook, some of which were derelict or in decline. The Glen Ridge Park Association was formed to acquire property along the brook to be preserved as parkland. Their first acquisition in 1889 was the Moffet Mill tract, the planned site of a rumored amusement park, which was subsequently transferred to Borough ownership in 1901. Other parcels were purchased until nearly the entire ravine was in protective public ownership. The Borough continued this policy of removing commercial and industrial development with the acquisition and demolition of the Hayden Mill in 1924 and Benson Mill in 1932.

In another manifestation of the progressive attitudes of its civic leaders, Glen Ridge was one of the first communities to hire a professional planner. In 1909, John Nolen was retained by the Borough Master Plan Council to study the municipality and provide recommendations to guide the growth and development of open land. As the sponsors wrote at the time, "by taking thought, we may still avoid many of the difficulties and much of the expense that larger places must now meet. There is a real art in the making of a town, and it behooves this generation to master and practice it." (endnote) As adopted and implemented by the Borough over the years, the resulting report played a vital role in the physical shaping of the community.

The Nolen Report called for the continued preservation of Toney's Brook and ravine, begun some years earlier, by creating a town park. In recognition of the eventual need for a municipal center, Nolen chose a site on the north side of Bloomfield Avenue. He stipulated that the municipal center should be of a unified design and plan through the architecture and siting of the individual buildings. His concept was implemented in stages by constructing the Arcade Building in 1911, the Borough Library in 1918, and the Municipal Building in 1931.

In regards to the physical streetscape, Nolen commended the "natural loveliness" of Glen Ridge and suggested overhead utility lines be buried where feasible or located at the rear of properties. This solution to remove visually intrusive utilities from the streets was gradually implemented in Glen Ridge. The town also followed Nolen's advice to continue the existing pattern of cobblestone curbing, shade trees, and bluestone sidewalks in any new development area. Grade crossings were abolished to ensure the safety of cars and trains.

The proportional subdivision of the street into the sidewalk, planting strip, and drive was also an important consideration. Nolen was a proponent of augmenting the Borough's street trees and enacting one of the state's first Shade Tree Commissions. Well ahead of his time, he recommended that building and zoning ordinances be implemented to preserve the “homogeneity of neighborhoods and protect the stability of real estate values.” However, several suggestions to connect with the adjacent towns via a parkway system or additional street trolley route never came to fruition.

In 1910, one year after the Nolen report, the Borough Council became one of the first municipalities in the state to adopt a building code and establish a building department

