

Design Guidelines for the Village Center Historic District Village of Ridgewood, New Jersey



Looking west on East Ridgewood Avenue from near Oak Street. Photograph probably taken in 1932.

Ridgewood Historic Preservation Commission

May 2006

Village of Ridgewood
Village Hall
131 North Maple Avenue
Ridgewood, New Jersey 07451

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Historic Preservation Commission

All historic photographs and postcards are from the Collection of the Ridgewood Public Library. Other photographs
by T. Robins Brown. Drawings by Arthur Wrubel.

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Introduction



Postcard showing East Ridgewood Avenue looking east from Broad Street, c. 1940's.

Ridgewood's Village Center Historic District is a wonderful place to walk, shop, and meet friends. To a large degree it retains the physical character and pedestrian scale that it developed between 1900 and 1950. The area was, and is, Ridgewood's retail center containing, in addition to stores, offices, and apartments above the ground floor, significant cultural and civic architecture and important public spaces. The District has the spatial enclosure of streets lined with attached one-to-three story buildings associated with historic downtown "Main Streets." The rich architectural details and diverse styles of its buildings provide visual variety and make a visit to downtown a delightful visual experience. Individually, a number of the buildings are fine examples of architectural types and styles popular in the late 19th and early 20th century. Collectively they create an area of special ambience. The District is unique in the region for its railroad station complex and other notable Mission and Mediterranean Revival style buildings. The area around the railroad station, Garber Square, Wilsey Square, and South Broad Street was determined by the State Historic Preservation Office as eligible for future inclusion on the State and National Registers of Historic Places.

The Village of Ridgewood is concerned about the public appearance of the downtown and seeks to preserve its heritage, protect property values, and encourage civic pride. To protect the unique qualities of its downtown and other historically and architectural significant properties it has a Historic Preservation ordinance, Historic Preservation Commission (HPC), and designated district and historic sites. These guidelines provide the HPC, other Village agencies, and property and store owners with guidance on appropriate methods for the maintenance and rehabilitation of buildings and streetscape features in the Village Center Historic District. They also assist in the design of new construction there, whether additions to existing buildings, entirely new buildings, or new public amenities and streetscape features. These guidelines provide guidance for making decisions. The decisions are made by the HPC after evaluating each application. These guidelines do not seek to prevent change. Change is expected in Ridgewood's vibrant downtown. The historic preservation design review purpose is to help direct change so that modifications enhance the unique character of the Village Center Historic District and preserve those features that make the downtown special.

Brief History of the District



The Archibald-Vroom House at 160 East Ridgewood Avenue is the oldest building in the District. Its stone walls and domestic form indicate its origins as a late-18th-century home. At the turn of the 20th century Dr. William L. Vroom had the first hospital in Ridgewood here. The building has undergone many changes including additions, added decorative vergeboards along eaves, and altered windows. Many of these changes are significant architectural features that are part of the history of this important building. This building is listed on the New Jersey and National Registers of Historic Places, our State and Nation's official lists of cultural resources worthy of preservation.

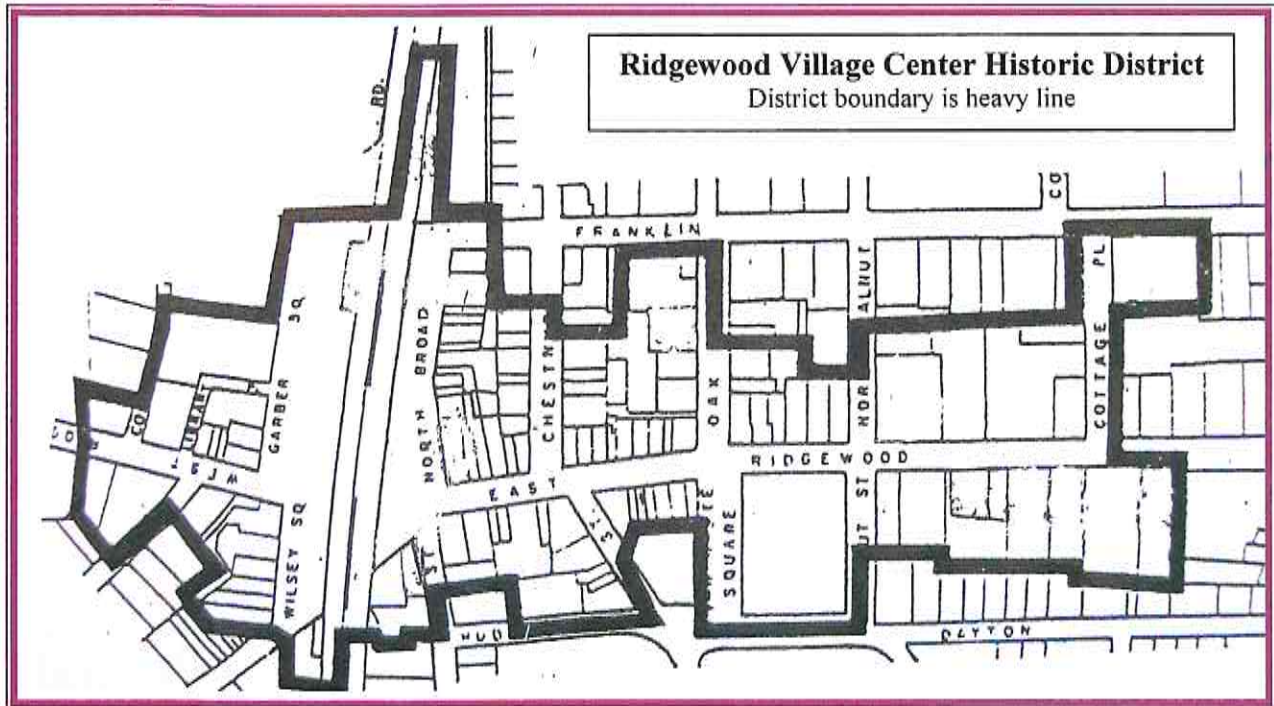
Ridgewood's first settlement dates from the 1800s and the District retains the early stone Archibald-Vroom House at 160 East Ridgewood Avenue that is a tangible link to this early history. However, the downtown as we know it today developed much later. The commercial area developed around the railroad station and grew in response to Ridgewood's popularity as a railroad suburb at the turn-of-the-century. While Ridgewood had a small depot in 1858, a large commercial downtown did not develop until after the Civil War. The streets were laid out in 1865 and the first store was erected in 1866. In the late 19th century Ridgewood's business area was quite small as it served a community that had only about 500 people as late as 1880. This was to change with the incorporation of the Village in 1894 and the growing popularity of Ridgewood as a residential suburb. The downtown grew rapidly between 1890 and 1930 taking the general character it retains today. By 1930, Ridgewood was home to 12,188 people and the possessor of a downtown with substantial buildings of fine quality.

Resources

A Brief History of the Village of Ridgewood, http://www.village.ridgewood.nj.us/VOR_history.htm

Ridgewood Public Library, Local History Reference Center,
http://www.ridgewoodlibrary.org/Reference/ref_localhistorycenter2.htm

Description of the District



Today the Ridgewood Village Center Historic District contains a well preserved collection of commercial, civic, and cultural buildings dating from 1890-1950 and a pedestrian orientation with streetscapes that invite walking. As can be seen by the map, the District is generally linear in form with Ridgewood Avenue as its axis and the railroad tracks at Station Plaza, an important crossing. Ridgewood Avenue slopes upward from east to west and curves somewhat. Prospect Street intersects at an oblique angle, while the intersections of other cross streets are right angles or nearly so. These features and the presence of several important open spaces (Van Neste Park and Square, Station Plaza, Wilsey Square, and Garber Square) interrupt the street grid and give Ridgewood its own unique street pattern.

While the buildings in the District display diverse architectural styles, together they form a visually homogenous unit. Most buildings are attached or semi-attached so that they frame the streets and create enclosures which give the District a typical "Main Street" character. Building lot sizes vary within the District as do the size of the buildings, but within well defined perimeters. Most *contributing historic buildings** have little altered upper stories retaining projecting cornices and decorative parapets. To a large degree storefronts retain the general composition of their original facades, if not details. The District's buildings are rich in architectural detail such as storefronts, columns, moldings, cornices, decorative window frames, pilasters, columns, and parapets. A number of the buildings are imposing, large structures that takes advantage of their corner locations through use of towers and curving or clipped corners. In addition to attached and semi-attached commercial buildings that abut the sidewalks, the District contains a number of notable free-standing buildings including the railroad station, the post office, the Ridgewood Education Center (formerly a school), and the George I. Pease Memorial Library Building. While most of the District's contributing historic buildings were erected between 1894-1950, it has some notable buildings and structures of earlier date. An example is the Archibald-Vroom House. The District also has a number of buildings that were erected after 1950 which are not individually architectural distinguished. They are *non-contributing buildings** within the District.

