

Montclair Residential Historic Design Guidelines



Historic Preservation Commission | Township of Montclair, New Jersey

September, 2022

**RESOLUTION
TOWNSHIP OF MONTCLAIR
HISTORIC PRESERVATION COMMISSION
ADOPTION OF THE HISTORIC RESIDENTIAL DESIGN GUIDELINES**

October 13, 2022

WHEREAS, Montclair Code Section 347-148.1B designates the Pine Street Historic District as a local residential landmark district and Montclair Code Section 347-150.1 designates several residential properties as local historic landmarks; and

WHEREAS, the 2016 Historic Preservation Element of the Montclair Master Plan identifies twenty-four residential areas as potential historic districts as well as several residential properties as potential historic landmarks; and

WHEREAS, Montclair Code Section 347-134H empowers the Historic Preservation Commission (the "Commission") to grant certificates of appropriateness for exterior improvements and modifications to structures and properties in local historic districts; and

WHEREAS, Montclair Code Section 347-142 empowers the Commission to review for comment any application submitted to either Board for development in historic zoning districts or on historic sites designated on the Zoning or Official Map or identified in the Historic Preservation Element of the Master Plan except applications that involve only changes to interiors or changes not visible to the public other than relocation or demolition; and

WHEREAS, Montclair Code Section 347-134O empowers the Commission to make information available to residents of historic buildings or districts concerning guidelines for rehabilitation and design criteria for new construction; and

WHEREAS, in 2020 the Township applied for and was awarded grant funding from the State Historic Preservation Office's annual Certified Local Government grants for historic preservation; and

WHEREAS, using the aforementioned grant funds, the Township retained Stephen Tilly, Architect, Dobbs Ferry, New York (the "Consultant") to prepare the Montclair Residential Historic Design Guidelines; and

WHEREAS, the Consultant worked with the Commission and the Township Planning Department to develop the prepare the Montclair Residential Historic Design Guidelines which are intended to replace the residential design guidelines contained within the Township's existing Montclair Design Guidelines; and

WHEREAS, the Commission's Grants Subcommittee reviewed and revised the Montclair Residential Historic Design Guidelines; and

WHEREAS, the Commission discussed the final draft of the Montclair Residential Historic Design Guidelines at their September 15, 2022 public hearing; and

WHEREAS, the Commission considered the Montclair Residential Historic Design Guidelines for adoption at their October 13, 2022 public hearing; and

WHEREAS, the Commission discussed amendments to the Montclair Residential Historic Design Guidelines document last updated September 15, 2022; and

NOW, THEREFORE, BE IT RESOLVED by the Historic Preservation Commission of the Township of Montclair that the Montclair Residential Historic Design Guidelines document last updated September 15, 2022 are adopted as amended; and

NOW, THEREFORE, BE IT RESOLVED by the Historic Preservation Commission of the Township of Montclair that the Montclair Design Guidelines are hereby amended to remove the content contained in Section 6.0, pages 131-153, and instead reference the adopted Montclair Residential Historic Design Guidelines; and

NOW, THEREFORE, BE IT RESOLVED by the Historic Preservation Commission of the Township of Montclair that the Montclair Design Guidelines are hereby amended to remove Appendix E, Certificate of Appropriateness Application Form, as this form is recognized as being updated periodically.



Kathleen Bennett
Chair, Montclair Historic Preservation Commission

Montclair Residential Historic Design Guidelines

Prepared for the
Township of Montclair, New Jersey

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With special thanks to:

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Stephen Tilly and Kathleen M. Bennett / photography

The mission of the Montclair Historic Preservation Commission is to identify, preserve, protect and promote Montclair's historic resources.

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Part I Introduction

Montclair's Development and Architecture

Montclair's bucolic landscape, revered by the Native American Lenni Lenape and the original settlers in their farming communities, changed after the arrival of the railroad in 1856. Located twelve miles from New York City, by 1868 the new Township had acquired a reputation for fresh air and picturesque surroundings. The trains carried the wealthy and not-so-wealthy to their homes in the "Queen of the Suburbs", as described by the *New York Sun* in 1905.

The Dutch and English homesteads with their orchards and fields were transformed into building lots and streets. The first members of the Montclair Art Colony arrived. George Inness established a home and studio with other notable 19th century artists following. Many artists maintained their studios in New York City and commuted with fellow residents who worked in the banking, insurance and retail industries.

In 1873 another railroad line was introduced, offering service from Lackawanna Station to Greenwood Lake north through Upper Montclair. New housing developments clustered around these five railroad stations while the wealthy continued to build large mansions in the southern neighborhood of the township.

Montclair houses are well documented in the periodicals of the late 19th and early 20th century. Magazines such as *Scientific American Building Edition*, *The American Architect*, *Architectural Record* and *American Architect & Building News* showcase houses designed by notable architects such as Henry Hudson Holly, Alexander Jackson Davis, George Maher, Napoleon LeBrun, VanVleck & Goldsmith and McKim, Mead & White. Craftsman, Tudor, Italianate, Colonial Revival, Georgian Revival, Spanish Colonial and Gothic Revival styles were employed by these nationally known architects and prominent local architects such as Dudley Van Antwerp, A. F. Norris, Francis A. Nelson, George DaCunha, Effingham R. North, Clifford C. Wendehack, John L.



North Montclair c.1910

Photo: Montclair History Center

Johnson, James E. Baker, Arthur Ramhurst, W. Leslie Walker, and others.

In 1908, the Municipal Art Commission was formed. They enlisted prominent landscape architect John Nolen, trained in the newly established Harvard School of Landscape Architecture, to define and correct flaws in the city's streetscapes and improve the natural landscapes. Mr. Nolen's report, *Montclair: The Preservation of its Natural Beauty and its Improvement as a Residence Town*, was published in 1909. Its supporters promoted the



Photo: Montclair History Center

beautification of Montclair while preserving the distinctive charm of its country town quality.

Montclair continued to expand, with mid -20th century construction reflecting a changing society. The automobile became an increasingly important aspect of post-war life. Wide, shallow lots replaced the deep lots, adapting to ranch and cape-cod styles. Waves of immigrants, including Italians, Germans and Irish along with African-Americans settled in former mill workers' housing in the South End neighborhood. Brick low-story apartment buildings share the streetscape with earlier clapboard residences.

Montclair's reputation as a desirable commuter suburb continues today. Contemporary residences share the "hill" with the mansions of a bygone era. The community's historic residential, commercial and ecclesiastical buildings combined with its natural beauty enhance its charm and vibrancy "under the gaze of the mountain".

Please consult pages 15-27 of the March 2016 Historic Design Guidelines for a more detailed account in "Historic Overview of Montclair".

Residential Guidelines

These guidelines cover residential buildings in Montclair's Historic Districts. They replace Chapter 6.0, *Rehabilitation Guidelines For Residential Properties* on pages 131 to 153 in Montclair's *Historic Design Guidelines* from March 2016. The introductory materials in those *Design Guidelines* are an excellent introduction to the purpose, purview and operations of the Montclair Historic Preservation Commission (HPC) and the role guidelines play in assisting applicants, design professionals, Planning Board, Zoning Board of Adjustment and commission members.

How a Historic District Works

At its best, a historic district inspires shared community efforts to improve properties and quality of life. The compact implied by the district provides property value stability, reducing risk of negative change. Historic districts have a long track record in New Jersey and across the country, providing stability to property values, enhancing community character, and revitalizing downtowns.

Buildings within a historic district fall into two categories: contributing and non-contributing. A contributing building must be over 50 years old,



Guidelines and Commission review help applicants enhance heritage properties like the intact Queen Anne example above.

and may exemplify a significant architectural style, may have been designed by a known architect, may have housed notable people, activities or events, or may simply be part of a collection of structures useful to the evolution of a community, such as workers' housing or vintage suburban subdivision. Non-contributing buildings are of more recent construction or may have been altered significantly so as to lose their contributing status.

Any exterior alteration, construction or demolition work affecting a property within a historic district must be reviewed by the HPC. Changes of roof materials; changes to wall siding material; moving, adding, replacing, or removing windows and doors; an addition which is visible from the street; demolition or construction of a new structure is subject to HPC review. Ordinary maintenance work; changes to the

interior; siding, trim or door paint colors or an addition which is not visible from the street does not trigger a HPC review

These *Design Guidelines* offer information on the rehabilitation of existing buildings, including new additions and construction. They seek to aid the homeowner, architect and contractor by providing an easy-to-use reference document for buildings within a historic district or a local landmark.

The Historic Preservation Commission also makes recommendations to the Planning Board, the Zoning Board of Adjustment and the Township Council on applications or initiatives that may impact historic resources as designated in the HPC element of the Master Plan.

The National Register of Historic Places

Montclair's local legislation provides a process for designating local landmarks and districts. This local legislation provides greatest control over proposed changes, protecting structures designated as historic from demolition or anachronistic changes. Listing on the National Register carries no such protections unless the proposed action is funded in part with federal money. A review by the State Historic Preservation Office (SHPO) would have to be undertaken for approval of the action. Listing on the National Register has some practical benefits. For example, commercial and mixed use buildings in a National Register downtown can benefit from 20% tax credits on substantial rehabilitations. Tax credit legislation is tracked by the National Trust for Historic Preservation as well as by New Jersey preservation non-profits.



At right, Edgewood Terrace, which dates from 1905, is one of the many residences in Montclair that have been placed on the National Register of Historic Places.

Guiding Principles

A tool used to guide work on historic buildings throughout the country is the federal *Guidelines for Rehabilitating Historic Buildings*. These guidelines were formulated by the National Park Service, together with the *Standards for Rehabilitation*, to apply to work on public historic sites, but they also are useful to owners and professionals working on private historic properties. These guidelines are at the core of standards adopted at federal and state levels and in local municipalities. They are the underlying philosophy of the *Montclair Historic District Guidelines*.

The federal guidelines provide a model approach using increasingly intense levels of intervention, as required, to achieve rehabilitation goals. First, learn what you have; what are the qualities that define your historic structure? Carefully maintain it. Repair elements in need of fixing. And finally, as a last resort, replace elements that cannot be repaired. Paraphrasing the National Park Service directives:

Identify, Retain, and Preserve

This capsule phrase describes the initial process of determining the qualities, features, or components of a site or structure that are most important to defining its character. Once that identification has been made, it is then possible to look at how to retain and preserve those existing character-defining elements.

Repair

When additional work is required, repair is recommended. Repair work should begin with the least amount of intervention possible, such as piecing in, splicing, consolidating or otherwise reinforcing or upgrading accordingly. Repairs can also include in-kind replacement or substitution of materials used for extensively deteriorated elements.

Replace

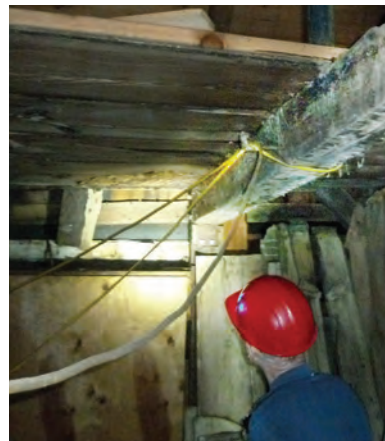
Replacement should only be undertaken when an entire system or feature has failed. The replacement should use the same or comparable materials

and match the existing in shape, dimensions, and finishes. Exterior features that could be repaired or preserved with reasonable effort and cost should not be replaced.

The first intervention identified by the federal guidelines above includes identifying character-defining features of the structure. *Part II: Historic Styles in Montclair*, in this *Design Guide*, has narrowed down the building styles to those most prevalent in the Township and identifies the primary features of each style.

Similarly, *Part III: Guidelines for Modification, Renovation, Repair and Expansion of Buildings* takes inspiration from the federal guidelines: retaining and preserving or repairing existing historic components is favored over work that includes replacing existing historic components.

See <https://nationalregisterofhistoricplaces.com> and <https://www.nps.gov/tps/standards/rehabilitation/guidelines/index.htm>



Identifying the existing character-defining features of a structure is the first step toward preservation of those elements. Left: verifying that exposed timber beams are historic.



Many projects on historic buildings include a range of actions from maintenance through replacement. Left: templating a replacement newel post for a porch.

Preservation and Sustainability

The preservation and repair of existing buildings is a highly sustainable activity and an important tool to reduce climate change. This guide presents the rationale and methodologies for capitalizing on an existing building while upgrading its energy efficiency.

Keeping buildings in use means keeping the largest objects in our environment out of the landfill. Demolition followed by new construction, no matter how “green” the new building, adds right away via emissions from materials used to the greenhouse gases overheating our planet. Locally, demolition and construction debris are major components of the waste stream. The preservation mantra of “retain, repair, restore” complements the sustainability trio of “reduce, reuse, recycle”.

Many of the older buildings in Montclair were built before the era of cheap energy and have (or had) green features such as porches or large overhangs shading the interior, shade trees, operable windows and shutters, and passive attic ventilators. Preserving or restoring these features is equally or more sustainable than adding solar collectors or geothermal systems, which require large amounts of energy for their manufacture and installation. Bending the curve on climate change to avoid worst case scenarios requires us to understand the carbon emissions of alternatives at every turn in our lives, and especially in relation to buildings, which account for close to 40% of global greenhouse gas emissions.

The most cost-effective green strategies such as insulation and air sealing do not dictate architectural style or prevent new buildings from fitting their context. Some knowledge is required to properly apply these techniques to existing buildings of any era.

One purpose of this design document is to help chart a sustainable future for Montclair. You will find recommendations for sustainable approaches imbedded in the guidelines for the rehabilitation of old and historic structures and landscapes in the Township. Before undertaking improvements on your building, it is smart to commission an Energy Audit so you understand what energy conserving

measures you can include in the work you are contemplating. Benefits to the planet and to your pocketbook can be substantial. Information is available from your utility supplier and state agencies such as New Jersey’s Clean Energy Program (NJCEP) <https://www.njcleanenergy.com>



Dense-pack cellulose, here being pumped into exterior walls through a hose (arrow), is a relatively low cost recycled product suitable for retrofit of old and historic buildings. It has a lower climate change impact than foam insulations.



Plugging air leaks in existing buildings is key to reducing energy costs and minimizing CO2 emissions. Tools like blower doors (two fans in red door enclosure above) and thermal scans (results below) measure air leakage and target repair efforts.



The orange and yellow stripes in the scan show indoor heated air being lost to the outdoors at typical locations where caulk and insulation should be installed.

Part II Historic Styles in Montclair

Introduction to Styles

Montclair has numerous architectural treasures. While there are a couple of surviving structures from the 18th century “Cranetown” village era, the greatest part of Montclair’s historic structures date from after the arrival of the train in 1856 and through the community’s development as a suburban or “country” respite from the City for prosperous commuters, artists and professionals. Architecture blossomed in Montclair in the late 19th century and into the 1920s and beyond, when talented local and nationally known designers were building in the Township. Their structures come in a variety of styles and shapes, from historic churches to grand mansions to picturesque cottages. There are also attractive vernacular structures including carriage houses and other accessory buildings that contribute to the character of Historic neighborhoods and Districts. The modulated scale, the detailing, and the history of the Township still visible in this collection are often more important than the virtuoso stylistic “performance” of a single structure.

An understanding of styles is important, but not all buildings fit into a single slot. Designers and builders of many older structures referred to pattern books that illustrated styles, such as those by Andrew Jackson Downing or Calvert Vaux, who worked in the Hudson Valley. Designers also occasionally mingled styles, with an eclectic result. In Montclair, for example, one can find Colonial Revival houses with Craftsman, Georgian or Tudor touches. While strong patterns guided architectural styling in the 19th and early 20th century, creative architects in the 20 and 21st centuries invented new forms—deliberately trying to break the mold. Montclair has several of these one-of-a-kind houses which could at some point be designated as landmarks or contributing structures in a district.

As buildings, particularly residences, age over time, adjustments are often made to update the exterior appearance and enlarge or alter them for functional purposes. Those alterations can also leave a record of changes in taste, and of varying levels of design and construction skill.