Postcard of the Glen Ridge Library, 1929

The Arcade Building, 1935

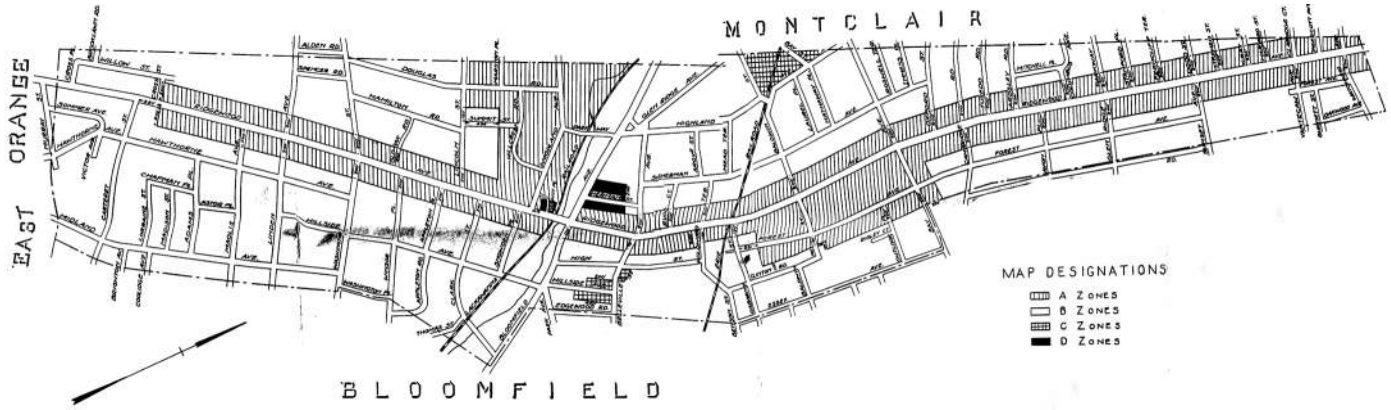
with an inspector to administer it. Glen Ridge was also one of the first municipalities to enact a zoning ordinance in 1921. The Euclidean ordinance regulated land size, lot coverage, building setbacks, and minimum lot size. These tools enabled Glen Ridge to preserve and foster its original suburban character while growing in a planned and orderly fashion. Before establishing the Board of Zoning Appeals around 1921 and the Planning Board in 1962, all new construction and substantial renovations were reviewed by the Municipal Plan and Art Commission. Composed of a half-dozen members of the community, this Commission ensured development was sensitive and contextual. Complementing their efforts was the Glen Ridge Home Owners' Association. A 1933 brochure notes that the Association is "constantly alert on matters of zoning and zoning ordinance violations, municipal services, and improvements that affect private property values". Their efforts stabilized property values by promising "one may purchase or built a house here with assurance that that immediate neighborhood will remain substantially unchanged." Many projects in the Borough were informally reviewed with the brokers and builders on their Real Estate Committee before application to the Municipal Plan and Art Commission. These layers of redundancy and bureaucratic complexity vastly limited additions and new development in the Borough.

The collective life of Glen Ridge is centralized at the intersection of Bloomfield and Ridgewood Avenues. These are the two most important streets - the former the main artery for cars and through travel to Newark in one direction and Montclair, and over the mountain, in the other; the latter, the most important residence street, and pleasure drive. Completing the town center on the east side of Ridgewood Avenue opposite Glen Ridge Hall stands three brick structures illustrative of varying interpretations of early 20th century styles. The Glen Ridge Savings Bank, circa 1912 and renovated in the 1950s, is formal with monumental pilasters, entablature, and parapet. The much larger Women's Club of Glen Ridge, designed by Herbert E Davis and built in 1924, has varied massing, delicate Adamesque detailing, and its elegant principal entrance on the side, thus presenting a more subtle and refined image. Adjacent to these two buildings, the Post Office building of 1936 has a standardized plan that, in its simple symmetry, is reminiscent of vernacular 18th-century structures in the Georgian Colonial Revival mode.

Rapid development continued after incorporation. On the 1906 map, the core area of the Borough between Washington Street and Bloomfield Avenue had grown to almost 200 homes. The extreme south end was also beginning to develop, as was the north end as far as Bay Avenue. But the area north of Bay Avenue was still farmland. Ridgewood Avenue south was populated with grand mansions of high elaborations, typically built before 1895. By the first decade of the 20th century, the type of development had begun to change from larger lots and a mix of grand and modest homes to smaller lots with narrower frontages fitted with homes of primary mid-sized scale. Predominant architectural style shifted from the Victorian era styles of the Queen Anne and Shingle style towards Colonial Revival, Tudor Revival, and Craftsman Bungalow styles.