*See Key Terms, p. 18



Architecture in the District

This photograph of the Hopper Building at 28-32 East Ridgewood Avenue documents the appearance of the 1908 building and its neighboring buildings about 1924-26. Taken by Ridgewood photographer Aljian, this photograph is one of the many early views available for inspection at the Ridgewood Public Library. Such historical documentation allows accurate restoration of missing architectural features and inspires the traditional design themes for compatible new construction.

An understanding of the architecture helps property and store owners better understand their own buildings. It provides necessary background for implementing an effective rehabilitation or designing a new building that fits with the rhythm and character of the District. There are many early photographs of Ridgewood's downtown so that there is a strong possibility that there is visual documentation for a historic building's original or early appearance. These photographs are available in publications and in the local history collection of the Ridgewood Public Library. The existing exterior features of a contributing historic building must be carefully examined to determine which original features remain as well as the extent of rehabilitation work needed. Furthermore the *streetscape** **which** the building is part of and its *visually related buildings** should be studied so that changes are suitable.

Residents and property owners of Ridgewood have a number of good resources about the Village's history and architecture. *The Bergen County Historic Sites Survey, Village of Ridgewood* was conducted in 1984 by the Bergen County Office of Cultural and Historic Affairs (now Division of Cultural and Historic Affairs, Department of Parks). Based on the survey work of Frances Niederer and a large number of volunteers, this report provides a detailed listing of many of the Village's buildings. Its Ridgewood Village Center district report, which covers an area somewhat smaller than the designated Village Center Historic District, has information about many buildings in the downtown. The Ridgewood Historic Preservation Commission has published the informative brochure, *A Walking Tour of Ridgewood's Historic Downtown District*. Splendid early photographs of the downtown and other fascinating information are found in *Ridgewood, NJ: Images of America* written by Vincent Parrillo, Beth Parrillo, and Arthur Wrubel and published by Arcadia Publishing. *The Architecture of Bergen County, New Jersey* by T. Robins Brown and Schuyler Warmflash (published by the Rutgers University Press) helps to place the downtown's architecture in the larger context of Bergen County. A national context is provided by Richard Longstreth's *The Buildings of Main Street: A Guide to American Commercial Architecture*. These resources and many others on Ridgewood's history including a well organized database of early photographs and postcards are available at the Ridgewood Public Library.

* See Key Terms, p. 18

Architectural Styles in the Village Center Historic District

Renaissance Revival Style



Corsa Building, 2 Garber Square, circa 1912-1917

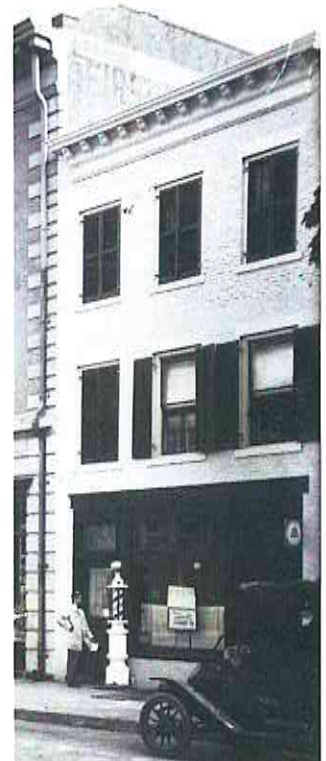
The Meade Building at 50 East Ridgewood Avenue about 1914-16. Erected in 1903, it is a typical vernacular Renaissance Revival commercial building.

1890-1920

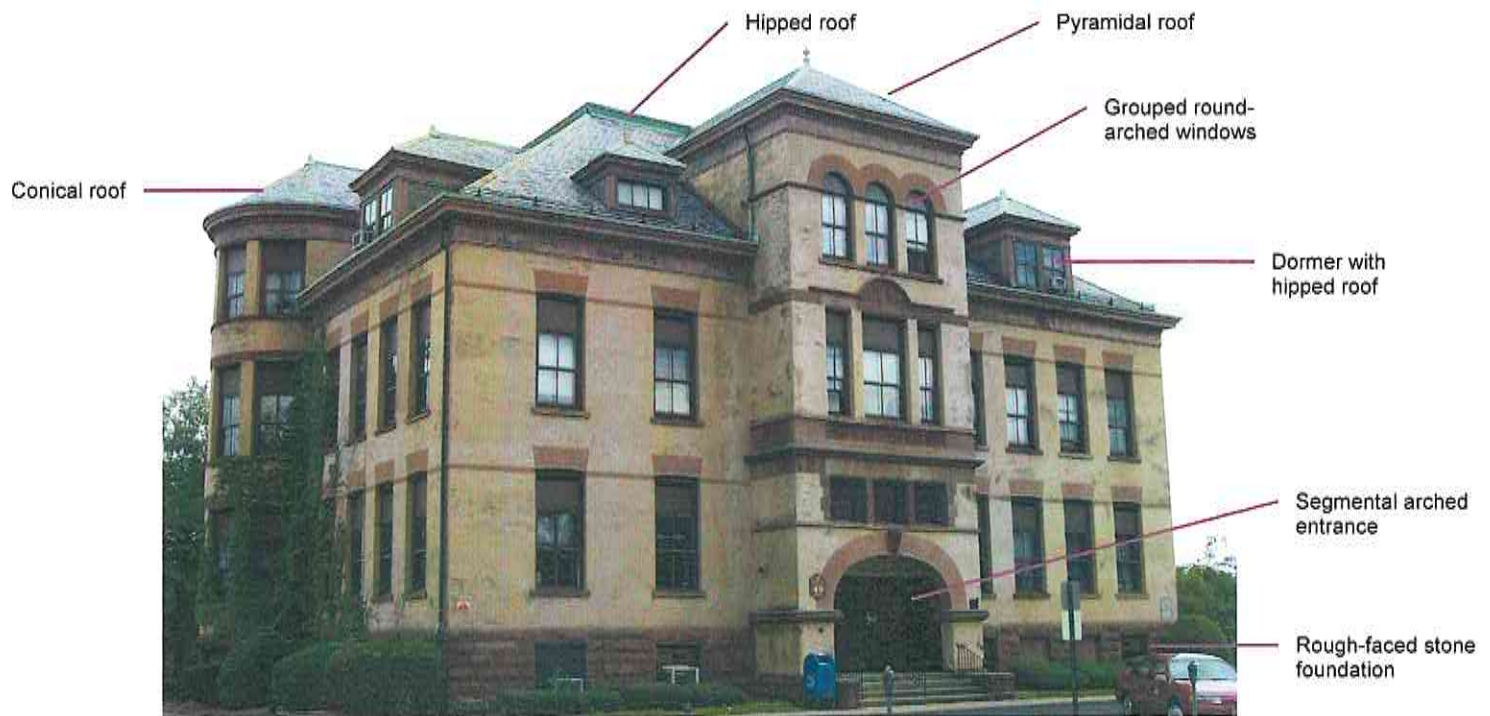
The Renaissance Revival style was widely used in late 19th century and early 20th century in the District. Loosely based on Italian palaces, the order and regularity of the mode made it a favorite.

Characteristics:

- Symmetry
- Classical ornamentation such as modillions
- Flat or shed roofs with projecting classical cornice above a frieze, sometimes there is a parapet above the cornice.
- Doorways may have an enframement or arch
- Upper windows usually rectangular and double-hung with one-over-one (1/1) sash, may be grouped or in projecting bays
- Clear horizontal and vertical organization of facades, may have pilasters
- Usually masonry, but also frame examples



Romanesque Revival



Ridgewood Education Center, the former Beech Street School, 49 Cottage Place, erected in 1894 by builder Joseph Christopher. This building is listed on the New Jersey and National Registers of Historic Places, our State and Nation's official lists of cultural resources worthy of preservation.