In spite of occasional stylistic blurring or mingling, it is important to look carefully at each building and try to determine its primary underlying design impulse. See if old pictures are available; look for comparable buildings. Restorations, repairs and changes to historic properties are more likely to be successful if the designer has first considered a building’s design origins, from overall proportions and materials to minute details.

First, and above all, study your building and what it “wants” to be.

Residential Styles

Numerous stone houses in the Dutch style were built in northern New Jersey in the 18th and early 19th centuries. After the Civil War, lumber from the west could be shipped by rail across the country, to augment eastern sources. Hollow terra cotta blocks were commonly used as “fireproof” construction starting in the late 19th century. Most historic residential buildings in Montclair, however, are wood-framed, even though they may have full or partial masonry “vener” exteriors clad over the wood structure. They display stylistic forms and details reflecting their eras of construction. Houses are typically two or three stories tall and have primarily rectangular massing supporting a gabled or hipped roof. There is a considerable number of late 19th and early 20th century houses that ramble asymmetrically with dormers and wings. Each building is further distinguished by patterns and details that were prevalent in the following variety of styles popular in the late 19th, early 20th and mid-20th centuries.



A Jersey Dutch Stone house

Federal (1780-1840)



The Speer Farmstead, c.1800

Montclair has a few examples of early colonial houses that were adaptations of simple English dwellings. Federal style houses are small, wood framed, with three or five bays with side gables. Often, small dependencies were added to the sides or rear to increase living space.



An intact New England style 3 bay side gable house.



The Israel Crane House, c.1780, is listed on the National Register of Historic Places.

Gothic Revival (1840-1880)



Steeply pitched roof, pointed arches, a variety of window shapes and sizes, articulated columns with fretwork, decorated vergeboards and one-story porch exemplify the Gothic Revival style.

Hallmarks of this style include rectangular massing, steeply-pitched gabled roofs and cross gables, decorative vergeboards with finials at the gables, single-texture wall surfaces that run the entire height of the wall, and entry or full-width porches often with flattened Gothic arches. Windows are typically 2/2 double-hung sash, with upper sash that may have Gothic arches and hoods, and may be grouped.



Ultra steep bracketed gables, corbelled chimneys, arched windows and doors, projected stone rope molding and recessed panels add eclectic touches to this gambrel roof stone Gothic Revival gem.

Folk Victorian (1870-1910)



Decorative flourishes on porch posts and framing and the steeply sloped gothic roof and gable forms characterize this Carpenter Gothic example.

The Folk Victorian style is defined by decorative detailing on simple folk house forms. These residences have symmetrical facades (except gable-front-and-wing subtype, seen in the above example), a prominent front porch, often with simplified Gothic Revival, Italianate or Queen Anne detailing at the cornice and a porch enlivened with scroll ornamental verge-boards and trim.



Scrolled gable apex and scalloped window hoods and porch beams are distinctive touches on this three bay gable front Victorian. Color choices add emphasis.

Second Empire (1855-1885)



Decoration is on the horizontal layers and elements.

The distinguishing feature of the Second Empire building is the Mansard roof or dual-pitched hipped roof, often with dormers. Straight, concave, convex or s-curve shapes define the roof line. Molded cornices decorate the upper and eave edges of the roof with decorative brackets, similar to Italianate examples. The Second Empire style was considered very modern at the time, imitating contemporary building design in France.



A generous wraparound porch provides a graceful base for 3 flat-arched windows and flared Mansard above.

Stick (1860-1890)



Stick and Shingle styles often overlapped in the late 19th century, as in this example, the home of artist Henry Fenn.

Identifying features of the Stick style include a steeply sloped, front facing gable roof and may have cross gables with decorative trusses in each gable. Overhanging roof eaves are fairly deep and often have exposed rafter ends or supportive bracing. Walls are typically clad in wood board or shingles, with raised horizontal or vertical bands. Windows are usually 1/1 double hung sash and may be paired or grouped.



Stick style examples like this are memorable in the complexity of their virtuosic carpentry adornment, which often has see-through elements comprised of "sticking".



Open frameworks can also enclose habitable spaces.

Italianate (1840-1885)



Low pitched roofs with decorative bracketed overhanging eaves and arched Palladian windows are characteristic of the Italianate style.

The massing for this style is typically square or rectangular, topped by a low-pitched hip or front-gableroof with moderate to deep overhanging eaves supported by fairly decorative brackets. A tower form is common and characteristic. Windows and doors are tall and narrow, and often have elaborate crowns and surrounds. Windows are typically 1/1 or 2/2 double-hung, have arched or flattened arch upper sashes, and may be grouped in pairs or triples. Bays, large porches, cupolas and quoins are also common details.



Symmetrical Italianate arched windows below an oculus fill a bracketed gable.



A generous wraparound porch provides a graceful base for walk-through windows and a flared Mansard roof.

Richardsonian Romanesque (1880-1900)



Note the rounded entry arch and the circular stone and shingle corner tower, identifiers of the Richardsonian Romanesque style.

Popular in the late 19th century for residences as well as public and commercial buildings, the Richardsonian Romanesque is identified by rounded arches, rough-faced ashlar masonry, rounded monumental towers with conical roofs and asymmetrical facades. Henry H. Richardson, for whom the style is named, designed these structures using solid masonry which added to the cost of construction and made them more expensive to build than wooden houses of the period.



The rusticated stone foundation of the porch and tower, the rounded arches, double columns and decorative shingle composition express the Richardsonian Romanesque.

Queen Anne (1880-1910)



A classic Queen Anne has a profusion of shapes and textures.

This style is about “more”: textures, shapes and variety in all its components. It is typically found on larger residences with steeply pitched roofs, often shaped irregularly, and a main façade with front-facing gable. Roofs are shingled with wood or slate often in decorative patterns. Massing is often complex with bays, turrets, and asymmetrical porches wrapping around two or more sides. Details include shaped shingles, gable ornament, pent roofs enclosing the main gable, and panels, brackets and other trim. Porches and balconies, also asymmetrical, have classical elements such as cornices, columns, balusters, and details such as swags and garlands. They may have decorative brackets, and often a gable end.



The octagonal tower with banded horizontal element and gable fanlight emphasize the asymmetrical façade of the Queen Anne style.

Shingle (1880-1915)



Wood shingles wrapping around the building – and originally on the roof as well – are key to this late 19th century style. Fieldstone walls at the ground level are also common in Shingle Style houses.

Wood-shingled walls and roofs originally gave a seamless sculptural quality to examples of this style. Shingles wrap around corners and climb into dormers and around porches. Roofs are often steep and volumes asymmetrical. Divided light windows provide additional texture, either in the top sash only or both top and bottom.



This wonderful rambling Shingle Style house has patterned shingle work in the gable and shingles wrapping the embedded tower form and providing blocks of texture between clustered windows. Note the eccentric oval window that enlivens the composition.

Mission (1890-1920)



A red tile roof over a stucco body and an arched colonnade identify the Mission style house.

Stucco exteriors, tile roof, arched windows and a Mission-shaped dormer or roof parapet characterizes this popular style. Roofs can be hipped or gabled and small dormers occasionally punctuate the roofline. Plans are highly variable since this style focuses on the scenic qualities of the exterior. Innovative Montclair architects borrowed Craftsman and Prairie elements to insert into many Mission style buildings.



“Juliet” balconies add facade interest, and masonry walls allow this example to embrace the lush surrounding landscape.



The tile roof, stucco walls and Mission-shaped porch parapet identify this style.

Georgian Revival (1890-1930)



The brick columns and elaborate wrought iron gates on axis with the broken pediment door surround and five bay composition create an impressive, symmetrical façade.

18th-century precedents were revisited in the Georgian Revival style as part of the nostalgic look at colonial architecture in the late 19th century and early 20th century. Symmetrical five bay structures in brick, with prominent chimneys at each gable end, dentil cornices and an accentuated front door with decorative crowns or pediments supported by pilasters identify this style.



Flat arches on lower windows, a broken pediment over the entry and a flecked brick pattern distinguish this Georgian Revival.



The implied 5 bay layout with only 3 second floor windows, dentilated pediment and brick string course, all following strict symmetry, show the variety possible in this style.

Italian Renaissance Revival (1890-1935)



Villa forms like the above, essentially but not always obsessively symmetrical, with arched colonnades and balconies to overlook the gardens, pay a suburban homage to the Italian villas wealthy residents visited. Note the flat incised arches above the broadly framed windows and the heavily framed door that establish a generous scale.

In part inspired by Edith Wharton's book, *Italian Villas and their Gardens*, the Italian Renaissance Revival is typified by grand architecture, sunny spaces inside and out, and formal gardens. Urban examples mimic palazzi while suburban examples such as those found in Montclair typically borrow from villas. Low pitched hipped roofs with wide overhanging eaves supported by decorative brackets, an entrance accented by small classical columns and a symmetrical façade identify the Italian Renaissance Revival style.



A hipped tile roof supported by bold brackets, Tuscan columns and scale of this house recall renaissance palazzi.

Neoclassical/Classical Revival (1895-1950)



The full-height porch supported by classical columns references the 16th century architect, Andrea Palladio. Note the hierarchy of window treatments, the centered “Palladian” window and the symmetrically balanced façade.

The forms and details of classical Greek and Roman architecture have long inspired domestic architecture in England and North America, from Greek Revival in the early 19th century and the Neoclassical Revival again in the late 19th and early 20th centuries. Montclair has numerous examples. Temple fronts are common, and features adopt classical orders and proportions, including columns which can establish an impressive scale for residences as they extend from their base to a bracketed or pedimented roof.



Two story columns with Corinthian capitals, a semi-circular entry porch with a flat roof and a cornice supported by dentil bracketing are salient details in this elaborate example.

Prairie (1900-1920)



Wide overhangs, grouped windows, and a low-pitched hipped roof are characteristic of the Prairie style.

Montclair has a number of examples of mid-20th century houses influenced by the Prairie style and in particular Frank Lloyd Wright of Chicago. This indigenous American style is characterized by strong horizontal lines, wide overhanging eaves, large windows and low-slung hipped roofs.



Prairie style places emphasis on the horizontal line, seen here under broad overhanging eaves.



This Prairie style house evokes the work of Frank Lloyd Wright in the 1893 Winslow House in Oak Park, Illinois.

Tudor Revival (1900-1940)



Steeply pitched roofs, multi-paned glazed windows and decorative half-timbering identify the Tudor Revival.

Especially popular for Montclair residences built in the 1920's and 1930's the Tudor style is an imaginative interpretation of English medieval and Renaissance styles. Steeply pitched, side-gabled with a façade dominated by one or more front-facing gables, decorative half-timbering and chimneys crowned with decorative chimney pots are identifiers. This style may also be called English Revival, Elizabethan or Jacobean.



Character-defining features above include modest half-timbering, ganged windows with many small panes and a bracket supported eyebrow entry canopy



Brick is a common base material used below half-timbered upper floors. Chimneys are often massive with decorative chimney pots.

Craftsman (1905-1930)



Shingles, deep eaves, grouped windows in projecting bays, window shed, decorative beams under the gables and a low-pitched porch create a Craftsman composition.

Craftsman was the dominate sty for smaller houses built throughout the country in the beginning of the 20th century. Originating in California, the style was disseminated through pattern books. Craftsman style one-story bungalows influenced American designers such as Gustave Stickley on the east coast. Defined by a low-pitched gabled roof supported by decorative beams or braces, natural building materials such as wood and stone and a full or partial width porch, they can be one, one-half or two stories high.



The long, flat arch supported by large, tapered box columns combined with stone walls, narrow dormer and deep eaves characterize this Craftsman bungalow.

Colonial Revival (1900-1955)



The gambrel or two-pitched roof originally appeared in Dutch American houses in New Jersey in the 18th century and became popular in the 20th century Dutch Revival because of the extra space it provided on the upper floors.

The main form of this style is rectangular massing with a side-gabled hipped or gambrel roof. Based on Georgian, Federal or Dutch originals, this Revival style is identified by a prominent front door with a decorative crown supported by pilasters, often with sidelites or a transom. Alternatively, some residences have a small or full-width porch supported by classical columns. Quoins, a dentilled cornice and shutters are also common features. Windows are typically double-hung sash with multi-pane glazing and often appear in pairs, while a Palladian or semi-circular window may accent a gable end. Symmetry is common but not required.



This Colonial Revival style house relies on symmetry in the window detail, correct shutter sizing and a dominant front porch with columned portico.



Details make this house distinctive: projected heads and shutters on full height windows, and the dialogue of arches between upper window and porch rail, above an elegant double columned entry.



This Dutch Colonial Revival example is unusual in its use of the gambrel shape to create a dominant and welcoming entrance.



This one-story Colonial Revival house known as a Cape Cod, is loosely patterned after early wooden folk houses of eastern Massachusetts. This style often with a Georgian or Federal-inspired doorway, became popular in the 1940s.

Ranch / Split-Level (1935-1975)



The often underrated split level is now a classic historic American style that helped shape post-World War II America.

The Ranch Style came east from California carrying with it a vision of a different way of living, more informal, with more open interiors, “picture” windows, minimal decorative embellishments, low sloped roofs and sometimes multiple levels, as in “split-level” versions. Many Montclair examples date to the post World War II era housing boom, when the style proved to be popular and economical to build. Now more than 50 years old, these buildings and neighborhoods can qualify for designation as an important part of our architectural heritage.



The form recognized the primacy of the car. Bays and rear additions allowed it to respond to growing families and changing needs.



The Ranch Style emphasizes the horizontal and maintains access to the landscape.

Contemporary (1948-1990)



The flat roof, punched windows and unarticulated flat exterior surfaces are characteristic of much post-war modernism.

The Contemporary style emphasizes thick plate glass window walls, large exterior plywood walls and a reliance on natural materials such as wood, stone, brick or concrete block. An asymmetrical façade with recessed or obscured doorways, a low horizontal emphasis and rectangular geometries contribute to the style. Unlike the one-story Ranch, the Contemporary style offers a larger house with its increased height which increases exterior green space.



Another contemporary variety adopted single pitched roofs with “cathedral” ceilings, based on California and western models.

Part III Guidelines for Modification, Renovation, Repair and Expansion of Buildings

The following pages identify major exterior building components for structures in Montclair. Each section includes a narrative highlighting some of the more common conditions and materials in Township buildings, as well as typical modifications, repair, or maintenance procedures that owners or designers may be contemplating. Each section also includes items or conditions that are “Recommended” and “Not Recommended,” as well as additional photographs and drawings that illustrate these concepts. Photographs, aside from some generic details and examples, were taken within Montclair to provide residents with examples from the neighborhood as a point of reference.

If the proposed work is more extensive than a modification, renovation, repair, or expansion, *Part IV: Additions and New Construction in a Historic District* in this *Design Guide* provides similar types of information.

Readers who have further questions about terminology and materials may also want to reference the various sources available in *Part VII: Resources*. Many of these items are available online, as well as through the Library System.

Roofing

A wide variety of roof forms is visible in Montclair’s historic buildings. Gable roofs predominate, but a range of shapes is displayed, including flat or low slope roofs on row houses, mansard roofs, pyramidal hipped roofs, Victorians with complex cross gables, and commercial buildings with flat roofs and decorative parapets. Roof shape, pitch and texture play a major part in defining the mass and style of a building. Chimneys, dormers, gutters and downspouts are roof elements integral to the character of the building. Additional paraphernalia on a roof detracts from that building’s character. In hilly Montclair, many roofscapes are highly visible from both private and public vantage points.

Many old and historic buildings have lost their original roofing materials and today have contemporary asphalt roofs. Some wood shingle, slate and metal roofs can still be found, although in diminishing numbers, throughout the Township. Some owners have preserved original roofing or replaced it with historically appropriate materials.

Re-roofing materials are the most common change made to historic roofs. Consider alternatives carefully when planning to re-roof. Besides the strong visual appeal and look of authenticity of histori-



Wood shingles can be treated to provide resistance to fire or decay. Flashing (arrow) at dormer valleys and all intersections is key to a roof’s longevity.