The World Wars

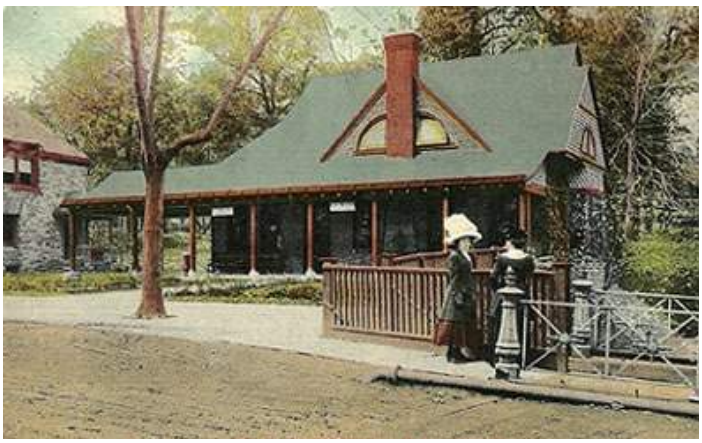
In 1911, the Glen Ridge Country Club acquired a tract of wooded land in Glen Ridge and Bloomfield to develop. The Clubhouse was constructed in 1914 and extensively renovated in 1931 and again in 1989. The Club added a swimming pool in 1956, tennis courts at their current location were added in 1981, and the current pool house was added in 1989. During World War II, the Club was nearing bankruptcy. Noting that its closure would be a loss to the Borough, local politicians appealed to the residents of Glen Ridge to join the Club. From the beginning, the Glen Ridge Country Club has been an integral part of the community and landscape along upper Ridgewood Avenue.



Early Zoning Map. Glen Ridge was one of the first municipalities to enact a building code in 1910 and zoning ordinance in 1921.

The north and south ends of the Borough were developed with handsome Colonial Revival houses and others in the fashionable "Banker's Tudor" style, upstaging the now out-of-date Victorian varieties. Several Victorian-style homes along Ridgewood Avenue were dramatically remodeled as Tudor or Colonial Revivals, leaving a palimpsest of the previous owner's sensibilities.

Though the individual buildings of the Municipal Center were erected over two decades, they were planned to be related to each other, not only in siting but in design. The present Ridgewood Avenue School, which predates the conception of the complex by nine years, set the tone for its architecture. This H-shaped brick structure with its pantile roof, overhanging eaves, and balustraded entry arcade was designed by architects Boring and Tilton of New York in the Italian Renaissance Revival style. These stylistic motifs were employed in the architecture of the Arcade Building in 1911, which housed the municipal offices above first-floor shops. It was followed in 1918 by the Library erected on Ridgewood Avenue opposite the Ridgewood Avenue School. Again, beige brick, clay tiles, wood detailing, and classical motifs were employed to relate its slightly more restrained design to the whole. The complex was completed in 1931 with the erection of the Municipal Building and Public Safety wing. Despite the Depression, the Borough's prudent financial management permitted it to proceed with this construction. This structure is the product of W.O. Barlett's winning entry in an architectural design competition, is eminently successful as both the centerpiece and the unifying element of the separate parts of the complex. The wing balancing the Library Building and the monumental Palladian entry and the tall cupola provide a dominant focal point, aided by the repetition of materials and motifs used in the other structures.



Postcard of the Ridgewood Avenue Station, 1915

In addition to the Ridgewood Avenue School, other school buildings contribute to the character of the District. Central School of 1925, on High Street east of the Ridgewood Avenue School, repeats the Renaissance Revival features of the latter structure in a simplified form. Linden Avenue School, built in 1911, combines Collegiate Gothic features in its design. Built in 1929, the Forest Avenue School is an asymmetrically massed Tudor Revival style structure. Especially distinguished is the former Minnie Lucey School (now the Montclair Child Development Center) on the southwest corner of Highland Avenue and Baldwin Street circa 1929; the Spanish Colonial Revival structure has a pantile roof, white stucco, and inset rosettes, plaques, and door surrounds of polychrome tiles.

Development of the Borough continued throughout the 1920s and into the 1930s, with new housing typically exhibiting a variety of revival styles including Colonial, Dutch Colonial, and Tudor as well as Craftsman influences. The development during this period was indicative of the rising aspirations of middle-income families toward homeownership. The Great Depression, beginning in 1929 and reaching into the early 1930s, affected development here and nationally and slowed new construction in the Borough. A Come to Glen Ridge campaign promised "an excess of luxurious homes at low rents." Advertisements highlighted that Glen Ridge had the highest elevation of any New York suburb for equal proximity to Manhattan - a nod to its pastoral roots.