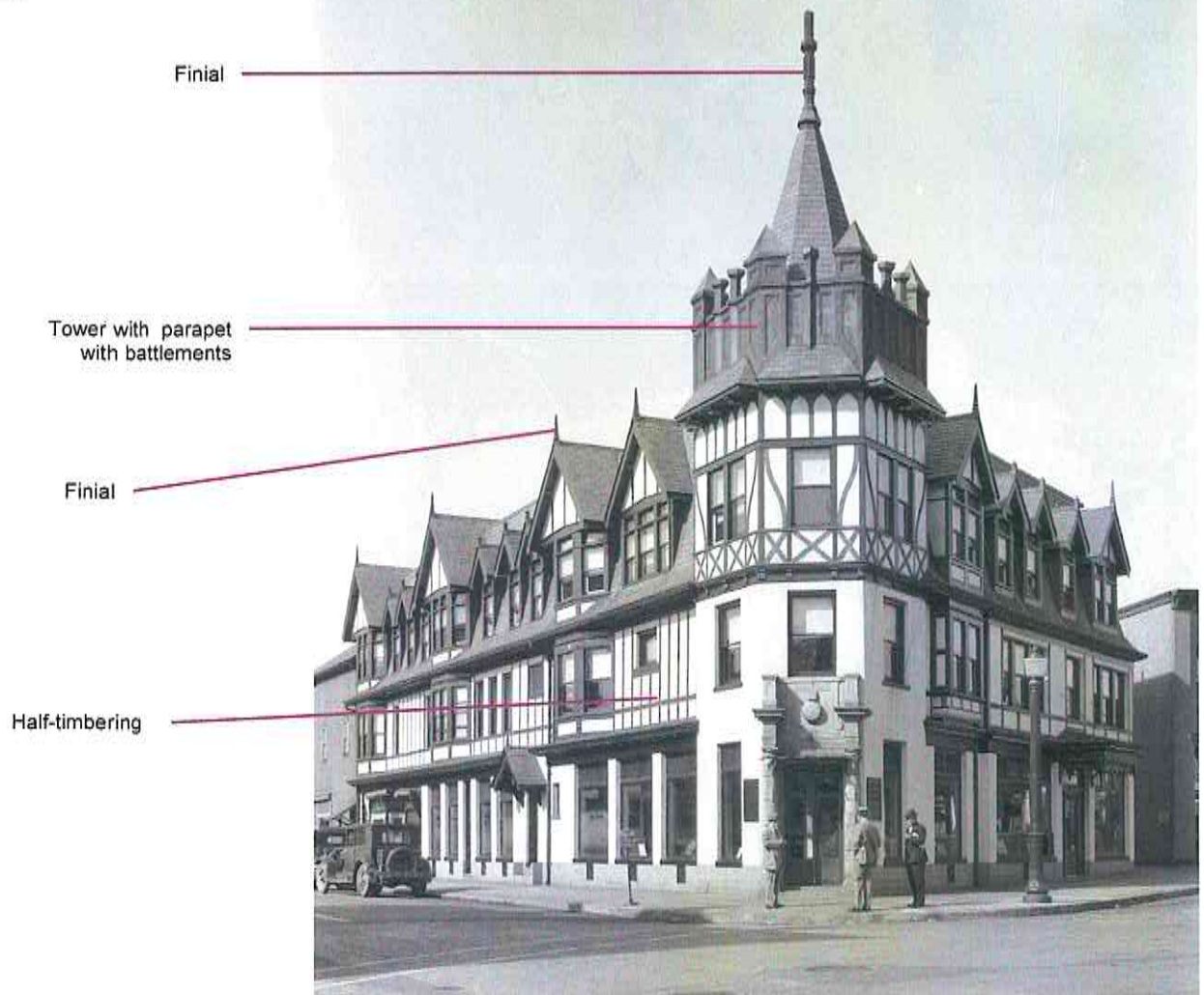
1880-1910

Influenced by the buildings of famed Boston architect H. H. Richardson (1838-1886), who was inspired by European Romanesque structures. While this style was not widely used in the District, the Ridgewood Education Center is a fine example.

Characteristics:

- Asymmetry
- Massive
- Restrained ornamentation
- Masonry walls, usually some are rough-faced stone
- Hipped or gable roofs with broad roof planes
- Bold round or segmental arch over main entrance
- Some round-arched windows, windows may be grouped
- Short towers, often with pyramidal or conical roofs

Tudor Revival Style



The Moore Building, 12 East Ridgewood Avenue. While part of this imposing corner building is believed to date to 1874, its Tudor Revival features are later.

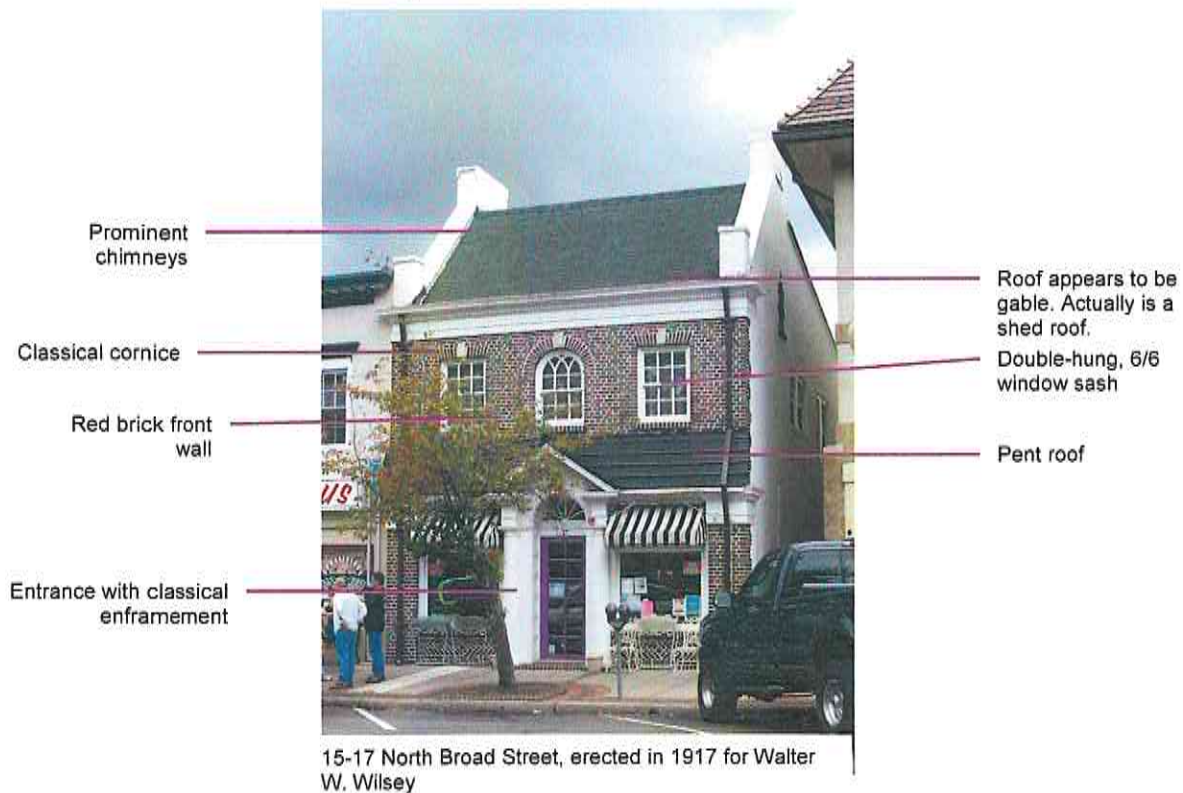
1880 to the present

The Tudor Revival is based loosely on late Medieval English buildings.