Check original manufacturers and architectural salvage sources online for replacement historic terra cotta tiles like the green units shown here.

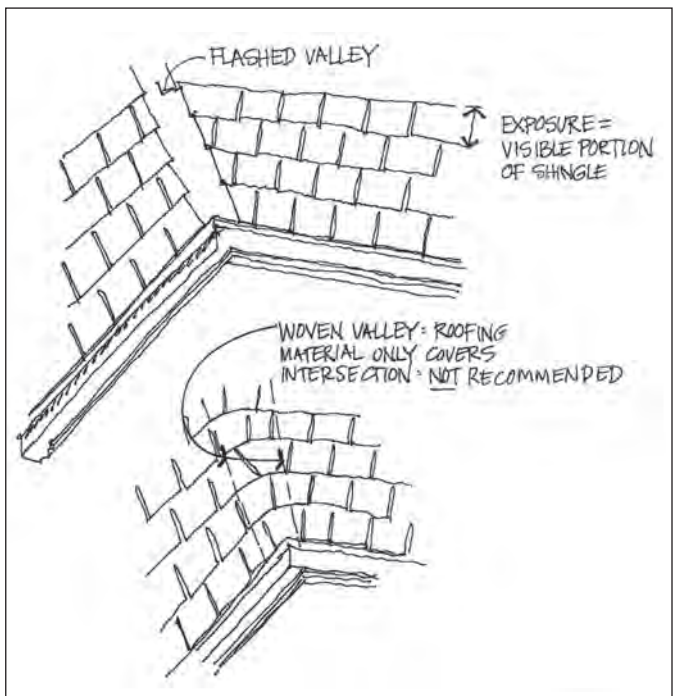
cally appropriate materials, when maintained, these traditional roof materials and construction methods can last up to 100 years—much longer than the standard 15 to 25 year lifespan of contemporary asphalt roofing, which clog landfills when removed.

When necessary, re-roofing, like re-siding, presents an opportunity to improve energy performance as well as appearance. It may be possible, for example, to add a thin layer of insulation over the roof sheathing without noticeably affecting appearance. That insulation will help reduce heating and cooling bills, and prolong the life of the roofing materials by reducing stress from temperature swings.

The material and construction method used for flashing will often determine the lifetime of a roof system, especially a historic one. Tile or slate roofing, for example, might well outlast galvanized flashing, so longer lived materials like copper or stainless steel would be better choices for durability. Matching the expected useful life of materials will avoid costly premature replacements. Care in the selection and the craft of flashing is fundamental to all roofing projects, whether or not located in a historic district. Flashing and gutter materials should be chosen to avoid possible corrosion from incompatible metals as might result, for example, from the combination of aluminum or stainless steel with copper. A change of roofing material requires HPC review.



Luckily, many important buildings retain original materials that lend pleasing character and texture to the streetscape. When maintained, natural materials like the decorative slate shown here last a century or more.



Flashed valleys are preferred over woven valleys because of the greater protection and durability they provide in areas where water is concentrated, as well as their traditional appearance.



Left: Additional roof furring or equivalent spacer systems provide ventilation for the shingles above, over a protected sub-layer. Ventilation under cladding to promote drying enhances the longevity of insulated walls and roofs, which used to be dried by waste heat through uninsulated walls.

Recommended

- Use materials originally on the building or alternates with similar texture, scale, reflectance, color and thickness.
- Preserve the original roof form including shape, pitch, line, overhang and integral features.
- Select a roofing material by placing a minimum 3 square foot sample on the roof in daylight.
- Get quality flashing craftsmanship. It is the key to a good roofing job.
- Re-roof over existing roofs only once with asphalt or composite roofing, to a maximum of two layers.

Not Recommended

- Choosing a roof material from a sample board indoors.
- Woven valleys (overlapped shingles).
- Using imitation materials with grain, color, thickness or sheen different from the original.

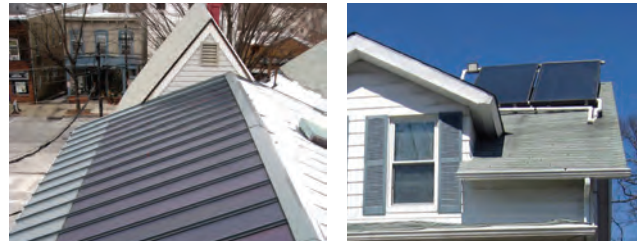


Clay tile is extremely durable and appropriate for styles in addition to Italian Renaissance and Mediterranean.



ROOFTOP SOLAR

Energy efficiency improvements, if not already undertaken, should be implemented prior to installing a photovoltaic (PV) system. Energy conservation measures are the most cost-effective way to reduce carbon footprint, save energy and realize utility bill savings. The return on an investment in PV is enhanced when the energy performance of the building hosting the system is upgraded. Solar installations are acceptable in historic districts on roof exposures not facing the public right-of-way. Building integrated installations, such as thin film or solar tiles or roof shingles, are acceptable on a case by case basis upon submission of samples and a rendering of the installed appearance. Installations that scatter small groups of panels on several roofs are discouraged. Panel areas should ideally be rectangular and fill a roof plane with a clean border. Black panels are preferred to blue. Installations of rack-mounted panels on the ground are acceptable only where they can be completely screened from public view and neighboring properties. See the National Park Service recommendations for solar installations in the bibliography that follows.



Thin-film solar collectors laminated onto a metal roof (above left) or roof shingles are much better suited than high profile arrays facing the street in a historic district.



Building integrated solar like roofing tiles (left) and shingles (right) do double duty as roofing and power producer, as well as providing better looking installations.

Left: solar installations shading parking provide the double benefits of comfort and energy saving.

ROOFTOP MECHANICAL

Roof-mounted mechanical equipment, including condensing units and venting, should only be located on roof exposures not facing the public right-of-way. Any equipment otherwise visible from a public place should be screened with a concealing means or structure that either recedes from view or complements the materials of the building. Such screening structures shall not be overwhelming in scale.

FIRE ESCAPES

Typically emergency egress should be in an enclosed stairway that is sympathetic to the design and materials of the building. New exterior fire escapes are generally discouraged. If they are necessary, they should be located such that they are not visible from the public right-of-way. Fire escapes that are no longer in use should be removed and the adjoining building materials should be patched and repaired as needed.

OTHER ROOFTOP EQUIPMENT

Satellite dishes, antennas, and other technology mounted to roofs should only be located on roof exposures not facing the public right-of-way. Any defunct equipment that is no longer used should be removed and the roofing material patched, repaired, or replaced as necessary. If practicable, equipment that must remain and is visible from a public place should be finished or painted in a color that matches the roof material to help it recede from view.



Rooftop equipment such as satellite dishes that are no longer in use should be removed to declutter the appearance of the building.

Chimneys

Chimneys can be character defining elements of historic residences and important in some cases to their stylistic integrity. Though contemporary heating systems can make chimneys redundant, they may be visually important and worth retaining.

Recommended

- Follow guidelines on pp. 27, 28 for chimney maintenance, repair and preservation.
- When replacing original chimneys that are missing or too severely damaged for repair, use appropriate designs for the style and period of the building.
- Retain extant chimney pots of terra cotta and brick. Replace in kind; do not substitute other non-historic materials such as sheet metal or concrete block.
- Where chimneys were added later or are visually indifferent, or even detrimental to the architecture, they may be removed. Chimneys can act as thermal bridges, leaking energy from a building through their materials and flues. In those cases they should not be truncated but completely removed so they fall completely beneath the insulated roof framing.



Chimneys are essential elements of style. Provide consistent and attractive caps since these details attract the eye. Efflorescence, as seen in the top example, occurs when water, containing dissolved salts in the brick, is brought to the surface of masonry. Not only is it unsightly, but it could lead to moisture problems and should be removed.



Exterior Materials and Trim

Care in treating exterior materials and their detailing is key to a successful project. Those details, whether exuberant scrollwork or subtle horizontal banding, are features our eyes are drawn to and essential to the stylistic achievement of many historic buildings. Careful consideration of texture, pattern, scale, and detail of original exterior wall and trim material is appropriate when repairing or replacing damaged or deteriorated exterior walls and trim. In most cases, selective replacement is all that is necessary. Owners are encouraged to match the historic characteristics of the original material such as the distinct bonding pattern of a brick wall, the texture and depth of wood siding, and the three-dimensional quality of wood moldings.

Siding

Layering over existing siding and trim can trap moisture and promote deterioration in hidden layers or create a chimney effect in the event of a fire. If siding is truly at the end of its useful life and must be removed, an opportunity is presented to improve the building's protection from drafts and water entry with a new weather substrate. To avoid trapping moisture the substrate must be compatible with the proposed



This kind of 19th century carpentry display has been called "breaking out into basketry". The handiwork continues to surprise and delight.

siding system and the nature of the exterior wall. Many materials now available have the desirable trait of rejecting liquid water but allowing water vapor to pass through, permitting materials to dry out quickly and reduce the risks of rot and mold.

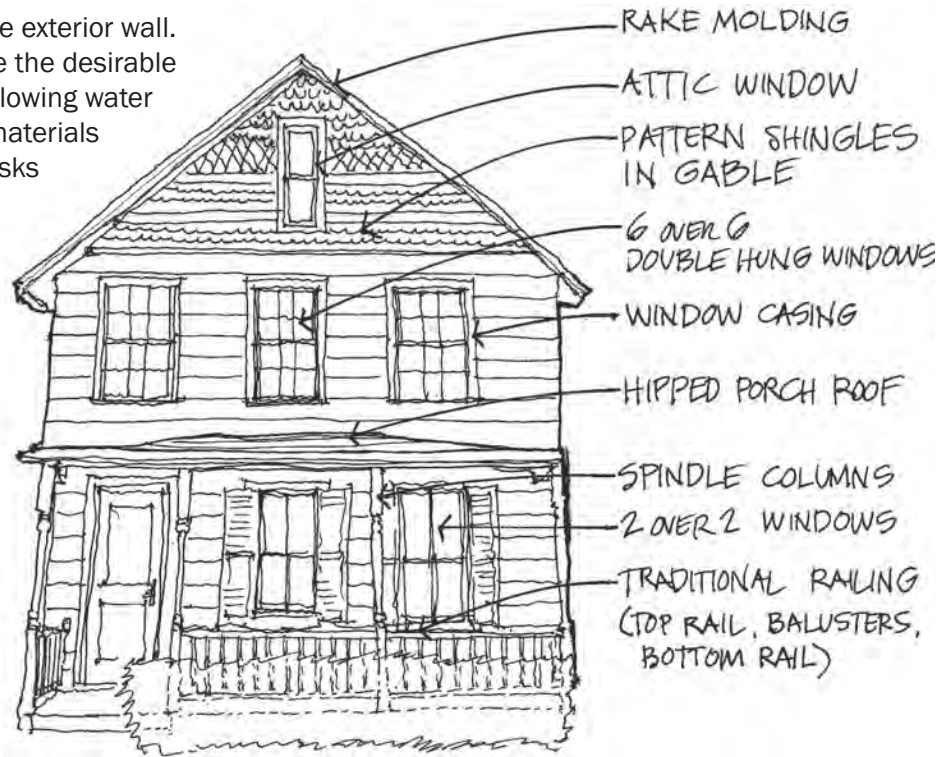
Recommended

- Replace historic siding and shingles only as required, and match the structure's original materials in all dimensions (thickness, exposure and profile) and texture.
- If synthetic siding is used, smooth cementitious siding products are preferable to vinyl or aluminum siding.
- If feasible, remove synthetic siding and restore the historic siding material.
- Retain and preserve surfaces that contribute to the overall historic character and form of a historic building, including their functional and decorative features and details.
- Maintain and repair the material surfaces and details of exterior walls using maintenance and methods appropriate to the specific material.
- Clean with a light mist or use the lowest settings when pressure washing. Begin with plain water before resorting to harsh chemicals.
- Look carefully at the expansion characteristics of proposed substitute materials such as fiberglass moldings to see if they are compatible with existing adjacent materials to remain.

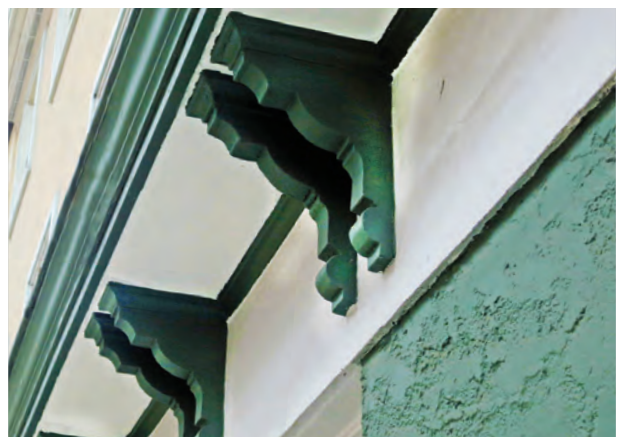
Not Recommended

- Sandblasting or stripping with harsh chemicals.
- Covering or replacing original corner boards, brackets, cornices, and other trim work with incompatible contemporary materials such as aluminum or vinyl.
- Adding architectural features to locations where none historically existed.

Brackets (right) provide a graceful transition at eaves and overhangs. Wood details are traditional; plastics and composites can lead to problems due to their greater expansion and contraction properties.



Periodic cleaning and painting can protect these details from agents of deterioration.



Stucco

Some wood frame buildings in Montclair have complete or partial stucco exteriors; and stucco is occasionally combined with visible wood members, as in Tudor Revival examples. Since wood expands and contracts at different rates from stucco, such an installation is vulnerable to moisture that can enter through cracks or pores in the stucco. Stucco in general, but especially on wood buildings, should therefore be carefully and expertly installed and maintained, with sealant joints bridging over intersections between materials and construction joints at key locations to control cracking. Carefully match existing textures and colors. In the absence of original materials to match, aggressive textures should be avoided in favor of a relatively smooth troweled finish.

Stucco is an exterior plaster that can consist of a variety of materials and be applied in a variety of ways. Before making repairs one must deter-



Integral color in stucco mixes makes patching more seamless when required.



Stucco is available with integral colors, but if light power washing and cleaning solutions do not remove stains it can be painted in any shade using compatible primers and finish layers.



Stucco should allow trim to be expressed to create shadow lines and also manage water.

mine what kind of stucco is present and over what substrate. A Department of Interior brief may provide guidance: <https://www.nps.gov/tps/how-to-preserve/briefs/22-stucco.htm>

Acrylic stucco is a newer formulation supplied by some major companies that may be more flexible than traditional 3 coat installations. It is acceptable on new construction or additions but texture, sheen, color and other visual characteristics must match its context.

Cement/Concrete

Cement refers in most contexts to Portland Cement, which is ground limestone fired at high temperatures. It is the binding ingredient of concrete, which includes sand water and aggregates. Cement can appear as an exterior material in at least four forms: in a stucco plaster or foundation parging; in the mix for concrete masonry units (CMU), also called “concrete blocks”; in poured concrete; and finally, in fiber-cement siding (a successor to now prohibited asbestos cement siding).



The former home of 19th century sculptor William Couper was designed by A. F. Norris in 1905. a local architect. Known as “Poggioridente”, it was featured in “Concrete & Country Residences”, 1906, Portland Cement Company and is listed on the National and State Registers.

Recommended

- Concrete is a porous material that invites water entry. It should be carefully maintained with compatible sealants, coatings and repair materials.
- Fiber-cement siding is a non-combustible substitute for wood siding, but its thickness, exposure (height of courses) and texture must closely match the original. It comes in colors but is also paintable. If installed too close to snow buildup, it may be susceptible to water damage.
- Unless there is a documented historic condition of exposed blocks, concrete masonry units must not be left exposed but covered with cement plaster or siding.