Towards the Centennial & Today

Although Glen Ridge was nearly fully developed at the time of the Depression, a spurt of development after World War II helped make the final mark on the Borough by constructing select, small-scale residential subdivisions. Gradual infill development clashed with land use controls. While the Borough refused to permit commercial development in the lower Glen at the east end of Bloomfield Avenue, a gas station was granted a variance after a 12-year legal battle that culminated in a ruling by the State Supreme Court (endnote). Within two years, Glen Ridge's Zoning Board of Adjustment took "a more decided step toward modernism than it ever did since the incorporation of the Borough." Also, it permitted a short-lived Howard Johnson's restaurant in 1940 at 710 Bloomfield Avenue, which preceded the Grand Union supermarket, which closed in 1989.

Changes influenced Post-World War II developments in the role of the automobile for a more significant segment of the population. They came primarily in three forms: the first was an expansion of the commercial district along Bloomfield Avenue with the construction of the Grand Union Supermarket and Bell Telephone Company building in 1955; the construction of enclaves of dense tract developments on previously undeveloped or wooded land beginning in the 1920s; and infill housing in already developed areas of the Borough. The infill housing, some of which are distinct ranches or contemporary designs, is found particularly along Ridgewood Avenue. The speculative housing located at the Borough's south end on its outer edges is typically Cape Cods of indistinct design or architectural character. The exclusion of these post-World War II developments from the district reflects the lack of architectural distinction in the houses influenced by the Federal Housing Administration standards, such as small, moderately-priced homes of a simple aesthetic; however, this type of development was limited in the Borough.

The last period of development, which was focused between 1947 and 1960, established the full form and character of the Borough. Development during this period included large multi-family housing complexes such as the Parkway House and Glen Ridge Manor at the west end of Bloomfield Avenue. Higher-density developments are beyond the boundaries of the district. The opening of the Garden State Parkway in the early 1950s accelerated much of northeastern New Jersey's reliance on the automobile. Likewise, traffic on the DL&W Railroad fell, and service to the City was reduced in 1966.

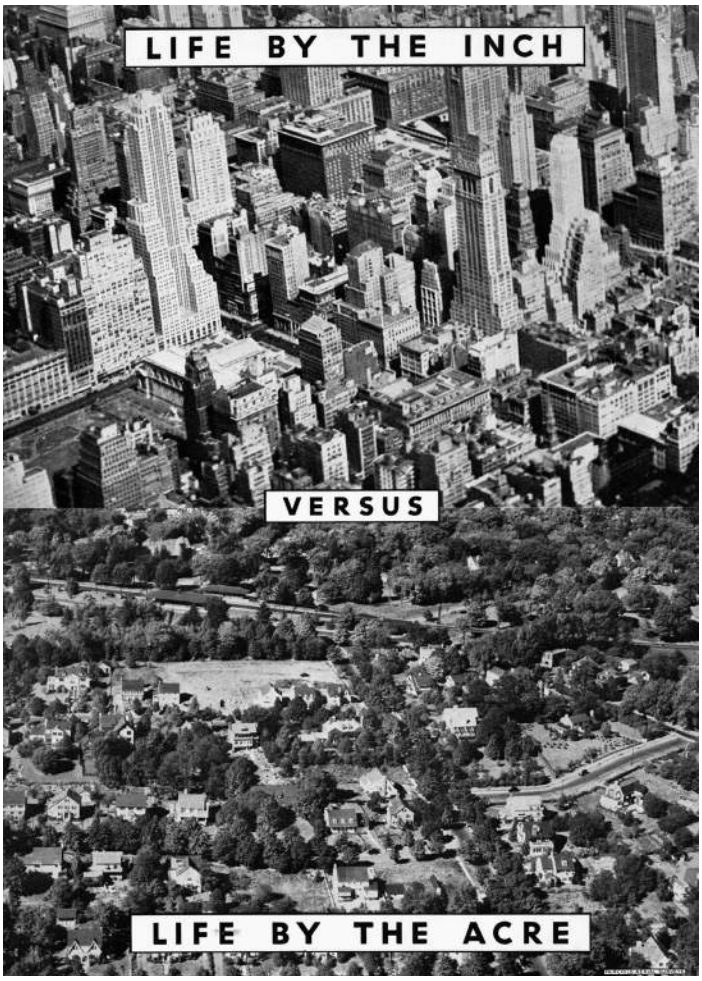
63 Chestnut Hill Place, also known as the Richardson House and "Scherzo", was designed by Frank Lloyd Wright. It was completed in 1951 and is situated at the end of a residential subdivision in the southwest corner of the historic district. Downhill and across Ridgewood Avenue is the Freeman Garden. With their mix of formal and informal landscape features, the design of the Freeman Gardens was an early project of landscape architect Ethelbert Furlong for the