Characteristics:

- Asymmetry
- Picturesque massing with vertical design elements (such as tower, finial)
- Stucco walls with applied half-timbering
- Roof forms that suggest steep gable roofs
- Most windows and doorways are rectangular, but a few might have Tudor or pointed arches

Colonial Revival Style



1890-present

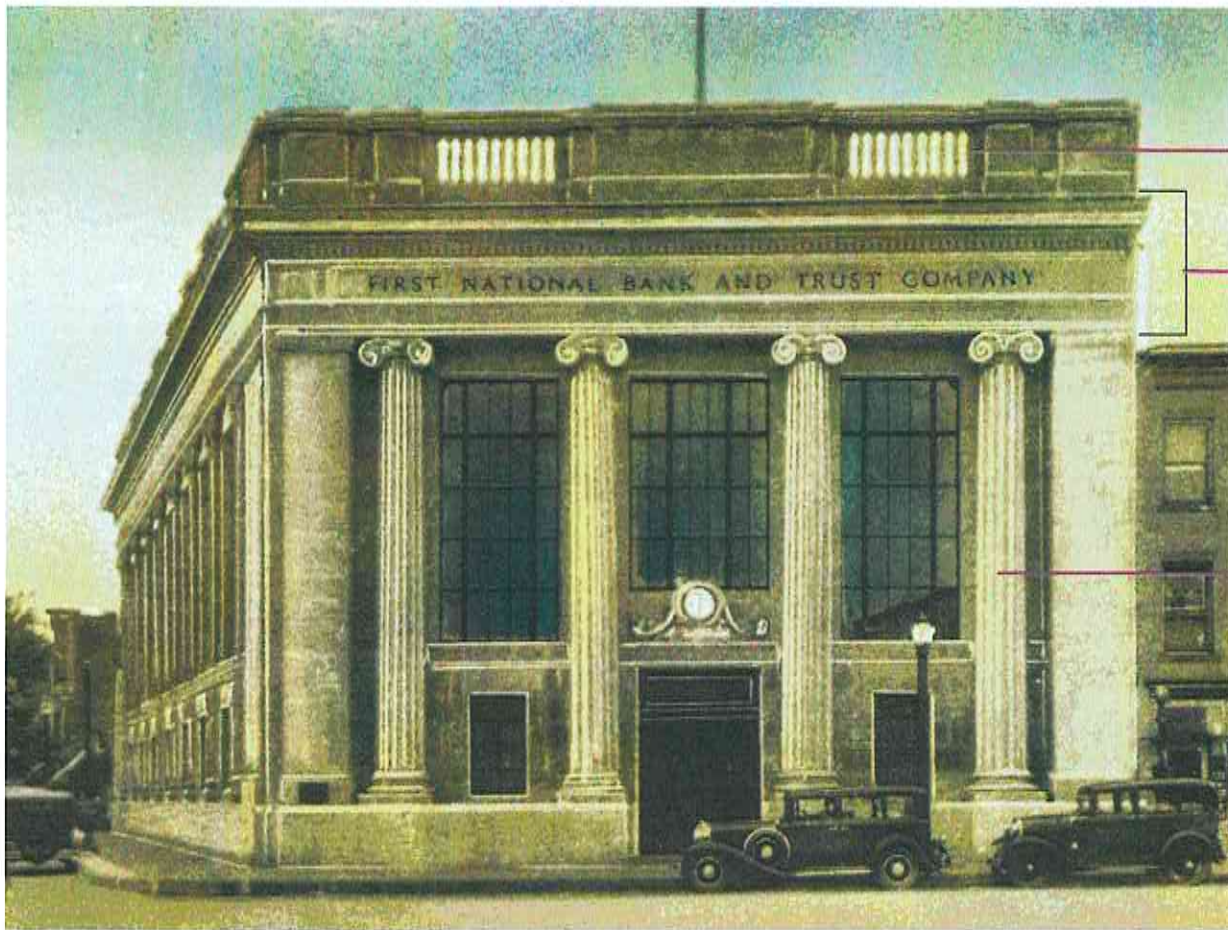
The Centennial in 1876 of the birth of our nation was a catalyst for the revival of architectural styles based on early American buildings on the East Coast. The use of the Colonial Revival style has continued uninterrupted to the present.

Characteristics:

- Symmetry
- Ornamentation based on Colonial and Federal period buildings, scale of ornament usually smaller than on Renaissance Revival and Classic architecture.
- Red brick or clapboard walls
- Hipped or gable roofs, may have dormers. Later commercial examples might have flat or shed roofs.
- Entrance may have classical enframement of door and fanlight
- Most upper windows have multi-paned double-hung sash.



Classic Revival Styles



Balustrade

Full entablature

Colossal Ionic column

Former First National Bank and Trust Company Building at 56 East Ridgewood Avenue. Erected in 1930 to the design of Morgan, French & Co., of New York City.

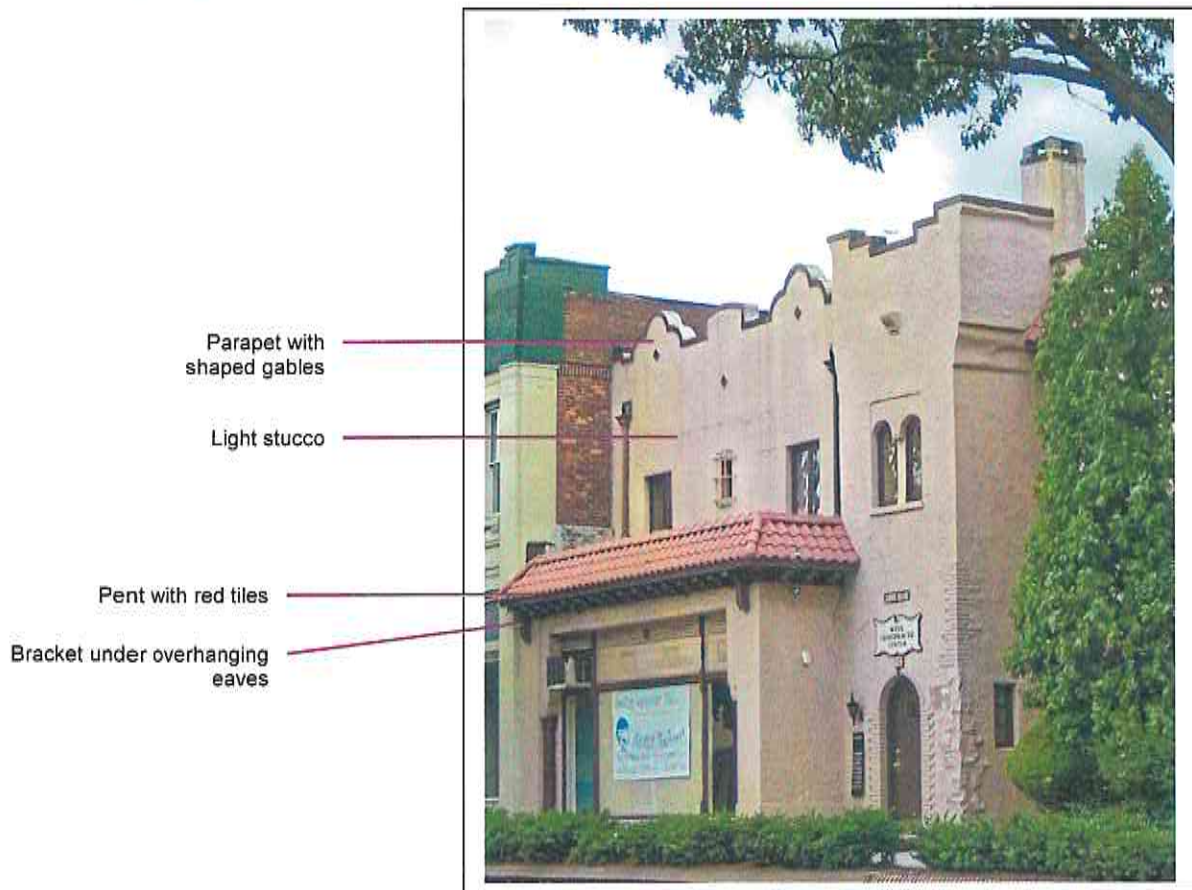
1890-1930

Classic Revival styles were popular for monumental commercial buildings such as banks and for civic and cultural buildings.

Characteristics:

- Symmetry
- Monumental, cubic and rectangular masses based on Greek, Roman, and Renaissance architecture
- Classical ornamentation, sometimes colossal columns
- Masonry
- Low roofs
- Terminated with full classical entablature with frieze and elaborate cornices, and often parapets, balustrade or attic story. Proportions generally based accurately on ancient and Renaissance buildings.
- Elaborate entrance
- Windows can be arched or rectangular

Mission and Mediterranean Revival Styles



1916-1930

In Ridgewood the construction of a new train station in 1916 in the California Mission Revival style, established a preference for Mission and Mediterranean Revival designs in the District.

Characteristics:

- Asymmetry
- Red or green tiled roofs or pents
- Overhanging eaves sometimes supported with large brackets
- Restrained use of ornamentation
- Light stuccoed walls
- Shaped gables



Ridgewood Railroad Station, shown here in a postcard, is an outstanding Mission Style building with tile roof, stucco walls, and shaped gables. It has enhanced significance as part of a unique landscaped complex of related structures of similar style. The complex is listed on the New Jersey and National Registers of Historic Places

Art Deco Style



The Warner Movie Theater, 190 East Ridgewood Avenue, erected 1930.