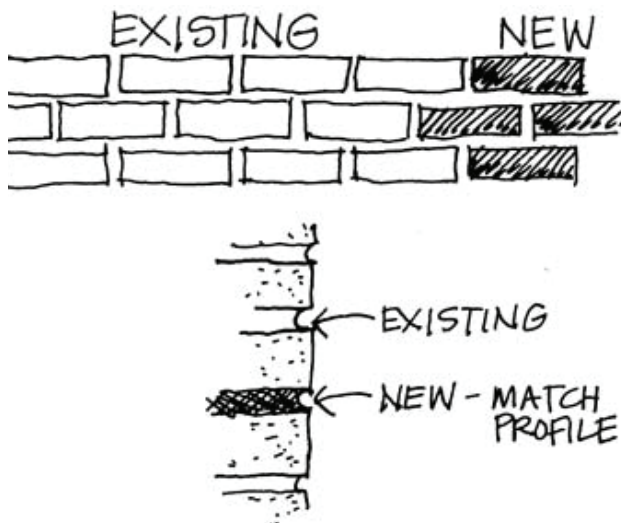
Concrete can be molded for decoration as in this unique house carefully painted for highlights and to deter water entry. This house, designed by Thomas Edison, was the home of Frank D. Lambie, a creator of innovative concrete construction techniques.

Brick

Bricks are a common exterior material that has been sourced from local clays and manufactured in the northeast since the early 18th century. It is used in a variety of styles from Tudor Revival to contemporary. It is sometimes a base material, since it is less subject to water damage than wood or stucco. It comes in a variety of sizes, shapes, colors and porosities; and there are many installation patterns and methods. Coursing variations are called “bonds”. See the bibliography for resources.

Recommended

- Many bricks are available in blends which have a range of colors not immediately apparent. When replacing bricks compare the existing to multiple samples in daylight.
- Match mortar texture and color, which may mean getting sand from specialized sources.
- Send a mortar sample to a local testing facility to get a recipe; for safety, use a softer historic lime-rich mortar instead of standard hard Portland cement mortars than can damage softer historic bricks.
- Work with a mason familiar with historic restorations.



Extra care should be taken to repoint brick and protect it from water intrusion when insulating the wall behind, since the brick will be colder and more subject to freeze/thaw cycling.

Paints and Coatings

The design of building exteriors and color schemes evolved together. If you would like to know the original colorway of your exterior, a conservator can often look at sample chips and provide contemporary paint colors that match the original; or you can carefully sand down a selected sample to expose earlier layers. Assume that paint layers placed before 1973 contain lead. Any work that involves those layers must follow the Environmental Protection Agency's rules. Select a contractor who is certified to deal with lead paint. See *Resources* for EPA information. The HPC does not regulate the color of siding, trim or doors.

Recommended

- To paint? When repainting, consider investigating your building's original color scheme or consulting historic color references (See *Resources*).
- Carefully clean, scrape and prepare surfaces for new paints and stains to prolong their life.
- Maintain the painted finish of building and landscape elements that were historically painted, such as wood siding and fences. Adding a painted finish to historically unpainted masonry or other surfaces may be appropriate under extenuating circumstances, but a breathable clear sealer approved for use on the substrate is preferred. Consult a conservator or preservation architect for specialty applications.
- Contemporary breathable acrylic stain materials applied over an oil base ("alkyd") primer may be a more long lasting treatment than paint over siding or similar smooth or textured services.
- Use no or low VOC (Volatile Organic Compounds) materials. That information should be on the label of the coating container.



Careful testing of surface preparation, paint adhesion and colors benefit the quality and appearance of a historic residence. Tests in process above: when in doubt ask the painter to test options and look at the result from a distance, not just up close.

- Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district. Latex paint is not recommended, as it does not adhere well and shrinks more than oil paint when drying. This can pull off underlying old paint. If latex is used, first completely prime the surface with an oil-based primer.
- Use the gentlest means of paint removal such as hand sanding and hand scraping.

Porches, Porticos and Front Entrances

Porches, porticos and front entrances are prominent elements of a building façade and play a major role in defining a building's character. The particulars of these entrance features are indicators of the era and style of the building. As significant characteristics of the "face" of a building, porches and porch details should be preserved and retained through ongoing maintenance and prompt repair. Character defining elements include overall size and proportion, columns, brackets, railings, balustrades, balusters, steps and lattice.

Historically, porches were outdoor living spaces where residents could gather, observe and greet passersby. Porches and porticos shelter

Right: A pleasant color on the door and good lighting can enhance an entrance. A well-designed entry makes a statement and provides shelter.

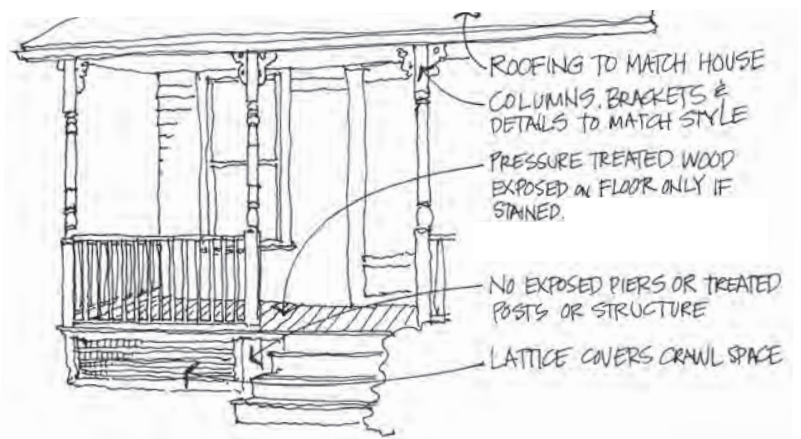


people from the weather as they arrive and leave the building. By catching breezes and shading windows in summer, porches can increase comfort and reduce cooling bills. Porch floors were usually finished with tongue and groove, painted pine boards oriented perpendicular to the building and sloping from the building face to the porch exterior. They were often built on piers, with latticework between the piers to improve the appearance and deter animals from entering and nesting under the porch. Uninterrupted foundation plantings were not common before the 20th century. Sparsely spaced shrubbery kept lattice visible and allowed air circulation. These features present special challenges to those planning to renovate. Ideally, porches should remain as open rooms and not be enclosed.



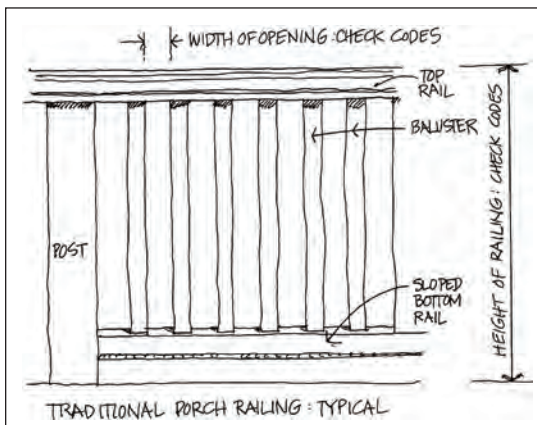
A simple gable pediment can shed water to the side to protect and welcome those arriving.

In the years following original construction, many residents have enclosed porches—some adding screens against insects, some creating sun rooms with an array of either seasonal or permanent windows. Some have fully enclosed their porches with solid materials and few windows. New work on enclosed porches not original to the building should attempt to restore the articulation and transparency of the previous porch by spacing, recessing and enlarging openings.



Recommended

- Retain and preserve surviving columns, railing and balusters.
- Provide in-kind decorative element replacements where needed.
- Paint the wooden elements of the porch.
- Maintain a gentle outward pitch of 1/8" to 1/4" per foot on flooring of open porch.



Not Recommended

- Replacing railings with a different pattern.
- Adding porch ornamentation for which you have no documentation or evidence.
- Enclosing a porch at the front of the building without compelling reasons, artful design and high energy performance.
- Adding columns or brackets where none historically existed.
- Replacing wood steps, flooring, and framing with concrete or tile. Brick or stone is preferable.
- Replacing old tongue and groove flooring with decking.



This entry celebrates arrival and provides welcome shade for seasonal porch use.

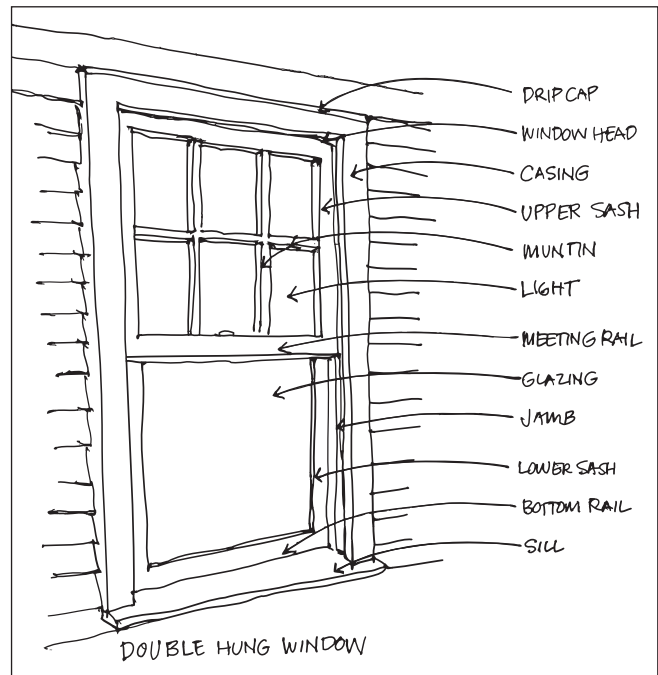
Windows

Windows add depth and variety to historic building facades and can be critical in determining a building's character. In Montclair's historic neighborhoods there are many window styles: double hung; casement; tilting; awning and fixed. The wood double-hung window is most common in residential buildings, and can be found in houses of a variety of architectural types.

Windows provided daylight and ventilation before electric lighting and air conditioning systems and their placement and orientation tell you how your building breathed. Know your building's period of construction and style before planning changes to your windows. This will help you choose appropriate measures and materials.

Many vintage buildings in Montclair have undergone "modernization" which has diminished their historic character. Common among these changes are doors with 1950s styling, replacement windows that eliminate or obscure the original window trim, substitution of ornamental metal work for wood railing and banisters. To recover elements that were lost due to modernization, look for neighboring similar buildings that have retained original features and consult references.

If your property has original wood windows, consider retaining and repairing them. The cost of repair may be as great as replacement, but it is usually less. Repair is less disruptive to the existing building's fabric. Replacement also normally requires compromises in appearance.



Divisions between window panes (muntins) are integral to style and visual success. They should not be removed or omitted as they have been above.

Left: The thin width of muntins is unmistakably original. The quality they lend would be lost in a replacement window. Note pintels (arrow) for shutters, which must equal half the window width to serve their function.



A projecting window head and operable shutters look good but can also serve their original functions of managing water running down or blowing at a facade.

Common conditions such as flaking paint, broken glass, failing putty or jammed hardware are easily repaired and do not require replacement. Matching key features, such as muntin width and profiles, rail and stile proportions, and glazing patterns is important to preserving the character of your building. New windows in contemporary materials and proportions can change a façade's depth and profile and compromise the character of the building.

Historic windows can achieve a high level of energy efficiency if care is taken. Make sure the interior and exterior trim is tight and well caulked around the window unit. Re-putty around glass panes, install weather stripping around the sash, install pulley seals, and repair or rehabilitate sash locks so meeting rails align and can be pulled together tightly to eliminate drafts. Add interior or exterior storm windows for additional winter protection. By rehabilitating historic windows, you are preserving historic character and conserving energy that would otherwise be spent in the demolition and disposal of old windows and the manufacture of new ones. Storm windows and screens installed in a reversible manner do not require HPC review. However, moving, adding or removing original windows require HPC review in a historic district.



Preserving windows made of old growth lumber can save carbon. They can be made energy efficient and operational with a weatherstripping rehabilitation. Left: weatherstrips & pulleys. Right: finished window.

Recommended

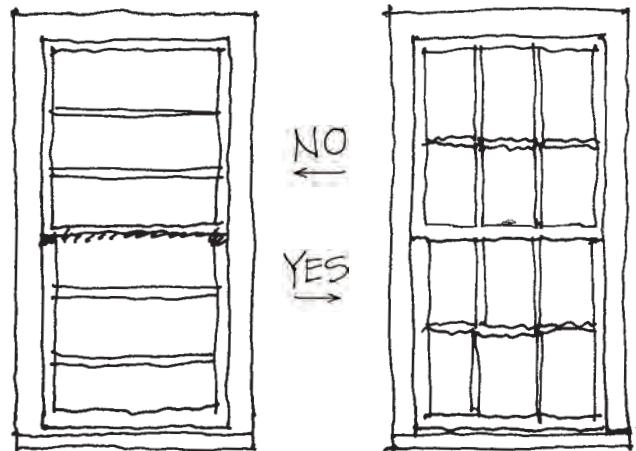
- Match original materials, dimensions, glazing and trim when existing windows are beyond repair and you are replacing units.
- Install storm windows or screens that do not obscure the original windows; for double-hung windows, for example, align the horizontal bar or

rail with the original meeting window rail; install wood or aluminum storm and screen windows in colors that match the original window sash or paint them accordingly.

- When installing new or replacement windows, install true or simulated divided-light muntins rather than snap-in or flat muntin grids.
- Retain historic materials and repair existing windows.
- Implement a regular maintenance plan.
- Plan size and location of new openings to match the original window vocabulary and patterns already evident in the building.
- Where shutters are known to have existed, consider installing shutters.
- Match shutter style (for example louvered or recessed paneled) to original.
- High quality exterior metal clad wood windows are acceptable when colors match original windows closely.

Not Recommended

- Replacing historic materials with contemporary products such as PVC, fiberglass, vinyl or metal.
- Enlarging or shrinking window openings on public sides of buildings.
- Changing opening shapes or glazing pattern.
- Concealing original windows.
- Changing window type (e.g. double hung to casement.)
- The installation of vinyl shutters is not appropriate. Vinyl is not a sustainable material and its plastic appearance is not similar to wood.



For new or replacement windows, choose traditional glazing division patterns that are consistent with the building's original windows and architecture.

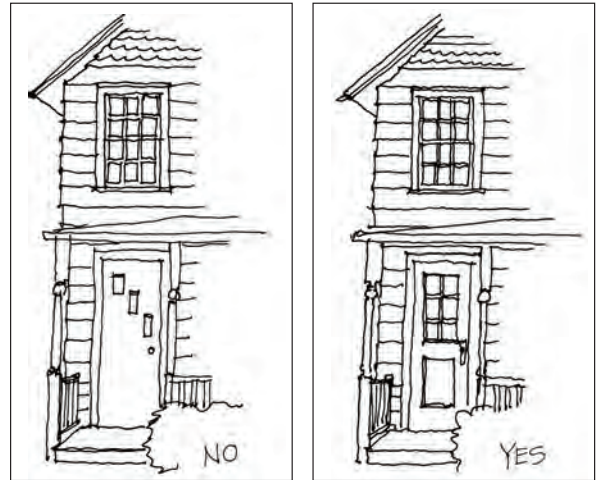
Doors

Doors throughout Montclair vary in size, shape, ornamentation and color. Wood paneled doors are prevalent, and levels of ornamentation and glazing vary according to architectural style.

Doors are among the most prominent and heavily used building elements, subject to intense wear and tear. A cyclical maintenance routine should include regular inspection, careful repair, and painting. Avoid replacing an original door unless the door has deteriorated beyond repair. Use the original material if available. Contemporary materials such as vinyl and aluminum are inappropriate. Door replacements that require a building permit, such as alterations to the overall door size or framing, require review by the HPC. Storm doors installed in a reversible manner do not require review by the HPC.

When repairing or if replacement is required, match key features, such as glazing, rail and stile proportions, and panel sizes, as closely as possible in order to retain the character and architectural integrity. Decorative trim, entablatures, sidelights and transoms dating from the original installation are as significant as the door. These key features should not be altered; retain original door opening sizes.