Cobblestone street gutter and shade trees, 1930s

Shade Tree Commission, 1930s

Freeman family in the 1920s. The gardens were dedicated and transferred to Borough ownership in 1968.

Three grand residences, including A.G. Darwin's house, were demolished in the mid-1960s for the new brutalist high school at 200 Ridgewood Avenue. Tapping into a newfound interest nationwide in historic preservation, largely the result of the demolition of the original Pennsylvania Station, many communities established historic preservation ordinances and commissions to administer. The Glen Ridge Historical Society is a membership organization founded in 1977 to maintain and promote the historical character of Glen Ridge. Members spearheaded the nomination of the Glen Ridge Historic District to the State and National Registers of Historic Places in 1982. The original nomination included the historic core, which made up approximately two-thirds of the Borough. A historic preservation ordinance was adopted in 1987. Reviving some of the original Municipal Plan and Arts Commission responsibilities, the Historic Preservation Commission was established. The HPC is a local government body that evaluates proposed work in the district at monthly public hearings. After successive expansions in 1989 and 2013, the Glen Ridge Historic District comprises over 90 percent of the Borough.



Lackawanna Suburbs Brochure, 1930

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Treatment Approaches

The Secretary of the Interior's *Standards for the Treatment of Historic Properties* strive for preventative maintenance of original character and the repair of damaged features instead of replacement. Once a treatment is selected, the *Standards* provide a common philosophy with regards to the approach. The *Standards* should not be confused with the Design Guidelines, as they are not prescriptive and only intended to present a preferred approach to the treatment of historic resources. The philosophy and intent of the *Standards* serve as the foundation for the Borough of Glen Ridge Historic Design Guidelines.

When applying the *Standards* to proposed work within the Historic District, it is essential first to identify a treatment approach. Although sometimes used loosely in discussion, each treatment has a specific meaning. Identifying a treatment approach below will help determine the most appropriate mindset and context for the proposed work.

Preservation

The act or process of applying measures necessary to sustain a historic property's existing form, integrity, and materials. Work, including preliminary measures to protect and stabilize the property, generally focuses on maintaining and repairing historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment and are prohibited; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.
Preservation projects retain the building as it currently exists - including original materials and features and additions to the original building. Protection, maintenance, and repair are emphasized, while replacement is minimized.

- The property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; or
- Depiction at a particular period of time is not appropriate; or
- When a continuing or new use does not require additions or extensive alterations.

Example:

Saving an intact entryway from change and repairing it to original condition.

Rehabilitation

The act or process of making possible a compatible use for a historic property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values. Rehabilitation projects protect and maintain significant features and permit limited replacement of extensively deteriorated or missing features. Alterations and new additions are permitted as part of rehabilitation projects if necessary for the continued or new use of a building.

- Repair and replacement of deteriorated features are necessary; or
- Alterations or additions to the property are planned for a new or continued use; or
- Its depiction at a particular period of time is not appropriate

Example:

Replacing only extensively-deteriorated portions of windows or adding an addition to a house for an expanding family.

Note: Rehabilitation is the most common treatment undertaken in Glen Ridge.