The smaller view of the Art Deco building at the Northwest corner of East Ridgewood Avenue and Cottage Place is a detail from a postcard probably from the 1930s. By the time its store was occupied by Loft as shown in this detail from a postcard, the storefront was altered.

1925-40

The Art Deco is a style used for commercial, office, and institutional building in the 1920s and 30s. While the mode is often associated with highrise buildings, the District has several fine designs that maintain the area's pedestrian scale and add to its architectural diversity.

Characteristics:

- Vertical emphasis
- Planar surfaces
- Linear, angular composition with geometric low-relief ornamentation often with zigzag, chevrons, and styled floral motifs
- Light masonry (concrete, stone terra cotta, brick) walls
- Flat roof often with projecting pilasters or ziggurats with stepped setbacks
- Metal windows

Purpose of the Design Guidelines



Wilsey Square, detail from postcard, circa 1930s.

In June 1994 the Village of Ridgewood recognized the importance of preserving the Village Center Historic District by creating a historic preservation commission (Village of Ridgewood Code*, Chapter 29) and establishing the area as a historic district (Chapter 190, Section 98, and Zoning map, Section 99). Any exterior work within the District requiring a building, sign, sidewalk café, fence, demolition, or other permit or license also requires approval from the Historic Preservation Commission (HPC). The historic preservation regulations are in addition to other zoning designation and regulation. The objective is to reinforce the character of the Historic District, repair rather than replace historic fabric, and protect and enhance the historic visual aspects that make the District and its contributing historic buildings unique.

The HPC regulates change within the Historic District so that changes comply with the *Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings*. These *Standards* developed by the staff and consultants of the National Park Service are widely used throughout our nation to guide repairs and additions to historic buildings and new construction within historic districts. These design guidelines interpret the *Standards* as they specifically apply to the Village Center Historic District. Their aim is to assist the HPC in its duties and to guide Village agencies and building and store owners in their renovation and new construction efforts in the District. The Design Guidelines are used when HPC members reviews proposed projects hereby establishing an objective basis for decision-making and minimizing the influence of personal preferences. The guidelines provide information to applicants requiring HPC approval on what is recommended and not recommended to assist them in planning and designing their projects. Some exceptions to these guidelines are likely as buildings and projects may have unique characteristics. The decisions regarding the appropriateness of proposed changes and new construction are made by the HPC after evaluating each application.

*http://www.e-codes.generalcode.com/codebook_frameset.asp?t=ws&cb=1200_A

The Process for Obtaining a Historic Preservation Permit

Historic Preservation Permit Definition from the Ridgewood Code: A document signed by the Construction Official which is required for exterior work to any improvement on property in an historic district or on an historic site. A preservation permit pursuant to the historic preservation provisions of this chapter shall include, but is not limited to, a building permit, a demolition permit or a permit to move, convert, relocate or remodel or which involves exterior changes to the structure or the property on which it is located, which changes are visible from a public street, also known as "preservation permit."

Chapter 190, Article II, Definitions.

Anyone proposing to change the exterior of a structure in the Village Center Historic District must receive approval from the Historic Preservation Commission (HPC) in the form of a Historic Preservation Permit or report. These changes include, but are not limited to, activities that require construction permits such as demolition, relocation, additions, alterations, and installation of signs, fences, and sidewalk cafes. Among the changes which require a historic preservation approval are removal, repair, replacement, and addition of windows, doors, surfaces, facades, storefronts, stairs, steps, porches, awnings, and exterior lighting, as well as antennas, satellite disks, solar panels, and other accessory equipment visible on the exterior. Approval is needed for painting exterior features a new color. The historic preservation permit is also needed for the addition of and changes to landscaping and street furniture proposed by private owners such as, but not limited to, fences, planters, flower pots, dining separators, furniture, benches, dumpsters, trash containers, and sidewalks. Review by the Historic Preservation Commission is also needed for proposed public improvements within the Village Center Historic District.

Steps to Obtain a Historic Preservation Commission Approval

1. Contact the Ridgewood Building Department on the third floor, Ridgewood Village Hall, 131 North Maple Avenue for an appropriate construction application(s) for the planned work. The office is open between 8:30 am and 4:00 pm, Monday through Friday. Verify with the Zoning officer or his assistant that the use is permitted in the zone and what the specific requirements are for compliance in that zone. (The staff members can tell you what construction permits are required and whether the proposed work might require a Planning or Zoning Board approval and/ or a variance.)

Note: Planning Board approval is required for changes to the exterior façade of any commercial structure. These include changes in façade materials (wood, stucco, brick, etc.), new awning or lighting installations, duct work, a/c equipment, and any structural changes, including the relocation or installation of doors and/or windows. You may obtain an application from the Planning Board Secretary.

2. Verify with the HPC office, also on Floor 3, that the property is a historic site or in the Village Center District and that HPC review is required. *Note: All HPC reviews take place prior to an applicant's appearance before the Planning or Zoning Board because a report containing the HPC's findings is required as part of the package filed with the appropriate Board.*

The Process for Obtaining a Historic Preservation Permit

Steps to Obtain a Historic Preservation Commission Approval (Continued)

3. Refer to these Design Guidelines while planning and designing your project. If you have questions about the appropriateness, you may request an informational meeting with the HPC to discuss your plans and begin the application process later.
4. File your HPC application no later than two weeks before the next available date of the HPC meeting—sooner if possible. This is to ensure adequate time for plan review by the Zoning Officer, who must sign off on your project's compliance with the Village's land use ordinance.

The HPC application should include the following:

For all HPC reviews:

- HPC application form
- Clear photograph showing the entire principal façade(s) of the building where the changes are proposed.
- Clear photograph showing details of areas of the changes.
- Clear photographs of the buildings on both sides of the building showing the context of the building.
- Historic photographs of the building, if available.

For review for a construction permit

- Elevation of entire building façade, detail drawings, and plan showing the building's relationship to adjacent building (all to scale) showing existing conditions and proposed changes. For proposed changes, provide dimensions, profiles (sections) showing outline and amount of projection/recession, locations, materials, and colors.
- Other information specifically related to your project, i.e. manufacturer's cut sheets, samples of materials (paint chips, etc.), location of rooftop mechanicals, lighting specs and illumination pattern, landscaping plan, dumpster location, etc.

For review for a sign permit:

- Elevation drawing (to scale) of the storefront showing location of door(s) and window(s), lighting, and sign. Include dimensions of the storefront.
- Sign detail showing proposed typeface, letter height, logo, dimensions of sign panel (if applicable), all dimensions of the sign including height, width, and depth (thickness), materials, and color(s).
- Installation detail
- For window signs affixed or hung within 24" of the inside of window glass or door glass, provide dimension of glass area on which sign is to be affixed or hung.
- If lighting is proposed, include manufacturer's photographs, drawings, and details of proposed fixture(s) including installation diagram, and illumination pattern.

The Process for Obtaining a Historic Preservation Permit

Steps to Obtain a Historic Preservation Commission Approval (Continued)

For review of awning permit:

- Elevation drawing (to scale) of the storefront showing location of door(s), window(s), and awning with dimensions, location, materials, and color(s) of the awning. Section drawing (to scale) showing awning projection and vertical distance from sidewalk grade.
- Sample of awning fabric.
- Sign message showing proposed typeface, letter height and color, and location on awning if awning sign is proposed.

For review of fence permit or outdoor (sidewalk) café license:

- Photographs of the streetscape where the fence or outdoor cafe is proposed showing existing conditions and altered to show how it will appear with the proposed fence or sidewalk dining.
 - Site plan showing the location of the items that will be placed on the sidewalk. Include locations of items currently present (such as trees, parking meters, signs, etc.) and show features on sidewalks in front of properties on both sides.
 - Manufacturer's details, drawings and photographs for fence, furniture, sidewalk dividers, planters, etc., including information on dimensions, materials, and colors.
5. The HPC meets the second Thursday of each month at 8 p.m. in Village Hall, 131 North Maple Avenue. Please confirm your hearing date in advance with the Commission's secretary at 201-670-5500 X 240. Your review must be listed as an agenda item. No walk-ins are permitted.
 6. Although you are not required to attend the scheduled HPC meeting, it is to your benefit to be available to answer questions about your application. You may also want your architect or other design professional to attend. In the event no one is present on your behalf and questions arise from Commissioners, your application may be denied when a mutually agreeable modification may have led to its approval or it may be deferred to the following month's agenda. This may result in a delay in the approval process including the issuance of permits. Please note that the HPC's action may take the following forms: recommend approval of the application, recommend against its issuance, or recommend conditions that must be met before the issuance of a permit.
 7. Once your project is reviewed by the HPC, obtain the HPC's report on your application from the HPC secretary. In most cases, this will be available within 7 days of the HPC meeting. This report must be attached to any application to the Planning or Zoning Board or to any application to the Building Department for construction, zoning or sign, outdoor café, fence, or other permit or license that you are requesting.