Whether you are adding storm/screen doors, or replacing worn out units, you will find that the new installation, properly weatherstripped, can increase energy efficiency in your building. Storm/screen doors should be constructed of wood and should be as transparent as possible, providing maximum visibility of the historic door. Avoid installing any storm/screen with inappropriate ornamentation or of an incompatible material.



Doors should reinforce the building and existing window patterns, not depart from them.



Storm and screen doors should reveal as much of the primary door as possible and match trim colors.

Left: Many ingredients to a successful entry: curved steps at the top up from a brick landing; column details; fanlight and glazed door.

Recommended

- Match the original door type and overall configuration of glass, panels and detail.
- Retain door surrounds, trim and details, such as decorative entablatures, moldings, pilasters, sidelights, and transoms.
- Use appropriate repair techniques to maintain, protect and repair historic features, materials and details.
- Install a wood storm or screen door to increase energy efficiency and select a model with a large glazed and screened opening that provides maximum visibility of the historic door.
- Use colors for storm and screen doors that are compatible with the door and trim paint schemes.
- Install weatherstripping and caulking to decrease energy loss.
- Regularly paint or varnish exterior doors.
- Retain original hardware, recondition as needed

Not Recommended

- Altering door opening size, dimensions and proportions.
- Removing or concealing original door molding.
- Replacing historic wood door with contemporary materials such as vinyl or aluminum.
- Constructing a new opening in front façade.



The setting—lighting, sidelights, cheek walls, paving, house number and temporary and permanent plantings—and the door should work together, as in this example.

Awnings

Awnings were common features for windows and porches of residences prior to the availability of air conditioning. Awnings provide shade and have a cooling effect; their presence also add color and texture to an exterior façade. While the use of awnings declined after World War II, there has been renewed interest in recent years as property owners seek means to enhance energy efficiency. Awnings may be added to houses at appropriate locations such as window and door openings and porches. Awnings installed in a reversible manner do not require review by the HPC.

Recommended

- New awnings should be in traditional designs and fit the rectangular or arched openings to which they are applied.
- Appropriate materials for new awnings include canvas, cotton and polyester blends. Choose colors to complement the building.
- Ensure that installation does not damage the building.
- Maintain metal awnings added in the mid-20th century. New metal awnings are not recommended.



Awnings should be operable so as not to permanently exclude natural light. Choose awnings that complement siding and window colors.



Right: Simple fabric shed awnings in traditional stripes can add temporary color while serving a useful purpose. Note that shutters here should be removed as they are non-functional.

Part IV Additions and New Construction in a Historic District

Additions and new construction can quickly change neighborhood character. Guidelines can reinforce those aspects of character that the community considers most positive, such as residential scale, street side articulation, appropriate building placement on the property, ratio of built to unbuilt area on the site and architectural style. The guidelines should communicate shared goals that challenge rather than limit the creativity of designers and builders.

All building projects are renovations of a landscape, a neighborhood or a building. The guidance at each scale comes from the best aspects of the style of the building, the feeling of the adjoining buildings, the nature of the landscape, and the overall character of the larger neighborhood.

Scale and placement are the most important characteristics to control for new buildings; stylistic details are secondary. Quiet “background” additions or new buildings are a safer general approach than aggressive structures that call attention to themselves or upstage historic landmarks, but fresh, creative architectural approaches should not be discouraged if they represent a level of effort and excellence that meets the Historic District standard. The best buildings that have survived from previous eras do not have to be surrounded by half-hearted facsimiles of themselves; they may benefit more from the best efforts of our own era. An acute observer of an addition to an intact historic building should be able to distinguish the new work from the original. The addition can use materials and proportions of the original, or it can be a distinct, contemporary design. In either case, the addition should not overpower the original and should sit well in its larger context. New construction or new additions which are visible from the street or the right-of-way are subject to HPC review.



New construction should respect the rhythm and scale of the neighborhood context.

Guidelines for Additions to Contributing Structures

Recommended

- Site additions so they are less prominent than the existing building, which in general means located to the side or rear.
- Size additions so they are subordinate in scale to the existing building and its neighbors.
- Study approaches that create connectors to independent volumes rather than additions that “fatten up” and distort the original volume.
- Offset rather than align additions with the planes of the existing building.
- Meld small changes into the existing architectural composition.
- Adopt a clear design approach to the relationship between existing and new construction. In general detailing similar to but



The scale and setback of new buildings in a historic district as in the infill house shown under construction above, should be similar to its neighbors.

discernibly different from existing historic patterns is recommended. Use a connector or “hyphen” between the original structure and an addition in a different style or form and distinguish clearly between them.

- Harmonize materials on new additions with existing.
- Undertake new additions and adjacent or related new construction so that, if removed in the future, the essential form and integrity of the existing property and its environment will be intact.
- Protect significant existing trees, especially, and all landscape features during construction.



Recommended: Dormers and additions should use shapes that adopt forms from the existing building and are sized to preserve its overall balance.

Not Recommended

- Obscuring or removing the best or character-defining elements of the existing structure.
- Aligning the plane of new work with existing and thereby erasing the outline or shape of the original building.
- Juxtaposing natural materials with imitation materials.
- Overwhelming the original or neighboring buildings with the size or shape of the addition.



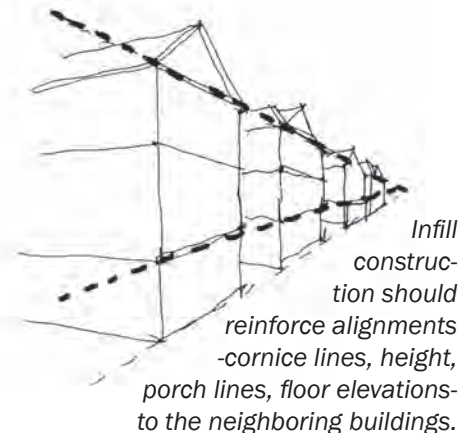
Not recommended: Dormers that introduce new forms to the building or occupy more than 40% of the area of the roof in which they are inserted.

New Construction of and Modifications to Non-Contributing Structures in the District

New construction and additions are subject to review with the goal of minimizing any potential disruption to the character of the District. Simple background buildings and additions that are scaled to their neighbors and context should be welcomed. Exaggerated or false historical insertions or overlays should be discouraged.

Recommended

- New buildings do not need to copy historic building designs, but they should adhere to established neighborhood design principles.
- Adapt to the scale of nearby contributing buildings; follow the massing guidelines for additions to contributing structures.
- Keep designs simple as a background to contributing buildings.
- Site accessory structures behind the primary one. Site new buildings and their landscape elements so they follow the neighborhood patterns of lot placement with similar setbacks.
- Use materials compatible with the context.
- Respect the façade designs and rhythms of nearby structures.
- Protect significant existing landscape features during construction.
- Site accessory structures, such as garages, pool houses, or accessory dwelling units should be located behind the primary structure so that they are minimally visible from the public right-of-way. New accessory structures should take design cues from the primary structure but should not be designed to appear falsely historic.
- Garage entrances should not face the street and should not be visible from the public right-of-way.
- When converting a dwelling to a multifamily building, the historic appearance and exterior architectural features of the structure should not be modified.



Not Recommended

- Creating artificial mounds or land forms under or around new structures; ground floor level should relate to the existing grade in a manner similar to neighboring buildings.
- Mirroring or closely copying an adjacent existing building.
- Overwhelming the neighboring buildings with out of scale construction.

Part V Landscape Best Practices

In the middle of the 19th century, when some Montclair properties began to be developed, private properties started to demonstrate “a public taste in Rural Embellishment” as reported by A.J. Downing, a prominent influencer of popular taste in 1849. He and other authors of the influential pattern books that guided architectural style assumed the associated landscape to be integral to the design. New homeowners were urged to abandon farm-related conventions and avoid front yard fencing so views of their properties could be shared with passersby. No longer needing cleared land in full sun for farming, owners planted flowering ornamentals and stately shade trees—a tradition followed today.



In Montclair, buildings often climbed with the topography, giving residents unusual elevation differences, and in many cases, tiers of houses on the hills afforded people distant views. Today Montclair’s land use and preservation regulations seek to protect and enhance the natural and man-made features that contribute significantly to the Township’s scenic quality and character.

Rather than being planned, much settlement in Montclair just happened—responding to slopes, views, and old travel ways. Landscape gardening in this heterogeneous, and multi-aged architectural community has a lot of freedom.

Downtown, residents exploited gaps between buildings, and the interruptions in building density offered “breathing” ports—a relaxation in the urban fabric—and niches for the handiwork of ingenious gardeners.

Landscape changes, additions and improvements may require Township approval if they involve landscape structures such as retaining walls, fences, additional coverage as defined under the Zoning Code or are part of an application seeking site plan approval before the Planning Board. The Planning Board, and the Historic Preservation Commission, may consider type, size and appearance of paving or architectural or vegetative screening. These Design Requirements offer advice and resources for owners, designers and builders as they consider landscape elements in relation to their location and architectural context.

Montclair’s historic neighborhoods contain great variety, with clusters of styles interspersed with occasional new structures and one-of-a-kind examples. The primary recommendation is to design landscapes—paving, fences, plantings—in harmony with the “family” character and public experience of the neighborhood.

This section of the Design Requirements primarily addresses the “presentation” portions of Montclair properties—the landscape visible to the public from the street or public way. Landscape improvements should be based on general historic precedent and compatibility with the principal structure and immediate community. If owners uncover historic pictures of their properties or detailed home improvement diaries of original owners, these are the ideal basis for new work.

Paving

When possible, choose paving that is permeable, and if not, is pitched to a carefully planned drain, gutter, swale, or rain garden. For properties dating up to the early 20th century, dirt, gravel, asphalt, brick or stone pavers were likely to be used on drives. Concrete was a choice in the 20th century, sometimes found in parallel ribbons to a garage. In the mid 20th century, concrete with exposed aggregate was a popular feature. Since concrete has a disproportionate carbon footprint, today owners should choose locally sourced stone, gravel or asphalt, optionally with a gravel topping (tar and chip). Lawn grown within a stabilizing matrix is an excellent way to manage occasional parking or a drive where infrequent vehicle access is needed.

Terraces and patios were likely to have been surfaced in stone, brick, quarry tile or occasionally terra cotta tile. Cement without additional surfacing is found in 20th century yards; exposed aggregate concrete sometimes paved the outdoor spaces of prairie style, ranch style or mid-century modern houses. Concrete pavers that are poor simulations of natural or historic materials should be avoided.

Paths were commonly made of flagstones—random irregular or rectangular—brick, both dry-laid on a gravel or dirt substrate, or mortared onto a concrete base or ever popular gravel. In the 20th century irregular and sometimes multicolored slate laid on concrete became popular. Historic sidewalks in Montclair were laid with large blue-stone slabs. These should be maintained rather than replaced with concrete or modern, smaller blue-stone

Since Montclair’s historic districts vary in character and period of fashion, owners should study historic pictures of their houses or neighborhoods to dig beyond the generalities described above.

Walls and Fences

Follow Montclair’s Zoning Code regulations on fences and barriers between properties. Investigate Montclair height allowances for deer fencing and recommendations on deer management generally from sources listed in *Resources*. For stylistic guidance, study vintage images of your house or similar for clues on walls and fences. As mentioned above, the tastemakers in the 19th and early 20th century sought to keep views of front yards open. Later, some styles popular in the 20th century derived from English/European traditions (e.g. Tudor Revival) may have featured masonry walls enclosing outdoor living areas. Still later, modern house forms sometimes used high barriers to provide privacy for glass-walled interiors.



Left: Square flagstones on soil with a fine dirt/mulch surround.



Below, flagstones and dry-laid bricks.



Perrons, or steps built into a hillside, can be a beautiful and less intense way of accommodating foot traffic.



Paving, walls and plantings should work together harmoniously.”

Walls

Retaining walls hold back hillsides throughout Montclair. In some cases, the structure of the wall (and ascending steps) is integral to the architecture of the property. Often, wall materials are compatible with house materials; sometimes, it appears that a masonry style has been adopted by a neighborhood—that one mason worked his way down the block. Landscape masonry in Montclair benefits from the traditions of talented masons who settled in Montclair and nearby locations in the 19th and early 20th century

Recommended

- Where there is regional or Montclair precedent for upstanding brick or masonry walls, or where a retaining wall is required, select style, stone, or brick, mortar and coursing from the period in which the house was built.

Not Recommended

- Walls that visually isolate a property and interrupt the continuity of a neighborhood. Exceptions may be made where landscape walls are extensions of the house and integral to its style.
- Stone or brick piers of a style borrowed from more prosperous properties.
- Solid or perforated concrete block walls.
- Railroad tie walls.
- Simulated stone walls.

Fences

Recommended

- Use historic images of the property or documentation of fencing dating from the time of original construction.
- Low see-through fences with narrow slats or spindles—wood or metal—are preferable to fences which hide the yard behind.
- Use materials commonly found in the historic period, in traditional sizes and spacing. Contemporary synthetic wood products, improved formulations for preservatives, paints, stains, hardware, etc. may be acceptable if indistinguishable from historic materials.



Curving stone walls and plantings provide a seductive entry, with a helpful railing subtly inserted



Stone “fences” provide a traditional, appealing boundary.



Traditional fences provide both separation and visual interest.

- Maintain a consistent fence style in the public view.
- Non-historic, inconspicuous and functional landscape fencing is an option. While it may be stylistically contemporary, scale, form and materials should not compete with or detract from neighboring, more historically faithful features; the intent is to maintain the character of the neighborhood.
- Avoid fencing altogether and consider low plantings if you wish to define the property frontage and reinforce the continuity of the street.
- If a gate marks the entrance to the property, it should swing in – not out to the street.



An arbor gate entrance growing out of a picket fence.

Not Recommended

For landscape visible from the street – usually front and the visible parts of side yards – avoid:

- Chain link fencing.
- Imitation wood fencing made of plastic that reflects head- light glare.
- Fencing higher than 4 feet tall along the frontage.



Iron filigree can embellish an entry and tell a story about the property or its owner.

Outbuildings and Other Elements in the Yard

As this guide is concerned primarily with the “presentation” part of a property—the area visible from the street or public ways—adding features to these visible parts of the yard must be done carefully. Architectural insertions must adhere to the setbacks of the zone.

Recommended

- Sheds, where permitted, should complement the architecture of the principal dwelling. They should not fake antiquity, but details, proportions and colors should be compatible with the historic qualities of the principal dwelling.
- Utility meters, air conditioning condensing units, generators and similar equipment should be located away from public view and screened with landscape and architectural enclosures, such as lattice, compatible with the house and accessory buildings in scale, color and materials. Where feasible, these items should be installed in an areaway below grade.
- Installations of rack-mounted solar panels on the ground are discouraged in Historic Districts and subject to individual review. They may be considered for approval only where they can be completely screened from public view and neighboring properties. Wind turbines are not permitted.

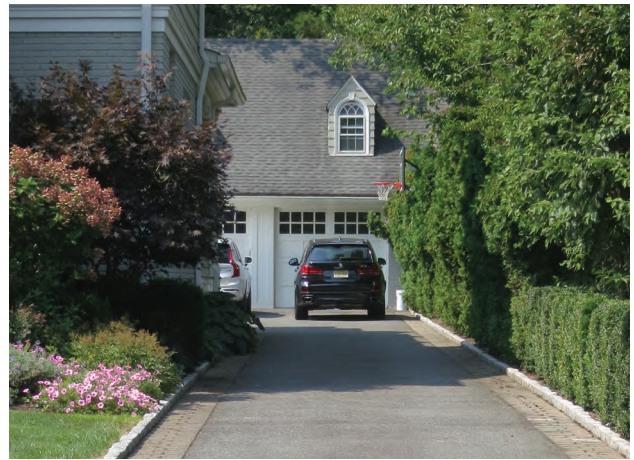


Air circulates through lattice enclosure hiding meter and air conditioning. Traditional square horizontal lattice is painted to blend with house palette.

Not Recommended

- Insertion of the following in the front yard is discouraged unless evergreen screening or carefully detailed lattice fencing can minimize visibility from the public view: contemporary garbage enclosure or shed, play equipment, wading pool, propane tank, generator, barbecue structure, boat, compost pile or containers.