Restoration

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by removing features from other periods in its history and reconstructing missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. Restoration projects make the building appear as it did at its most significant time in history. Unlike other treatments, restoration involves the removal of features identified to be outside the period of significance. Missing or deteriorated features from the period of significance should be replaced based upon historical documentation.

- The property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; or
- There is substantial physical and documentary evidence for the work; or
- Contemporary alterations and additions are not planned

Example:

Removing 20th century wall siding to a circa 19th century house.

Reconstruction

The act or process of depicting, through new construction, the form, features, and detailing of a non-surviving resource, site, landscape, building, structure, or object to replicate its appearance at a specific period and in its historic location. Reconstruction projects are undertaken when no visible historic features remain and are uncommon in Glen Ridge. Similar to the restoration treatment, a specific period of significance should be selected for the project and supported by comprehensive historical documentation.

- A contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); or
- No other property with the same associative value has survived; or
- Sufficient historical documentation exists to ensure an accurate reproduction

Example:

Replacement of a presently non-existent garage structure as it once was based upon historical photographs or drawings.

Source: The Secretary of the Interior's *Standards for the Treatment of Historic Properties*: U.S. Department of the Interior, National Park Service

Glossary

Term defined by ordinance

Addition	The construction of a new structure onto part of an existing structure; provided, however, that the term "addition" shall not include the construction of any addition solely to the rear of a structure not on a corner lot unless such addition is visible from the street
Alteration	Any work done on a structure which is not an addition to the structure, but which changes the appearance of the exterior surface, specifically including (but not limited to) work involving windows, doors or siding; provided, however, that the term alteration shall not include: 1. Any replacement of windows or doors for which a municipal permit or approval is not otherwise required; or 2. Any alteration solely to the rear of a structure not on a corner lot unless such alteration is visible from the street; or 3. Any replacement of a structure which replicates the appearance of the structure being replaced, regardless of whether the materials used are of the same or different composition as the structure being replaced and regardless of differences in color; provided, however, that; 4. Notwithstanding the provisions of [subsections] (1), (2) and (3) above, all applications for changes in siding and roofing material must go before the commission
Architrave	The lower of the three principal members of the entablature of an order, being the chief beam employed in it, and resting immediately on the columns
Astragal	Small moulding of a semicircular profile
Awning	Projecting shading device, typically canvas, mounted above a window or door
Baluster	Small columns between top and bottom rails belonging to a balustrade
Balustrade	A parapet or protecting fence formed balusters, sometimes employed for real use, and sometimes merely for ornament
Bargeboard	Vertical decorated board fastened to the underside of a projecting gable; typically found in Gothic Revival and Queen Anne styles
Bay	Division of a roof, or vaulting of a building, consisting of the space between the beams or arches. A part of a window between the mullions
Bay Window	Window jutting outwards, typically beyond the property line into the public right-of-way
Belt	Course of stones projecting from a wall, either moulded, plain, fluted, or enriched
Bracket	Supporting piece for a shelf usually finished with an ogee figure on their outer side; typically found in Second Empire, Italianate, and Italian Renaissance styles
Brick Molding	Milled wood trim piece covering the gap between the masonry and window frame
Brickface stucco	Inappropriate facade treatment consisting of layers of cementitious material and mesh applied directly to an existing facade; occasionally with drainage board between; colloquially referred to as Garden State Brickface; similar to exterior insulation and finish system (EIFS)
Cap Flashing	Waterproof sheet sealing the top of cornices and walls; promotes positive drainage away from the facade
Capital	The head or uppermost part of a column or pilaster; constitute the principal and most obvious indicial mark of the respective orders
Casement	Window hinged on the side; typically found in more modern architectural styles
Coffer	Sunk panel in vaults and also in the soffit of a cornice
Colonette	Short or slender column
Colonnade	Row of regularly spaced columns supporting an entablature
Column	Vertical support; composed of a base, long shaft, and a capital
Console	Scroll-shaped projecting bracket supporting a horizontal member
Contributing Property	A building resource distinguished by its scale, material, composition, treatment and other features that provides the setting for more-important resources and adds to the character of the historic district
Coping	Top protective cap of a wall parapet; promotes positive drainage away from the facade