If the HPC report recommends the work or sets conditions, and it conforms to requirements for the requested type of permit, and no additional review is needed by the Planning Board or the Board of Adjustment, the Building Department will issue a permit for the work as recommended by the HPC. Usually this is available within a week after the meeting of the HPC. If you do not obtain the construction permit within two years and implement the work within the expiration timeline for the construction permit, the HPC report will expire automatically and you will have to apply again.

The Process for Obtaining a Historic Preservation Permit Steps to Obtain a Historic Preservation Commission Approval (Continued)

8. If the HPC does not favorably recommend your plan, the Building Department will not issue a permit for the work. You have the right to appeal. This procedure is explained in Chapter 190, Articles 9-11 of the Ridgewood Code.



Parade about 1928 showing East Ridgewood Avenue looking west probably from roof of 60 East Ridgewood Avenue on corner of Prospect Street.

The Secretary of the Interior's Standards for Rehabilitation

The following *Standards for Rehabilitation* were developed in 1995 by the National Park Service of the U.S. Department of the Interior. They are the national standard to guide rehabilitation work on historic resources. They are to be applied to rehabilitation and new construction projects within the Ridgewood Center Historic District in a reasonable manner, taking to consideration economic and technical feasibility.

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

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

Resources

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

- *Illustrated Guidelines for Rehabilitating Historic Buildings*,
<http://www.cr.nps.gov/hps/tps/tax/rhb/index.htm>
- *Electronic Rehab*, interactive site to learn about the *Secretary of the Interior's Standards*, <http://www.cr.nps.gov/hps/tps/technotes/tnhome.htm>
- *The Good Guides, Caring for Your Historic Building*,
<http://www.cr.nps.gov/hps/tps/care/index.htm>
- *Preservation Briefs*, <http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>
- *Preservation Tech Notes, Case Studies*,
<http://www.cr.nps.gov/hps/tps/technotes/tnhome.htm>

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

Key Terms

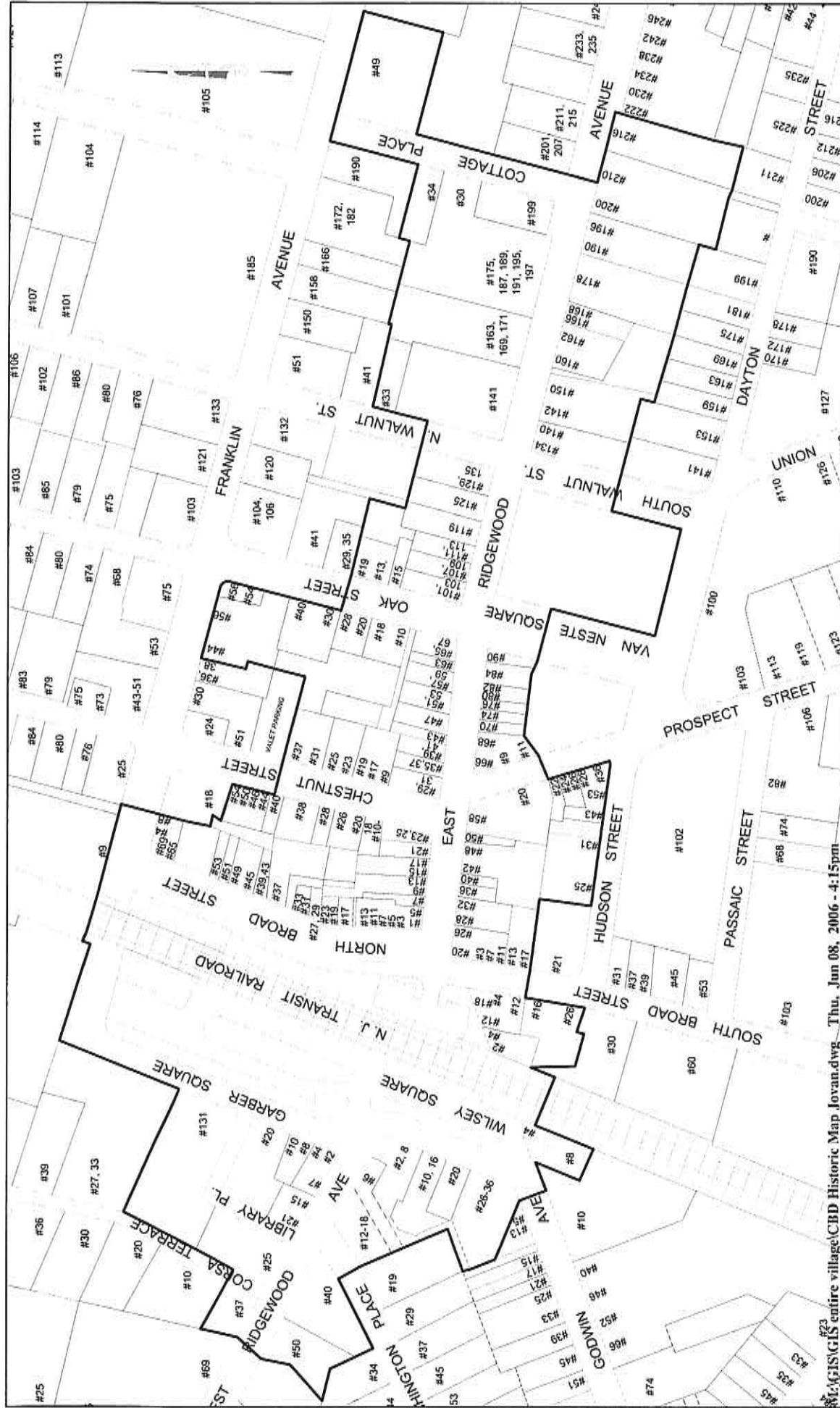
Contributing historic building and contributing element: A building in the District which was built prior to 1950 during the period of the District's significant historic development. This building may be individually architecturally significant or a typical building of its period or its later alterations may be significant reflecting the continuum of history. This category also includes building erected after 1950 which are individually architecturally distinguished. A contributing element is a feature that contributes to the historic and/or architectural significance of a building, streetscape, or District.

Façade: The front elevation of the building facing the street.

Non-contributing building: A building in the historic District that was erected after 1950 and which is not individually architecturally distinguished.

Streetscape, streetscape patterns: For these guidelines mean the relationship of buildings to each other and to the larger environment. This includes the view along streets and how the buildings complement and reinforce one another through their placement, height, and the rhythm of their facades. It also includes features of the setting such as street paving, pedestrian sidewalks and curbs, fences, street furniture and lighting, signals and utilities, street signage, trash receptacles and enclosures, temporary sidewalk barriers (outdoor dining separators, tables, chairs, umbrellas, and other items), planters, flower pots, plantings, other landscaping, and parking lots.

Visually related buildings: Usually the buildings adjacent to the subject building. However, if the building has a prominent corner location and/or has an architectural style unlike its neighboring buildings, the visually related buildings are other buildings in the District with corner locations or with the same architectural style.



VILLAGE OF RIDGEWOOD HISTORIC PRESERVATION DISTRICT

\\14\GIS\GIS entire village\CRD Historic Map Jovan.dwg Thu, Jun 08, 2006 - 4:15pm

Streetscape Patterns



North Broad Street has a unique streetscape pattern with broad curving street, tight enclosure on the east side with attached commercial buildings aligned with the sidewalk, and landscaped open space on the railroad side. Angled on-street parking is part of the historic streetscape. This photograph dates from circa 1919-21.

Definition: For these guidelines, “streetscape patterns” included the relationship of buildings to each other and to the larger environment. This includes the view along streets and how the buildings complement and reinforce one another through their placement, height, and the rhythm of their facades. It also includes features of the setting such as street paving, pedestrian sidewalks and curbs, fences, street furniture and lighting, signals and utilities, street signage, trash receptacles and enclosures, temporary sidewalk barriers (outdoor dining separators, tables, chairs, umbrellas, and other items), planters, flower pots, plantings, other landscaping, and parking lots.