Outbuildings and storage are best in the rear, in structures compatible with the style and detailing of the primary building.



Outdoor Lighting

Montclair’s exterior lighting code advises “Provide an environmentally sensitive nighttime environment that includes the ability to view the stars against a dark sky”. This dark sky emphasis results in lower lighting levels, with less floodlighting and light spill. Night vision improves if glare is minimized. Selections for outdoor lighting should be made to assure safe way-finding and clear building/address identification.

Light fixture styles evolved as architecture changed. Exterior light fixtures now associated with early forms of American architecture were later inventions, satisfying a need for permanent illumination with replicas of lanterns that would have been carried around, not attached to buildings or hanging on posts. That mock-authentic form, now electrified, endures as a convention for vintage houses.

In the 20th century, exterior lighting echoed some of the earlier lantern conventions, employed some “Old English” forms, and started to experiment with new, stream-lined fixtures. Low height path lighting became popular—either in-ground fixtures or, more commonly, knee height lights on stems. Many of these were low voltage, allowing homeowners to do some installations themselves. It became fashionable to up-light trees, a practice that runs counter to today’s best practices for maintaining a dark sky environment.



Carriage lantern lights are not dark sky compliant and should be used only where little or no light crosses property boundaries



Dark sky fixtures are available in many styles & limit upward and stray light pollution.

Recommended

- If you have images of the property dating from the time of original construction or from the era of electrification, use these images to guide lamp selection. Lacking specific images of original lighting at a property, use reproduction exterior



fixtures known to have been associated with the style of house. If appropriate historic fixtures cannot be identified, use contemporary fixtures with shielded light sources.

- Select fixtures and placement to minimize glare. If necessary for way-finding and safety, augment

FIND DARK SKY FRIENDLY LIGHTING

The International Dark Sky Association offers recommendations for light levels and fixture types.

<https://www.darksky.org/our-work/lighting/lighting-for-industry/fsa/fsa-products>

light thrown by the reproduction exterior fixture(s) with contemporary shielded low level path lights. Spotlights to illuminate utilitarian areas at the side or back of the property such as a garden shed/garbage enclosure, should be minimized and well-shielded to eliminate glare.

Not Recommended

- Spotlights spilling onto the public way or shining into neighbors' properties.
- Theatrical lighting aimed at the façade of the house or at trees and landscaping.
- Elaborate historic fixtures without precedent in association with the principal structure or with Montclair traditions.

Planning Your Landscape

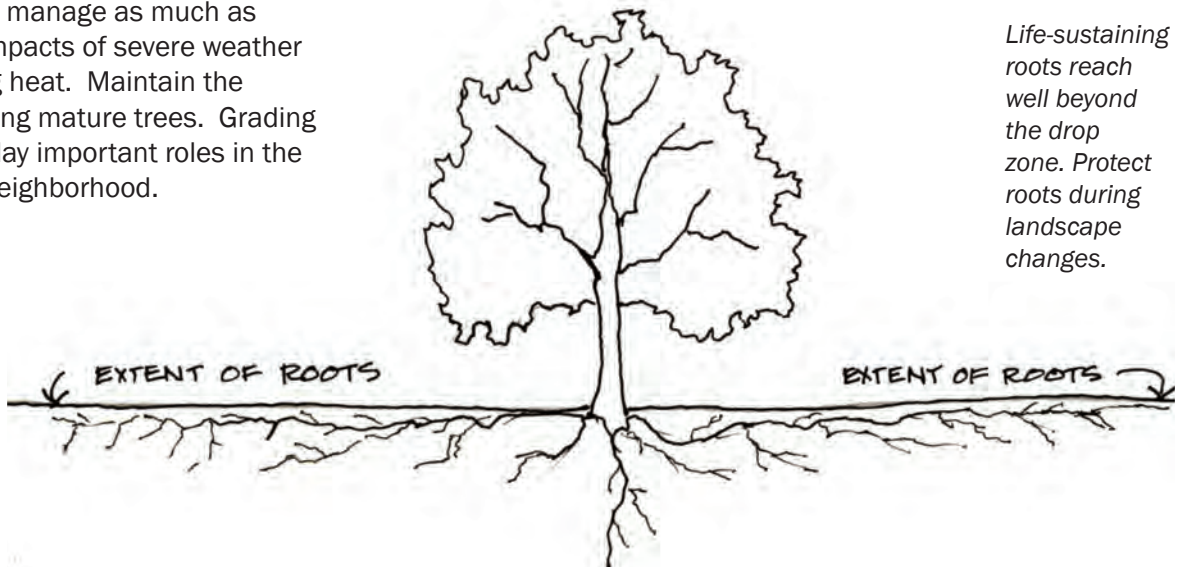
As with architectural recommendations, the first rule for planning a landscape is to read it carefully. Look at slope, extent of shade, drainage, and opportunities for views (and be mindful of neighbors' views). Study the architectural style of your building and consider how faithfully you wish to plan a garden in keeping with that style.

The advantages of historic districts increase when the affinities among a family of historic buildings are visible. Landscape can weave a neighborhood together. Recommendations on particular landscape elements include options so each property can display its own character while signaling that it belongs to the community.

Landscape choices should be made with an awareness of climate change, selecting approaches to reduce carbon emissions and manage as much as possible the impacts of severe weather and increasing heat. Maintain the health of existing mature trees. Grading and shading play important roles in the livability of a neighborhood.



The tree canopy is the first air conditioning.



Water management has evolved so present codes require capture of rainwater on individual properties. One above-ground water management device is the rain garden—a water collection area with wet loving plants growing in a deep drainage medium. A lure to bees and butterflies it brings a country garden ethos to a suburban property.



This rain garden collects water from two thirds of the house nearby.



This "dry" stream bed collects and directs water.

Plantings

With energy and water conservation in mind, select vegetation that, after an establishment period, will require little supplemental watering. On steep slopes, use plants to slow water runoff. Site trees to shade outdoor living areas and to reduce air conditioning; plant trees to shade the house, especially western and southern exposure. Maintaining a lawn is water and energy intensive, so consider planting lawn only where it is really needed—in areas flat enough to be useful for games, play or sitting. These ecology-smart measures can be accomplished using a palette of plants from the eras represented in our historic districts.

Recommended

- See *Landscape Resources, Guides to the Past* for information on historic gardening and lists of period-appropriate plants.
- Study historic images of Montclair and northeast/Hudson Valley garden patterns available at local historical societies and the photographic archives at the Library of Congress.
- Plant species with moderate to low water needs and reputed deer unpopularity, preferably native plants.
- If considering period-appropriate non-natives, select plants that are not on an invasive plant list. See *Landscape Resources*.
- Consider the transitions with neighbors' gardens so that while each property may be distinct and personal, visual continuity is preserved.
- For pre-20th Century houses, avoid foundation plantings, a row of shrubs all of the same species at the base of the building. This planting convention evolved in the 20th century to hide foundations considered unsightly.



Mature landscaping and vintage house work together.

Part VI The Project Approval Process

Permits and Commission Review

Work in historic districts or on individual landmarks has the same municipal permitting requirements as those elsewhere in the Township, with an additional review by the Historic Preservation Commission, requiring a Certificate of Appropriateness that determines compatibility with district character. All projects must comply with the latest edition of the International Building Code and all Township and State regulations. Most projects in the Township will require a building permit issued by the Montclair Building Department before construction begins. Please consult the Montclair Building Department web site for the most up-to-date list of projects that require a permit. The construction, reconstruction or alteration of any building or structure that modifies or expands an existing building's footprint or volume beyond a modest minimum area may require Site Plan approval. In the event that a proposal does not meet the requirements of the Montclair Zoning Code, a variance will be required.

A Certificate of Appropriateness is a document issued by the Historic Preservation Commission that approves of certain modifications to local historic landmarks and properties within Local Historic Districts. Applications for a Certificate of Appropriateness can be filed to the Department of Planning & Community Development. <https://www.montclairnjusa.org/cms/One.aspx?portalId=5276290&pageId=15401504>

Any proposed modifications to a Local Historic Landmark or a property within a Local Historic District that is part of an Application for Development to either the Planning Board or the Zoning Board of Adjustment, is exempt from the requirement of a Certificate of Appropriateness, as noted in [Montclair Code § 347-136\(A\)](#). In these instances, the Application will be referred to the Historic Preservation Commission for advice to the respective Board to assist in decision-making, pursuant to [Montclair Code § 347-142](#). See *approval process flow charts on following pages*.

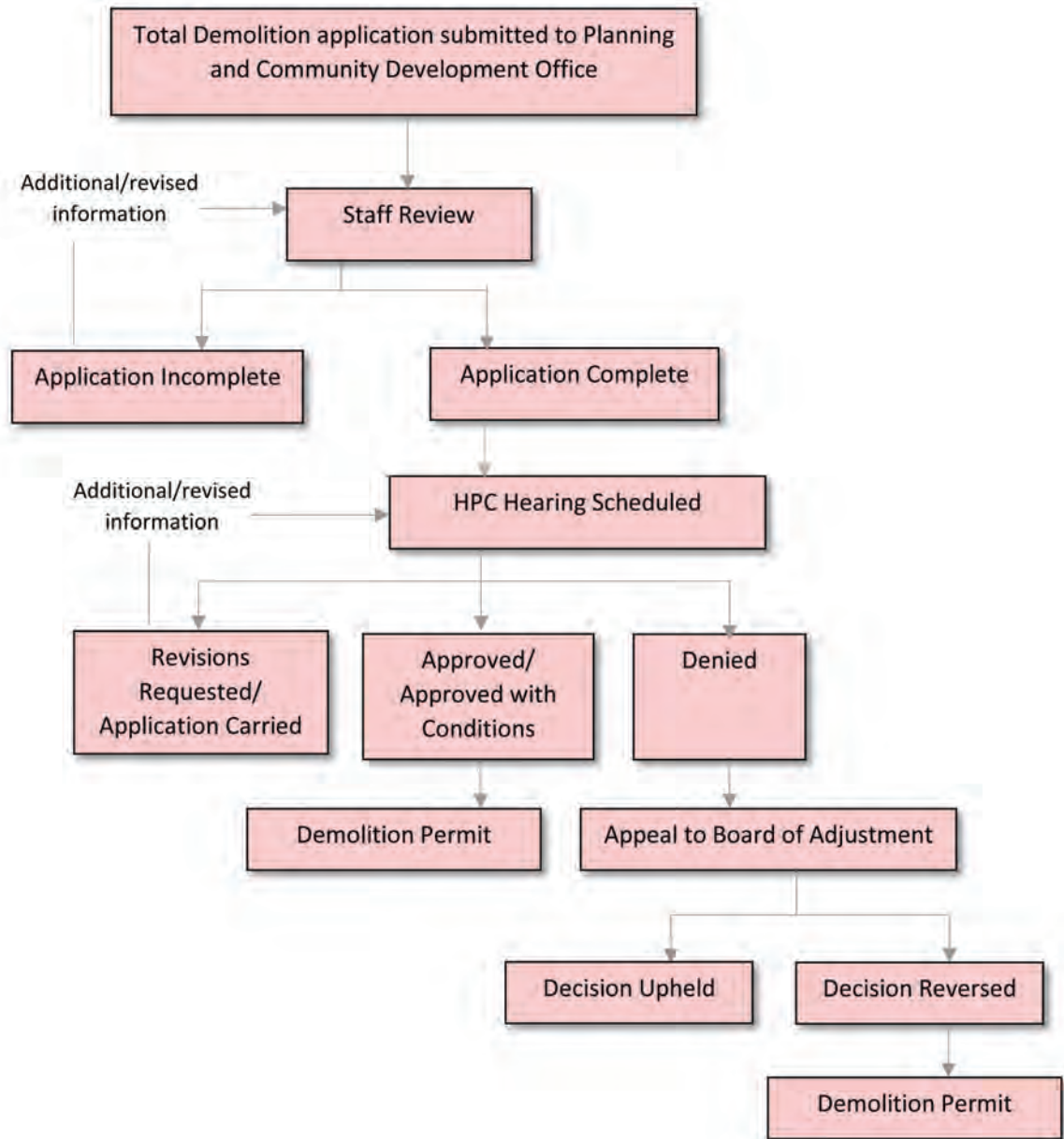
Asbestos Asbestos began to be used commonly in building materials, for its resistance to fire and strength, starting in the late 19th century. It can be present in a variety of forms in older buildings. It may be found in siding, pipe insulation, window caulk, roofing, or floor tile, among many other products. It should be identified only by a hazardous materials professional certified to test for and identify asbestos. Any recommended removal should be undertaken only by a firm licensed to perform abatement. For more information see <https://www.epa.gov/asbestos/learn-about-asbestos>

Demolition Demolition of a historic structure is subject to strict review under [Montclair Code §347-142.1](#), Demolition of historic structures, where the roles of the Township Council, Historic Preservation Commission, and Zoning Board of Adjustment are described in detail. Demolition in a district, especially of contributing features, is discouraged as contrary to the principles of “retain, repair, restore” that guide change in a district. Demolition is an environmentally damaging activity that is responsible for a significant percentage of waste materials headed to our landfills and is also contrary to the environmental mantra of “reduce, reuse, recycle”.

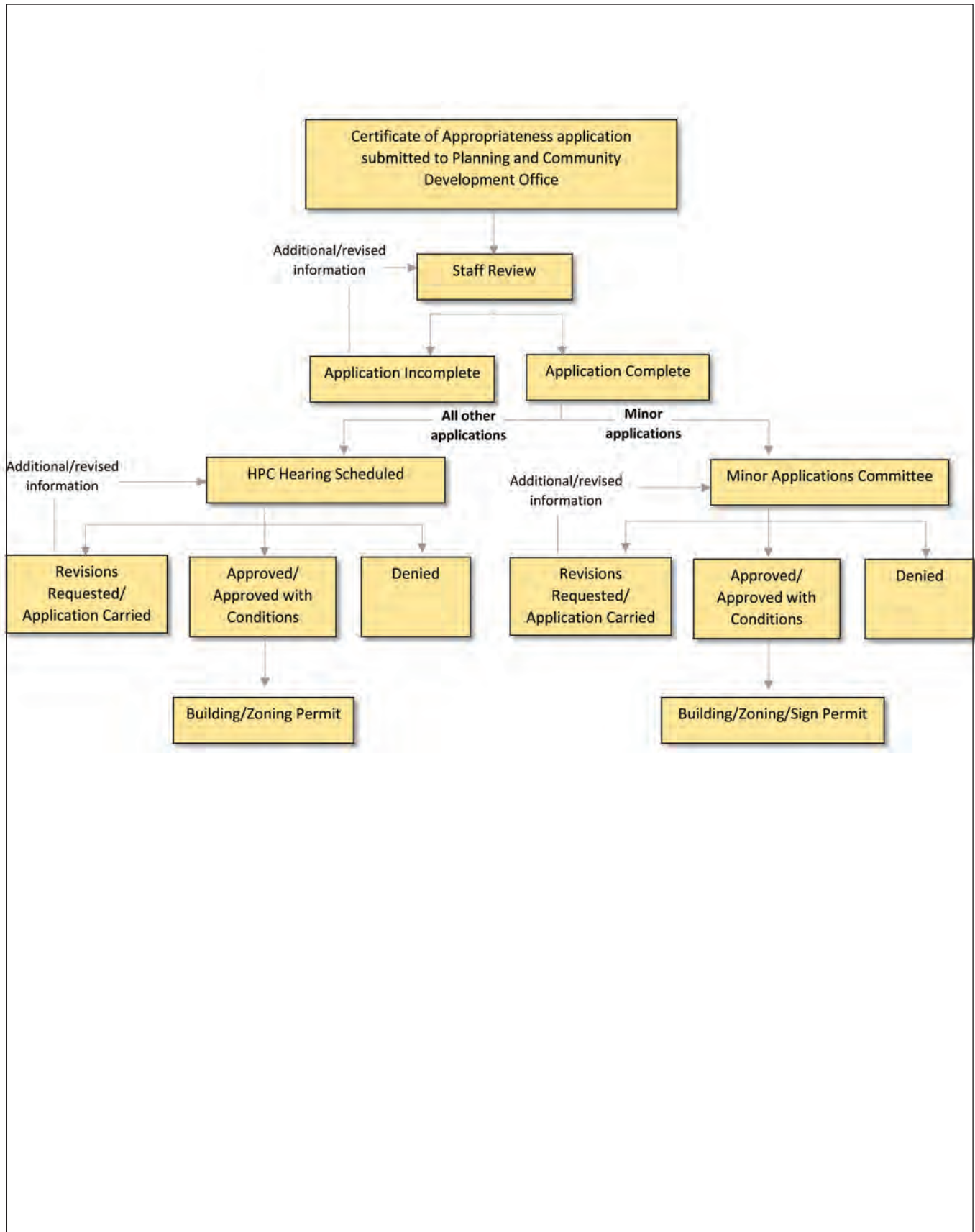
The *Design Guidelines* offer information and advice to the homeowner to ensure that proposed changes maintain the historic character of the building, structure or site. HPC review is not a punitive process but a framework for discussion about how best to meet the project goals within a historic context. These *Guidelines* offer a common body of knowledge to aid in the discussion during this process.