Construction	Any work creating a new structure or any work done on or to a new structure which will change the appearance of the exterior surface, specifically including (but not limited to) work involving windows, doors or siding; provided, however, that the term "construction" shall not include: 1. Any replacement of windows or doors for which a municipal permit or approval is not otherwise required; or 2. Any alteration solely to the rear of a structure not on a corner lot unless such alteration is visible from the street; or 3. Any replacement of a structure which replicates the appearance of the structure being replaced, regardless of whether the materials used are of the same or different composition as the structure being replaced and regardless of differences in color; provided, however, that; 4. Notwithstanding the provisions of [subsections] (1), (2) and (3) above, all applications for changes in siding and roofing material must go before the commission
Corbel	Stones projecting from a wall for the purpose of supporting a parapet, or the superior projecting part of the wall
Cornice	Any moulded projection which crowns or finishes the part to which it is affixed; of an order, pedestal, pier, door, window, house
Corona	Part of a cornice with a broad vertical face and typically considerable projection
Course	Continued level range of stones or bricks of the same height across a facade
Cresting	Ornamental decoration at the ridge of a roof or wall
Crocket	Ornamental foliate on the slopes and edges of spires, pinnacles, gables and similar elements of Gothic Revival style buildings
Cupola	A small volume atop a roof structure
Dentil	Small square blocks or projections in the bed-moulding of cornices of the classical orders; typically found in Colonial Revival, Neoclassical, Beaux Arts, Federal, and Italian Renaissance styles
Dormer	A small structure that projects from a sloping roof with a window in the downside end; used to light an attic space and to provide headroom, may have a gabled, shed, or other shaped roof
Double Hung	Window with two sashes, each sliding on a vertical track
Demolition	The partial or complete destruction or removal of any structure; provided, however, that the term "demolition" shall not include any destruction or removal: 1. Where the structure destroyed or removed is replaced by a structure which replicates the appearance of the structure being destroyed or removed and which uses materials (regardless of differences in color) the same as the structure being destroyed or removed; or 2. Where the structure being destroyed or removed is replaced by a structure which replicates the appearance of the structure being destroyed or removed and which uses materials of a composition (regardless of differences in color) different from the structure being destroyed or removed. 3. Provided, however, that notwithstanding 1 and 2 above, all applications for changes in siding must go before the commission
Eave	Overhanging edge of a roof
Enfranment	Elements surrounding a window or door
Entablature	The whole of the parts of an order above a column; architrave, frieze, cornice
Fanlight	Semicircular or semi-elliptical window above a door, usually inset with radiating glazing bars; typically found in Federal, Colonial Revival, and Neoclassical styles
Fascia	Flat vertical member; typically combined with a cornice and architrave within an entablature zone
Fenestration	Organization and design of daylight openings within a facade
Flashing	Projecting piece of metal let into the joints of a wall so as to lap over an adjacent assembly; promotes positive drainage
Frieze	The middle horizontal member of a classical entablature; proportions and detailing are strictly prescribed for each order
Galvanic corrosion	Chemical reaction of dissimilar materials (typically metal) placed without a reliable material separation between
Header	Masonry wall unit of brick with the short end is exposed
Hood Molding	Molding typical in Italianate and Second Empire styles