The Village Center District’s architectural, cultural, and historic significance is due not only to its buildings individually, but to the area as a whole. The street grid and the scale and relationship of the buildings in regard to neighboring buildings, structures, streets, public spaces, street furnishing, and landscaping form an important part of the historic environment. Buildings in the District complement and reinforce one another by repeating certain building patterns regarding setback, height, and the way storefronts and windows are organized. These repeated building patterns provide a consistent, organized appearance to the streetscapes. This visual relatedness is an important visual quality in the downtown. The majority of the District’s contributing historic buildings date from the late 1800s to 1950. When originally constructed, they shared a consistency in design and proportion that creates a strong visual image. The pedestrian scale and orientation is a significant feature. The regular placement of the District’s handsome, pedestrian-scaled historic streetlights is an important contributing element to its streetscape pattern.

The objectives of the guidelines, in addition to preserving the historic buildings, are to encourage streetscape design that continues and enhances the inviting human scale of the area; to remove visual clutter that competes with the historic district and its overall character; and to respond to and protect the spatial enclosure created by the historic buildings and structures.

Streetscape Patterns

Guidelines

Retain the established streetscape patterns to maintain the visual character and identity of the Village Center Historic District.

Enhance the streetscape through using District-specific features such as informational signs, historical plaques, street furniture, and streetlights that provide continuity throughout the District.

Retain existing contributing historic features such as streetlights and have new features in the streetscape replicate these character-defining features in location, setback, material, design, and color, when possible.

Design and place new public and private amenities necessary for the modern functions such as trash receptacles and sidewalk dining separators in a manner appropriate to the historic character of the District so that they are as unobtrusive as possible and maintain the pedestrian scale.

Remove visual clutter that competes with the overall character of the District.

Consider any change in context of its streetscape for its appropriateness to not only to the property on which it is located, but also to the larger visually related environment.

Review for appropriateness any public project in the District.

Review for appropriateness any feature placed on the sidewalk.



East Ridgewood Avenue looking west from corner of Chestnut Street, from a postcard of circa 1945-50.

Streetscape Patterns

Street Patterns. The existing layout of streets and other development patterns such as the varying sidewalk and street widths and zero-building setback for most of the buildings within the District are defining characteristics and important to the character of the District. The open, linear definition of the streets created by the placement of streetlights and trees is a contributing feature, as is the spatial enclosure created by the rows of buildings with accenting free-standing buildings, public spaces, and larger corner buildings.

Recommended

- Preserve the existing street right of way and widen sidewalks, where appropriate.
- Maintain the zero front and side lot setbacks except for major cultural and civic buildings. Exceptions may be made for architectural features such as recessed entries.
- Except for cultural and civic buildings, provide buildings with first-floor commercial/retail component and storefronts.
- Except for cultural and civic buildings, continue the party-wall construction pattern with adjacent buildings sharing a common party wall.

Not Recommended

- Demapping streets.
- Widening streets or changing street alignments.



Recommended: Preserve the existing street layout, sidewalk widths, and zero building setbacks as seen here on East Ridgewood Avenue.



Wilsey Square as shown in an early 20th century postcard presents a uniform streetscape with attached buildings of party-wall construction and of generally uniform height with strong horizontal lines at the roofline. Even The Playhouse, shown with the marquee, maintains the predominance of first-floor storefronts. The streetlights with round globes are earlier than Ridgewood's current characteristic lights with acorn globes.

Streetscape Patterns

Street Paving. In the very early 20th century streets were still dirt. There were some masonry crosswalks. By 1930 streets were paved probably with asphaltic concrete. Brick paving was used in areas around Wilsey and Garber Squares.

Recommended

- Use unobtrusive paving treatments.

Not Recommended

- Paving streets with Belgian blocks, bricks, or other special paving, except such treatments might be considered in areas where these materials were historically used.

Parking. In the early 20th century on-street, parallel parking was typical along streets in the Village Center Historic District. By 1924 angled parking was used along North Broad Street. The District does not have any historic parking garages. Any construction of new parking structures should follow the design guidelines for new construction.

Recommended

- Continuing on-street, parallel parking in most of the District. Angled parking is appropriate on North Broad Street.
- Limit expansion of surface parking where it visually impacts the District and interrupts the spatial enclosure of the streetscape.
- Screen any new parking lots that are visual from the District with plantings or appropriate fences.
- Use unobtrusive, pedestrian-scaled lighting in surface parking lots that are visual from the District.
- Include retail space on the first floor of any parking structure that fronts streets in the district.
- Consider using parking meters that have poles with decorative dark finish, instead of shiny pipes, and are more compatible with the District's distinct streetlights.

Not recommended

- Creating new surface-parking lots which front the streets in the District.



Parked cars line East Ridgewood Avenue in this circa 1920 postcard.



This photograph taken between 1916 and 1920 documents that angled parking is part of the continuum of history along North Broad Street.

Streetscape Patterns

Sidewalks. Most sidewalks extend from the building to the curb without grass strips between the pavement and the curb. There were, and, are exceptions such as around the railroad station, Ridgewood Education Center, Pease Memorial Library, and the apartment house at 20 Garber Square. Historic photographs document that the sidewalks in the District were smooth concrete divided into large rectangular sections with granite block curbs. The existing use of “brick” for sidewalks is a recent modification.

Recommended

- Use Portland cement concrete laid in 4’ to 5’ sections for new sidewalks in the District. Consider using granite block curbs.
- Have sidewalks with grass strips only in the areas where they were historically present.

Street Lighting. The District’s handsome cast-iron street-lights with acorn shaped globes date to the early 20th century and are important contributing elements in the Historic District. The palm leaf fluted stems and the Public Service logo on the bottom are features of the poles’ distinctive design. These historic streetlights with the white halide lighting contribute to the image and ambience of the downtown as Bergen County’s premier local shopping and dining area.

Recommended

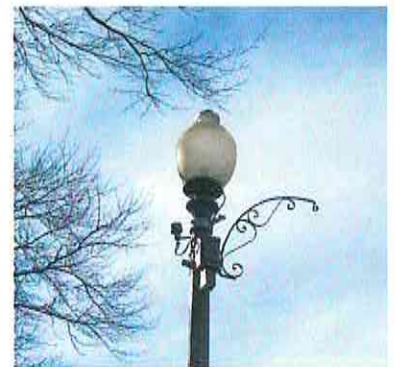
- Retain, refurbish, and rehabilitate the existing historic street-lights and bring them electrically up to current standards.
- Concentrate the remaining historic streetlights on East and West Ridgewood Avenue, South and North Broad Street, and Garber and Wilsey Squares. If additional streetlights are required, install ones that replicate the historic lights.
- Select new street lights for the side streets that are compatible in design and lighting type to the existing. These new streetlights should have a single acorn white halide light on a fluted aluminum pole. The heights of the streetlights should be consistent throughout the District. (While streetlights in front of Van Neste Park are higher, they are consistent.) The color of all poles should match the existing green color of the historic poles. Black is not compatible.
- Design new freestanding exterior lighting on private property to be compatible with the adjacent streetlights.



The granite curbing and smooth concrete sidewalks at the southeast corner of East Ridgewood Avenue and North Broad Street about 1920.



Recommended: Use existing street-lights. Ridgewood's acorn-globed streetlights were already an important visual characteristic when local photographer Aljian photographed East Ridgewood Avenue around 1920.



Streetscape Patterns

Informational and Legal Signs. Informational signs such as street names (i.e. East Ridgewood Ave.), directional signs (i.e. arrows), and legal signs (No Parking, No Turns) are usually installed by the Village. Commercial signs are discussed in the “Signs” section of these Guidelines. If the District has street and informational signage designed especially for it, its historic identity will be reinforced for visitors and residents. In addition, the use of historical plaques with the historic name and date of construction of buildings will provide visitors with historical information.

Recommended

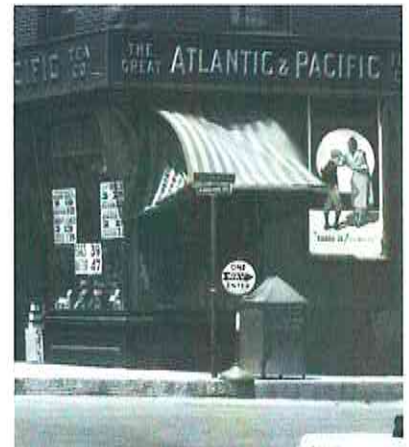
- Consolidate informational and legal signs whenever possible on one pole to avoid visual clutter.
- Prepare graphic standards and specifications for and install street signs and other informational signs in the District with appropriate letter fonts and frames.
- Develop designs and specifications for historic plaques appropriate for buildings in the District. Encourage property owners to place historic plaques on their buildings.