The information presented in this document and online by the Township is to be used only as a summary guide and may not cover specific requirements for a specific project. Like any project in the Town, it is recommended that you consult with a licensed architect, engineer, and/or the Montclair Building Department prior to moving forward. Finally, please visit <https://www.montclairnjusa.org> for detailed information on the land use processes and approvals in the Town.

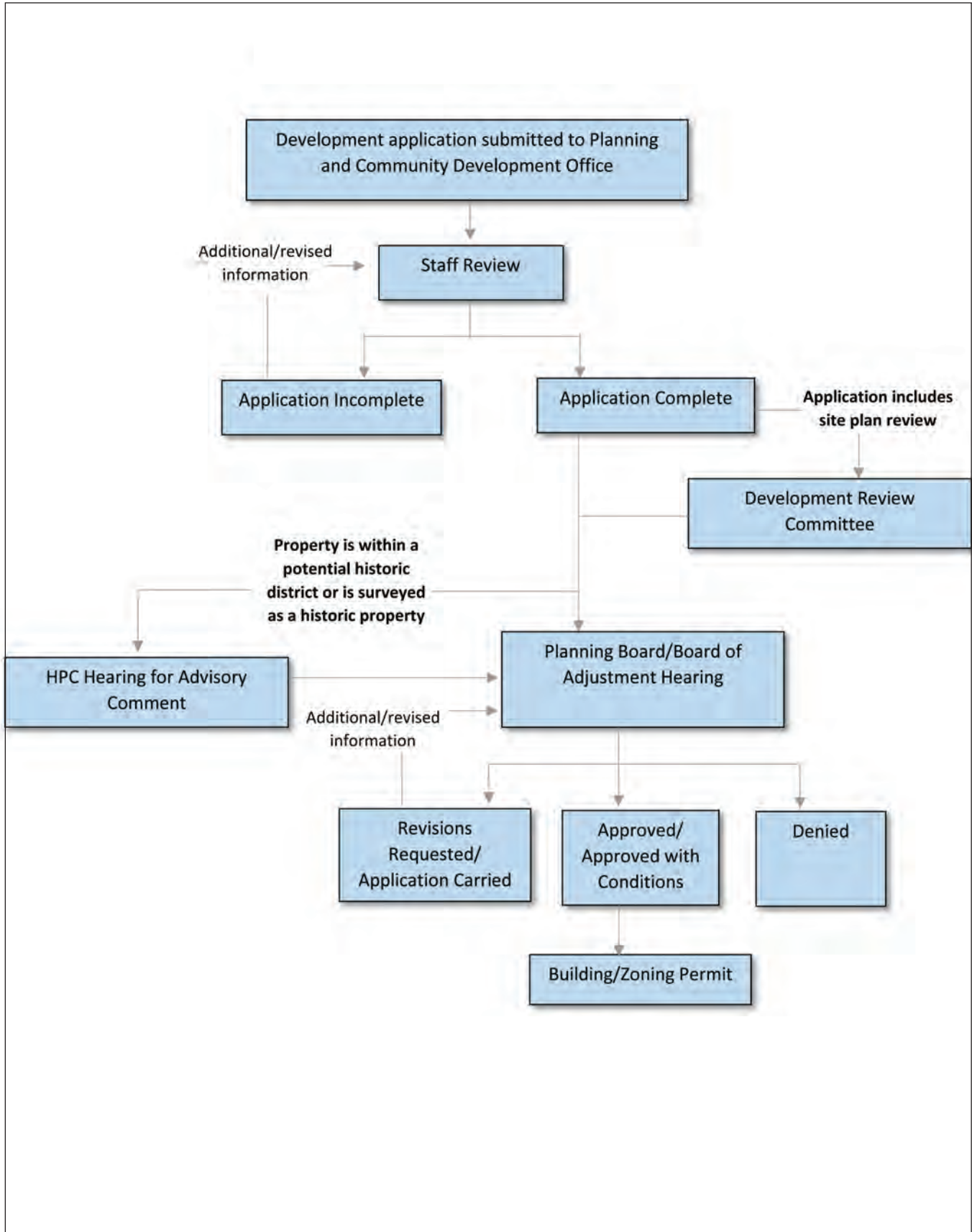
Total Demolition Flow Chart



Certificate of Appropriateness Flow Chart



Development Application Flow Chart



Part VII Resources

Local Resources

Montclair has a wealth of historic resources. Visit the Montclair Township website: <https://www.montclairnjusa.org>. You will be able to see the Online Historic Inventory Map and view the Historic Preservation Commission section to learn more about Local landmarks, Historic Districts, Potential Historic Districts, NJ and National Register and the "Preservation Montclair" inventory of Historic Properties.

Visit the Montclair Public Library for additional resource: <https://www.montclairlibrary.org>. Under the Resource page you can find historic photographs of the township and its homes, streets, people, buildings and culture.

The Montclair History Center, <https://www.montclairhistory.org> has an expansive website with a number of subjects. They also maintain the Terhune Archives and Library at their office at 108 Orange Road.

Following is a list of books which can answer many questions about history and historic preservation. Items that are out-of-print or out-of-copyright may also be available from on-line booksellers or electronic libraries such as Internet Archive: <https://archive.org>

We hope this provides a good overview and encourages you to explore further.



The Clark House (1894) at 108 Orange Road is the headquarters of the Montclair History Center. (photo: courtesy of MHC)

Historic Preservation Resources

The following are helpful resources for various preservation-related topics. Please note that we cannot guarantee that the links provided hereunder will remain active after time of publication of this document.

American Architectural Styles and Pattern Books

The following are basic illustrated guides to American House styles.

- Savage McAlester, Virginia. *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture*. New York: Alfred A. Knopf, 2015
Note: Stylistic terminology and dates of construction in these guidelines are referenced from this definitive text.
- Blumenson, John J.G. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*. Nashville: American Association for State and Local History, 1981
- Baker, John Milnes. *American House Styles*. New York: W.W. Norton & Company, 1994
- Carley, Rachel. *The Visual Dictionary of American Domestic Architecture*. New York: Henry Holt and Company, 1994
- Downing, Andrew Jackson. *The Architecture of Country Houses*. New York: Dover Publications, Inc., 1969.
- Downing, Andrew Jackson. *Victorian Cottage Residences*. New York: Dover Publications, Inc., 1981
- Fischer, Charles E. and Hugh Miller, eds. *Caring for Your Historic House*. New York: Harry N. Abrams, Inc., 1998
- Harris, Cyril M. *American Architecture: An Illustrated Encyclopedia*. New York: W. W. Norton & Company, 1998
- Howe, Jeffrey, ed. *The Houses We Live In: An Identification Guide to the History and Style of American Domestic Architecture*. San Diego, CA: Thunder Bay Press, 2002
- Poppeliers, John C. S., Allen Chambers Jr., and Nancy B. Schwartz. *What Style Is It?: A Guide to American Architecture*. Washington, D.C.: The Preservation Press, 1983
- Walker, Lester. *American Shelter, an Illustrated Encyclopedia of the American Home*. Woodstock, NY: The Overlook Press, 1981

Traditional Building

The following resources offer articles for builders and homeowners, especially owners of traditionally designed houses. Periodicals may be found at local libraries. *NOTE: Subscriptions to online periodicals may be required for access.*

- Foulks, William G. *Historic Building Façades: The Manual for Maintenance and Rehabilitation*. New York: John Wiley and Sons, Inc., 1997
- Poore, Patricia, ed. *The Old House Journal Guide to Restoration*. New York: Penguin Books, 1992 (available only as a used book or in libraries)
- *Fine Homebuilding* <https://www.finehomebuilding.com>
- *Old House Journal* <https://www.oldhouseonline.com>
- *Old-House Interiors* <https://www.oldhouseonline.com/interiors-and-decor>
- *Traditional Building* - An excellent resource for locating manufacturers and tradesmen <https://www.traditionalbuilding.com>

National Trust for Historic Preservation

<https://savingplaces.org>

Useful guidance for owners of vintage buildings on such subjects as weatherization and lead paint. A visit to their website links you to countrywide efforts to maintain America's legacy.

National Park Service

NPS/U. S. Department of the Interior offers restoration standards, design guidelines and useful technical information.

Secretary of the Interior's Standards for the Treatment of Historic Properties - An easy-to-use, detailed and illustrated guide

<https://www.nps.gov/tps/standards.htm>

Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings

<https://www.nps.gov/tps/standards/rehabilitation/guidelines/index.htm>

Preservation Briefs - Guidance on preserving, rehabilitating and restoring old and historic buildings

<https://www.nps.gov/tps/how-to-preserve/briefs.htm>

Tech Notes - Case studies of restoration problems and solutions.

<https://www.nps.gov/tps/how-to-preserve/tech-notes.htm>

Historic New England

Information on subjects such as historic paint colors, funding sources, finding contractors, and more. See especially their *Preservation* and *Publications* listings.

<https://www.historicnewengland.org>

Additions and New Construction

- Byard, Paul. *The Architecture of Additions: Design and Regulation*. New York: W.W. Norton, 1999. A thoughtful architect/lawyer examines significant and often controversial additions through history. A helpful text for designers and land use board members
- Shirley, Frank. *New Rooms for Old Houses*. Newton, CT: Taunton Press, 2007. The architect/author helps readers work comfortably within American house styles to meet new space needs. Illustrated with examples of successful alterations/additions

Sustainable Building Design

- Carroon, Jean. *Sustainable Preservation: Greening Existing Buildings*. Hoboken, NJ: John Wiley and Sons, Inc., 2011.
- Wilson, Alex. *Your Green Home, A Guide to Planning a Healthy, Environmentally Friendly New Home*. Canada: New Society Publishers, 2006. This is a good general guide, though now slightly dated, to green house building from a leader in the field. See also his more recent publications on resilience.
- *Building Green/Environmental Building News* - A reliable, up-to-date source for the latest information on green building products, research, and practices <https://www.buildinggreen.com>

Building Materials

Masonry

- London, Mark. *Masonry: How to Care for Old and Historic Brick and Stone*. Washington, D.C.: The Preservation Press, 1988
- *Preservation Brief 01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings* <https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>
- *Preservation Brief 02: Repointing Mortar Joints in Historic Masonry Buildings* <https://nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>
- *Preservation Brief 22: The Preservation and Repair of Historic Stucco* <https://nps.gov/tps/how-to-preserve/briefs/22-stucco.htm>

Paint: Lead and Safety

- This U.S. Environmental Protection Agency (EPA) site describes the risks of lead paint and the certification program for dealing with lead paint. <https://www.epa.gov/lead>
- *Preservation Brief 37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing* www.nps.gov/tps/how-to-preserve/briefs/37-lead-paint-hazards.htm

Paint Schemes

- Rossiter, E. K. and F. A. Wright. *Authentic Color Schemes for Victorian Houses: Comstock's Modern House Painting 1883*. Mineola, NY: Dover Publications, Inc., 2001. An unabridged reproduction of an 1883 painting guide with many color plates showing authentic color schemes for Queen Anne houses.
- Moss, Roger W. *Century of Color: Exterior Decoration for American Buildings, 1820-1920*. Watkins Glen, NY: The American Life Foundation, 1981. Includes many historic color plates of Four Squares, Colonial Revival, and Queen Anne style houses and an architectural glossary.
- Moss, Roger W. *Paint in America: The Colors of Historic Buildings*. Washington, D.C.: The National Trust for Historic Preservation, 1994. A more technical guide that includes chapters on paint analysis techniques, paint technology, and painting techniques.
- Moss, Roger W. and Winkler, Gail Caskey. *Victorian Exterior Decoration. How to Paint Your Nineteenth Century American House Historically*. New York: Henry Holt and Co., 1992. A clearly written guide to paint treatments and shifts in fashion through the 19th century including advice on how to achieve historic colors with currently available products.
- *Preservation Brief 10: Exterior Paint Problems on Historic Woodwork*
<https://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>
- *Preservation Brief 28: Painting Historic Interiors*
<https://www.nps.gov/tps/how-to-preserve/briefs/28-painting-interiors.htm>

Roofing

- Jenkins, Joseph. *The Slate Roof Bible: Understanding, Installing and Restoring the World's Finest Roof*. Joseph Jenkins, Inc., 2003
- *Preservation Brief No. 4: Roofing for Historic Buildings*
<https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm>
- *Preservation Brief 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs*
<https://www.nps.gov/tps/how-to-preserve/briefs/29-slate-roofs.htm>
- *Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs*
<https://www.nps.gov/tps/how-to-preserve/briefs/30-clay-tile-roofs.htm>

Tax Credit Programs

Owners of income-producing historic properties may qualify for New Jersey and federal investment tax credit programs for rehabilitating the property. See the following websites for the most up-to-date information regarding available incentives:

<https://www.preservationnj.org/the-new-jersey-state-historic-tax-credit>

<https://nj.gov/dep/hpo/3preserve/itc.htm>

<https://www.njeda.com/historic-property-reinvestment-program>

New Jersey State Office of Parks, Recreation and Historic Preservation: National Park Service:

<https://www.nps.gov/tps/tax-incentives.htm>

Internal Revenue Service

Rehabilitation Tax Credit - Real Estate Tax Tips:

<https://www.irs.gov/businesses/small-businesses-self-employed/rehabilitation-tax-credit-real-estate-tax-tips>

Rehabilitation Credit (Historic Preservation) FAQs:

<https://www.irs.gov/businesses/small-businesses-self-employed/rehabilitation-credit-historic-preservation-faqs>

Landscape Resources

Items that are out-of-print or out-of-copyright may also be available from on-line booksellers or electronic libraries such as Internet Archive archive.org

Plant Selection Today

Sources of good information on currently available plants are legion. Among them, seek out materials that indicate when a plant came into use in American landscapes—either as a native plant adopted and propagated for domestic use, or imported and available through seedsmen and nurseries. Use botanical (Latin) names for plants. Common names are shared by very different plants and cannot be trusted. Early primary sources may have botanical names that are no longer used; seek out references that will translate these old names to current nomenclature.

Caution

Properties near open space may be visited by deer. Use deer-resistant lists from local nurseries and consult the internet to select species less likely to be eaten by deer. Rutgers' website <https://njaes.rutgers.edu/deer-resistant-plants> gives plants a deer-popularity scorecard. Deer do eat everything, at least once.

All gardeners are advised to avoid plants that may outcompete native flora and reduce diversity. The internet provides information on invasive species.