Historic District	Area defined in Section 15.32.170, together with any other definable group of tax map lots, designated in accordance with Section 15.32.180, the structures on which when viewed collectively: 1. Represent a significant period or periods in the architectural and social history of the municipality; and 2. Because of their unique character can readily be viewed as an area or neighborhood distinct from surrounding portions of the municipality; or 3. Have a unique character resulting from their architectural style
Key	Block projecting beyond the edge of an environment of an opening and is joined with surrounding masonry
Lintel	Horizontal member over a window, door, or other opening carrying weight from above
Mansard	Gambrel-style hip roof characterized by two slopes; lower steeper slope is typically punctured by dormers; typically found in Second Empire, Beaux Arts, and Richardsonian Romanesque styles
Meeting Rail	Rail of a double-hung window sash designed to interlock with the adjacent rail
Minimally Visible	Does not call attention to itself or detract from significant architectural features of the building
Modillon	Ornate bracket or corbel in a series under the soffit of a cornice; more elaborate than dentils
Molding	Decorative band of varied contour
Mullion	Vertical primary framing member of a window separating paired or multiple windows within a single opening
Muntin	Thin framing member that separates the panes of a window sash or door glazing
Newel	Main post at the bottom and top landing of a stair where the banister handrail terminates; Typically adorned with decorative trim
Noncontributing	A building resource that neither adds to or detracts from the historic district's sense of time, place, and historical development
Oriel	Projecting bay window carried on corbels
Palladian	Three-part window with a tall, round-arched center window flanked by smaller rectangular windows and separated by posts or pilasters; typically found in Federal, Queen Anne, Colonial Revival, and Neoclassical styles
Pediment	Triangular crowning part of a portico or aperture which terminates vertically the sloping parts of the roof; typically found in Colonial Revival, Federal, and Gothic Revival styles
Pier	Solid mass between windows or doors of a building; also solid support from which an arch springs
Pilaster	Square column engaged in a wall; typically with a base and capital
Pointing	Treatment of joints between masonry elements with mortar; rehabilitation or restoration activity is repointing
Quoin	Articulated corner of masonry walls
Rail	Top and bottom cap of balusters alongside stairs or an elevated walking surface, such as a front porch
Return	Part of a molding, cornice, or wall that changes directions, typically at a right angle, toward the facade
Reveal	Side of an opening for an entry or window between the frame and outer surface of a wall; showing wall thickness
Ribbon	Three or more matching contiguous windows
Sash	Secondary part of a window holding the glazing in place, especially when operable; subdivided with muntins; originally constructed of wood or less commonly metal and in late 20th century, plastic or fiberglass composite
Secondary Facade	Building faces minimally or not visible from public right-of-ways and without significant architectural features
Segmental Arch	Semicircular arch; typically found in Federal, Colonial Revival, and Italianate styles
Shed Dormer	Window protruding from a single roof slope without a gable
Sidelight	Vertically framed glazing; typically subdivided and adjacent to a door
Sill	Horizontal member at the bottom of a window or door
Soffit	Horizontal ceiling; lower surface of a vault or arch; under face of the architrave between columns; under surface of the corona of a cornice
Spalling	Degradation or chipping of masonry due to weathering and neglect
Stile	Main vertical member of a window or door
Structure	Any nonnatural object or building, or any part thereof, constructed or installed upon real property
Transom	Horizontal bar across the top of a window; window above a door or large storefront glazing
Visible	Able to be seen by a person standing in the public thoroughfare; including streets, sidewalks, parks and other public places

Resources

Federal

The Secretary of the Interior's *Standards for the Treatment of Historic Properties*
nps.gov/tps/standards/treatment-guidelines-2017.pdf

The Secretary of the Interior's *Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*
nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf

NPS Preservation Briefs
Help historic building owners recognize and resolve common problems prior to work.
nps.gov/tps/how-to-preserve/briefs.htm

NPS Preservation Tech Notes
Traditional practices and innovative techniques for successfully maintaining and preserving cultural resources.
nps.gov/tps/how-to-preserve/tech-notes.htm

The National Trust for Historic Preservation
National nonprofit organization
savingplaces.org

State

New Jersey Historic Preservation Office
nj.gov/dep/hpo

Local

Glen Ridge Historic Preservation Commission Office
hpc@glenridgenj.org

Glen Ridge Historical Society
glenridgehistory.org

Glen Ridge Public Library
glenridgelibrary.org

Historical photographs and maps used throughout are courtesy of the Glen Ridge Public Library and Terry S. Webster Archives of the Glen Ridge Historical Society.

Overhead neighborhood photography are courtesy of the Steinmetz Brothers.