Guides to the Past

- Adams, Denise Wiles. *Restoring American Gardens: An Encyclopedia of Heirloom Ornamental Plants 1640-1940*. Portland and Cambridge: Timber Press, 2004
A clear and well-illustrated introduction relates architectural and landscape styles and describes regional characteristics. The plant encyclopedia covers trees, shrubs, vines, herbaceous perennials, annuals, bulbs, and roses, with historic or contemporary images of many. Appendices list “The All-American Ornamental Plants”—the all-time most popular, and also presents a balanced discussion of plants (native and exotic) that can be aggressive in the wrong environment—“Invasive Heirloom Ornamental Plants.”
- Downing, Andrew Jackson. *Landscape Gardening and Rural Architecture*. New York: Dover Publications, 1991. First published in 1841, Downing's treatise saw at least ten printings and profoundly affects—to this day—the way Americans organize their properties. It includes land design and gardening advice, plant descriptions and illustrations.
- Cleaveland and Backus. *Township and Farm Cottages, 1856*. Watkins Glen: American Life Foundation, 1982. Addressing their book to “...mechanics and tradesmen of moderate circumstances, the small farmer, and the laboring man generally...,” Cleaveland and the Backus brothers offered guidance directly useful for much of the early settlement in Montclair and in its historic neighborhoods.
- Earle, Alice Morse. *Old Time Gardens*. Hanover and London: University Press of New England, 2005. Reprint, with 2005 introduction by Virginia Lopez Begg, of the 1901 McMillan edition written at the dawn of the 20th century. These personal and perceptive essays plumb the values of old gardens and their plants, and reflect on garden styles up to 1900
- Leighton, Ann. *American Gardens of the Nineteenth Century “For Comfort and Affluence.”* Amherst: University of Massachusetts Press, 1987. Leighton has culled period garden writers and plant catalogs to provide a bountiful overview of 19th century gardening.

- Scott, Frank J. *Victorian Gardens: The Art of Beautifying Suburban Home Grounds, A Victorian Guidebook of 1870*. np . American Life Foundation, nd. Facsimile reprint of an 1870 guide by a Downing disciple. This evangelical work includes illustrations of garden features and landscape plans of a variety of private properties.

Glossary of Common Architectural Terms

Some definitions shown below are quoted from Cyril M. Harris. Dictionary of Architecture & Construction. New York: McGraw-Hill, Inc., 1993. Some are quoted from Baker H. Morrow. A Dictionary of Landscape Architecture. Albuquerque: University of New Mexico Press, 1987.

arch – a curved structure designed to support weight above. Arches can also be used as a decorative element on an exterior facade. Types of arches can include round, pointed (sometimes called Gothic), segmental, and Tudor.

architrave – in classical architecture, the lowest member of the entablature, the beam that spans from column to column, resting on column capitals.

backplate – a flat piece of wood or metal on a wall or ceiling to which fixtures or fittings are attached.

back prime – to apply paint or stain on the reverse or hidden side of an object, usually for protection against the weather; with wood, to provide protection from moisture so wood does not cup or become distorted.

baluster – a short, vertically-oriented member designed to support a handrail. A row of repeating balusters form a balustrade.

bargeboard, gableboard, vergeboard – a board which hangs from the projecting end of a roof, covering the gables.

bay – a vertical opening on the exterior façade of a structure. This term is commonly used to describe a building's exterior dimensions. For example: 4 bays wide, 5 bays deep.

bay window – a window in a protruded bay, or the bay itself.

board and batten – a type of wall cladding for wood-frame houses; closely spaced, applied boards or sheets of plywood, the vertical joints of which are covered by narrow wood strips.

bonding pattern – a repeated pattern of masonry units in a planar surface.

brace – a stiffener in a wall assembly, often diagonal.

bracket – any overhanging member projecting from a wall to support a weight (such as a cornice) acting outside the wall.

cheek wall – a narrow, upright section of wall, often forming the side of a masonry element such as a porch or stoop; in landscape construction, a wall built alongside a series of steps to retain abutting earth.

clapboard – a type of house siding consisting of horizontal beveled pieces of wood that are thinner at the top than the bottom.

column – a vertically-oriented structural support.

corbel – a Classical architectural element consisting of a decorative molding extending from a wall for structural support, decorative purposes, or both. Usually masonry.

corner board – a board which is used as trim on the external corner of a wood-frame structure and against which the ends of the siding are fitted.

cornice – a molded horizontal projection or mold that crowns or finishes the top of a wall, façade, building or storefront; the uppermost and most prominent part of a Classical entablature

course – a layer of masonry units running horizontally, sometimes as a decorative band.

crenellation – a decorative roof element designed to lend the appearance of a Medieval castle that consists of a series of vertical cutouts made into a parapet. Utilized at times in Gothic Revival architecture and various subtypes, such as Collegiate Gothic.

dentil – small, tooth-like moldings, usually found on a structure's cornice.

dormer – a structure projecting from a sloping roof that usually has a vertical window or vent.

double hung window – a window with two sashes, one of which slides over the other.

downspout – a vertical pipe, often of sheet metal, used to conduct water from a roof-drain or gutter to the ground, sub-surface pipe, splash block or cistern.

dutchman – a small piece or wedge inserted as filler to stop an opening, or, a small piece of material used to cover a defect, to hide a badly made joint etc.

eave – on a roof, the underside of the portion of the roof that projects beyond the edge of a wall.

entablature – in Classical architecture, beams or horizontal band (molds) supported by columns

entasis – the intentional slight convex curving of the vertical profile of a tapered column; used to overcome the optical illusion of concavity that characterizes straightsided columns.

façade – the exterior face of a building which is the architectural front, sometimes distinguished from the other faces by elaboration of architectural or ornamental details.

fanlight – a semicircular window opening over a doorway. See also Transom.

fascia – a flat board with a plain vertical face at the eaves level. Rain gutters are often mounted on it.

fenestration - the arrangement and design of windows in a building.

finial – an ornament which terminates the point of a spire, pinnacle, etc.

flashing – a thin impervious material placed in construction (e.g. in mortar joints and through air spaces in masonry) to prevent water penetration and /or to provide water drainage, esp. between a roof and wall, and over exterior door openings and windows.

frieze – the central portion of a Classical entablature, located between the architrave below and the cornice above, also horizontal trim connecting the siding and cornice at the top of a façade (exterior) or wall (interior).

gable roof – a type of roof containing a triangle-shaped vertical surface between a roof's ridge and eaves. Cross-gables are gable roofs that are secondary in prominence and possibly ridge height, and typically perpendicular to the main roof ridge.

galvanic action – an electrochemical action which takes place when dissimilar metals are in contact in the presence of an electrolyte, resulting in corrosion.

galvanized metal – galvanized iron sheet metal of iron coated with zinc to prevent rusting; used extensively for flashings, roof gutter, gravel stops, flexible metal roofing, etc.

gambrel roof – a type of roof in which each of its sides has two different slopes between the central ridge and the eaves. Commonly found on Dutch Colonial structures.

glazing – setting glass in an opening; the glass surface of a glazed opening.

glazing bar – one of the vertical or horizontal bars within a window frame which hold the panes of glass; a muntin.

half-timbering – the use of exposed wood framing on exterior of a structure. Originally used on Medieval-era structures in Europe, it is commonly associated with Tudor Revival structures in the United States and is often false half-timbering, purely a decorative element.

hipped (hip) roof – a roof which slopes upwards from the adjoining sides of a building, requiring “hip” rafters at the corners.

keystone – on an arch, the stone located at the highest point, defining the position of the other stones that make up the rest of the arch.

knee wall – a low wall that is less than one story tall and normally meets a sloping roof or ceiling.

lancet window – also known as a pointed arch window, these are narrow, tall windows in which the top of the opening is curved, with the two vertical sides meeting at a point. Common on Gothic Revival structures.

lattice – a network, often diagonal, of strips, rods, bars, laths, or straps of metal or wood, used as protection, screening or for airy, ornamental constructions.

leader – a vertical pipe, often of sheet metal, used to conduct water from a roof-drain or gutter to the ground, subsurface pipe, splash block or cistern.

lime mortar – a mortar made by mixing lime putty and sand; often used in historic masonry because of its flexibility and compatibility with softer masonry units.

lintel – a horizontal member located above a window or other opening.

light or lite – a pane of glass, a window, or a compartment of a window.

louver – an assembly of sloping, overlapping blades or slats; may be fixed or adjustable; designed to admit air and/or light in varying degrees and to exclude rain and snow; especially used in doors, windows and the intake and discharge of mechanical ventilation systems.

mass – the physical size and bulk of a building or structure.

medallion – a decorative circular or oval shaped ornament.

meeting rail – in a double-hung window, the horizontal member at the top of the lower sash, or the horizontal member at the bottom of the upper sash.

modillion – a horizontal bracket or block at the underside of a cornice.

molding – a member of construction or decoration so treated as to introduce varieties of outline or contour in edges or surfaces, as on cornices, capitals, bases, door and window jambs and heads, etc. may be of any building material, but almost all derive from wood or stone prototypes.

muntin – a secondary framing member to hold panes within a window, window wall or glazed door; also called a glazing bar, sash bar, window bar, or division bar.

oculus – a circular window or opening, often placed in a central location on a structure’s façade.

parapet – a wall at the edge of a roofline, often extending beyond it, that defines the end of the structure’s façade and the beginning of the roof.

pediment – the triangular surface of a gable roof, or a similarly-styled triangular molding surrounding a window or entryway.

pent or shed roof – a roof formed like an inclined plane, the slope being all on one side.

perron – an outdoor flight of steps, usually symmetrical, leading to a terrace, platform or doorway of a building.

pilaster – an engaged column or pier; a simulated pillar that projects slightly from the wall, often with capital and base.

plumbing vent – or stack vent or soil vent pipe; a pipe penetrating the roof that vents sewer gasses from household drains.

porch post – a vertically-oriented decorative structural support similar to a column.

portico – a porch or covered walk consisting of a roof supported by columns, often at a structure’s entry.

profile – in architecture, the outline of a built assembly.

quoins – decorative brickwork or stonework utilized at the corners of a structure’s exterior walls.

rafters – rectangular timbers used in the construction of pitched roofs supporting the roof covering.

rail – a horizontal piece in a frame or paneling as a door rail, or in the framework of a window sash.

ridge – line at the intersection of upper edges of two sloping roof surfaces.

rosette – a round pattern with a carved or painted conventionalized floral motif; a circular or oval decorative wood plaque used in joinery, such as one applied to a wall to receive the end of a stair rail; an ornamental nailhead or screw-head.

sandblast – to use sand, propelled by an air blast on metal, masonry, concrete, etc., to remove dirt, rust, or paint, or to decorate the surface with a rough texture.

sash – a frame that encloses a window’s glass surface.

sheathing – the covering (usually wood boards, plywood, or composite boards) placed over exterior studding or rafters of a building; provides a base for the application of wall or roof cladding.

shingle – a unit of wood, asphaltic material, slate, tile, concrete, asbestos cement, or other material cut to stock lengths, widths, and thickness; used as an exterior covering on sloping roofs and side walls; applied in an overlapping fashion.

shutter – a moveable screen or cover used to cover an opening, especially a window.

side light – a framed area of fixed glass at the side of a door or window.

sill – the lowest horizontal member at the bottom of a wood framed wall into which posts and studs are tenoned. It also refers to the lowest horizontal member in a frame or opening for a window or door.

skylight – in a roof, an opening which is glazed with a transparent or translucent material; used to admit light to the space below.

soffit – the exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel, or vault.

spacer bar – a metal or plastic element used to separate layers of architectural glass.

splash block – a small masonry block laid on the ground below a downspout to carry roof drainage away from a building and to prevent soil erosion.

springer – the lowest stone on each side of an arch.

stile – one of the upright structural members of a frame, as at the outer edge of a door or window sash.

stucco – an exterior wall covering made of plaster applied over wood or metal lath.

surround – an encircling border or decorative frame.

terra-cotta – hard, unglazed fired clay; used for ornamental work and roof and floor tile.

tongue and groove flooring – wood flooring boards joined by the insertion of the tongue of one board into the corresponding groove of the adjacent board.

transom – a glazed area or window located above a doorway or other opening.

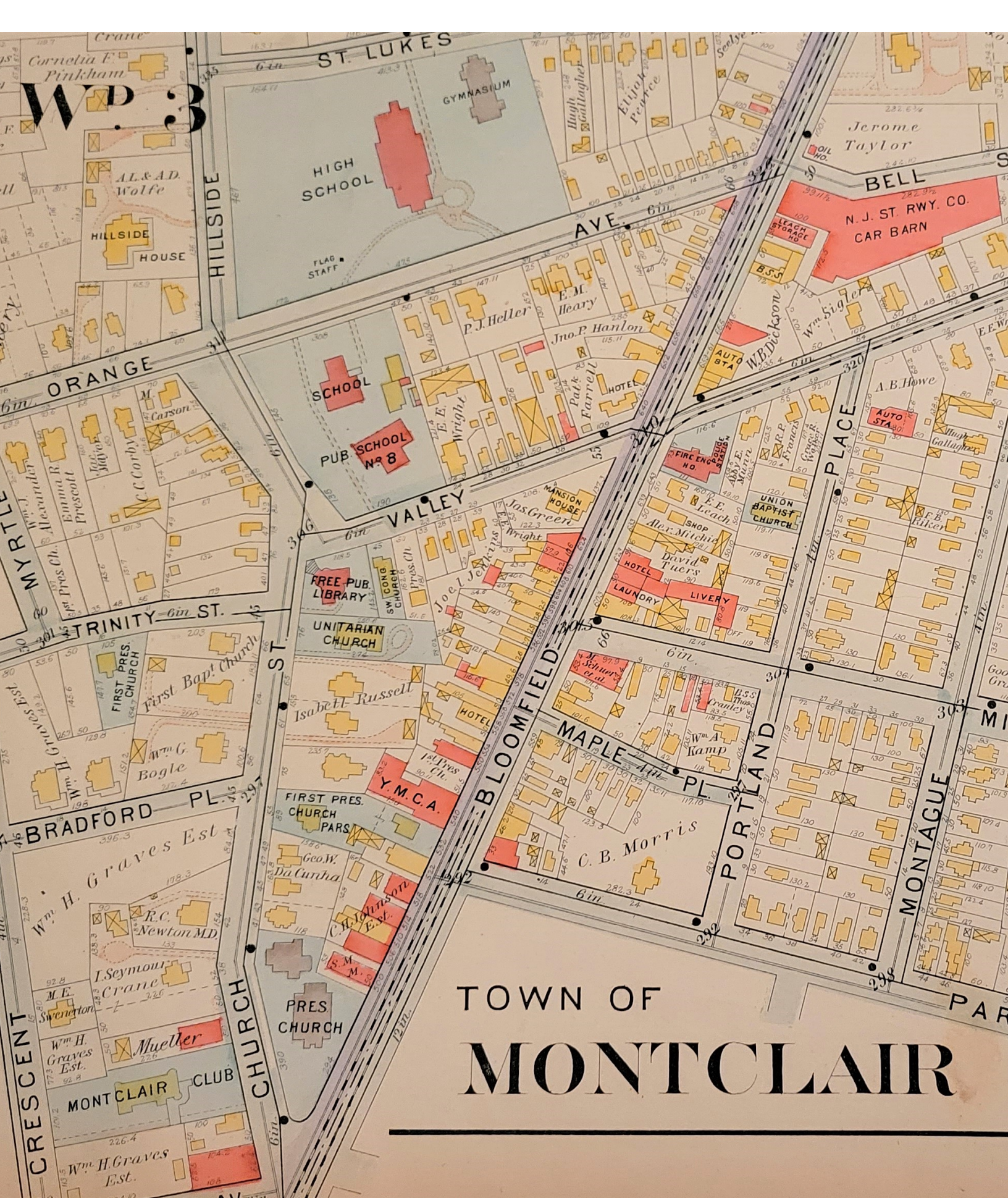
valley – the trough or gutter formed by the intersection of two inclined planes of a roof.

vousoir – a wedge-shaped stone used in the construction of an arch.

waterfall awning – rigid curved metal framework with a stretched awning cover.

window hood – a projected architectural element over a window opening; also called a hood mold or label.

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TOWN OF MONTCLAIR