Not Recommended

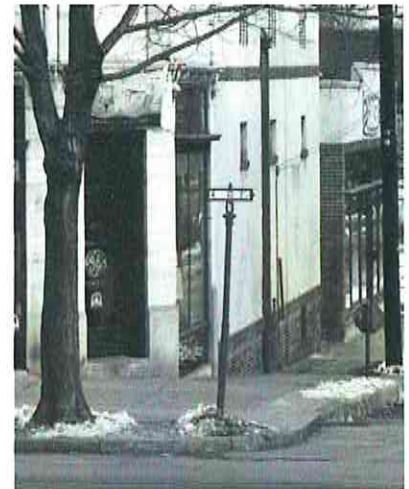
- Placing informational signs in the middle of an important view.

Resource

National Trust for Historic Preservation, *Plaques for Historic Buildings*, <http://www.nationaltrust.org/help/Plaques.pdf>



Ridgewood informational sign as seen in circa 1920 Aljian photograph.



Informational street sign in Ridgewood in photograph of circa 1927.

Informational Street Signs in Other Historic Areas



Streetscape Patterns

Fences. Because the fronts of most buildings are at the sidewalk, fences are not generally defining features in the District. An exception is the fencing at Railroad Plaza.

Recommended

For Contributing Historic Buildings and Sites

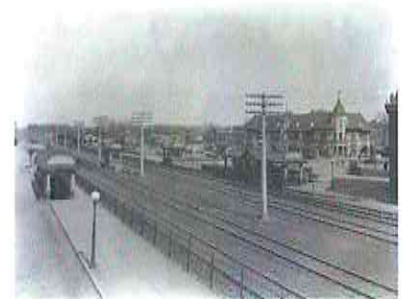
- Where historic fencing is present, preserve it or, if necessary, replace it with fencing that conveys the visual appearance of the original.
- If new fencing is needed, use fencing that is compatible with the style of the building.

For Non-historic Buildings

- If fencing is necessary, use fencing that is compatible in design and color with neighboring buildings and compatible with the streetscape.

Not Recommended

- Using chain link and other clearly contemporary fence materials and designs, except at the rear where they are not visible for a public way.
- Unpainted or rough wood as a material as rustic is not a historic design characteristic in the District.



Recommended: Replacing the existing chain link fence by the railroad tracks with fencing which is compatible in design to the fencing shown in this photograph of the area taken between 1917-1923.



Streetscape Patterns



Postcard view showing the landscaping around railroad station, fencing along the railroad tracks, and angled parking along Broad Street. Wilsey Square in the background. The postcard was mailed in 1949.

Landscaping, Planters, Flower Pots, Hanging Baskets, Street Furniture, and Other Items on Public Sidewalks (Outdoor Dining Café Barriers, Table Umbrellas, Tables). Street furniture includes, but is not limited to benches, street trash receptacles, and bicycle racks. Early 20th century photographs document early benches adjacent to the railroad station. Most street furniture and outdoor café amenities, such as dining barriers, table umbrellas, and tables and chairs, are recent modern amenities.



Recommended

- Use landscaping to enhance the pedestrian experience, complement architectural features, and/or screen utility areas.
- Plant street trees and use seasonal plantings in hanging baskets. Consider a comprehensive planting program that creates a line of compact trees of uniform height and crown along the major streets. Prepare a list of appropriate trees and encourage tree planting.
- Use only street furniture compatible with and specific to the District. Consider developing parking meters and street furniture using the historic streetlights as design inspiration.
- Investigate using trash containers that are unobtrusive in design and less massive in appearance than the current ones.
- Use planters and flower pots of appropriate design; that are low-key, not massive in design, and do not interfere with the historic spatial enclosure.



Recommended designs for flower pots and planters. The trash receptacle is of too massive and rustic design.

Streetscape Patterns

Landscaping, Planters, Flower Pots and Hanging Baskets, Street Furniture, and Other Items on Public Sidewalks (Outdoor Dining Café Barriers, Table Umbrellas, Tables)

Recommended (Continued)

- Use outdoor enclosures or dining barriers and outdoor dining café amenities that are low-key, not massive in design, and do not interfere with the historic spatial enclosure.
- Table and free-standing umbrellas should relate in scale to the storefront, adjacent buildings, and the streetscape.
- Umbrellas and outdoor enclosure or dining barriers should not have any advertising, signs, words, or logos. If the building has awnings, the umbrellas should be compatible in design with them.
- Use umbrella coverings of non-shiny material, preferably canvas or materials that resemble canvas in appearance and texture (canvas blends, solution-dyed acrylic or acrylic-coated polyester-cotton).



Recommended: Sidewalk dining barrier that is low-key and not massive.



Not Recommended: Massive dining barriers which visually alter the streetscape.

Not Recommended

- Installing landscaping that hides important architectural features or obscures signs.
- Unpainted or rough wood as a material as rustic is not a historic design characteristic in the District.
- Using large planters or dining barriers that create a visual enclosure of space.



Not Recommended: Flower pot of rustic design and umbrella that is too large.



Not Recommended: Umbrella of shiny material, with advertising, and placed awkwardly in relationship to the awning.



Streetscape Patterns

Accessory Equipment. Modern conveniences such as satellite dishes, antennae, HVAC compressors, and window air-conditioning units may adversely impact the historic character by obscuring or damaging significant historic features or intruding on the historic ambience.

Recommended

- Place satellite dishes so that they will not be visible from the street or on non-character defining roofs if their placement will not negatively impact the character of the streetscape. Smaller satellite dishes are encouraged. Satellite dishes should be of a material and finish that minimizes their visibility.
- Place mechanical units so that they are not visible from a public way or if there is not a technically acceptable location, screened in a manner appropriate to the historic character of the streetscape and paint to make less visible. Location of vents and mechanical connections through historic foundations or walls should be limited to rear elevations where they will not be visible from the street. All exposed exterior piping, wires, meters, and fuel tanks should be located on rear elevations and screened from view in the appropriate manner.



Not Recommended: Satellite dish attached to front façade.

Not Recommended

- Installing window air-conditioning units and electronic devices on street facades. Location of window units should be limited to rear or side elevations where they will not be visible from the street.



Not Recommended: Air conditioning units on the street façade.

Dumpsters and Private Trash Containers.

Recommended

- Place dumpsters and private trash containers to the rear of all buildings and, if visible from the street, screen from view in the appropriate manner.

Building Materials



The unpainted, natural exterior building materials – red brick and light stone-- of the George L. Pease Memorial Library are key visual features. The building was erected in 1923 to the design of Henry Barrett Crosby and Albert Marten Bedell.

The surface materials of a building are defining characteristics and important to a building's relationship with adjacent buildings. Many buildings in the District are distinguished by their brick, stucco, or stone wall surfaces. The District also has a few frame buildings, and wood is frequently the material for decorative features. While glass is a character defining feature for storefronts, the walls, columns and piers of the storefronts are of various materials. Historic materials provide texture and, on masonry buildings, colors that are intrinsic to a building's design.

Guidelines

Maintain and preserve exterior building materials that characterize a property. Consult the technical publications of the National Park Service (see [Resources](#) at end of this section) when determining appropriate treatment for each building material and/or feature.

Repair underlying problems before treating surfaces.

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

For necessary replacements, match the original in size, shape and other visual characteristics.

Do not use chemical or physical treatments, such as sandblasting that cause damage to historic building materials. Use the gentlest means possible for necessary surface cleaning of exterior materials.

Do not cover historic building materials with modern replacement. Synthetic siding and synthetic stucco (E.I.F.S.) are not appropriate for contributing historic buildings.

Building Materials: General

Recommended

For Contributing Historic Buildings

- Retain and repair original exterior buildings materials.
- When materials are deteriorated, determine and correct the cause of the deterioration before repairing/replacing the materials.
- When original materials have been altered or replaced, replace with materials similar to the originals.
- If the original material is covered by later materials (such as by a false façade, a later storefront, or non-historic stucco), remove these alterations and maintain and repair the original material and, if this is not possible, replace with materials similar to the original.
- Use only the type of building materials that originally existed on the building.



Recommended: Retain original historic materials. A variety of exterior wall and roofing surfaces distinguish the District's buildings. The stucco, stucco and half-timbering, bricks, and clay tile materials are among historic building materials that should be retained and repaired on these buildings along Garber Square.

For All Buildings

- Generally use traditional building materials on facades of the type that were typically used in the District between 1900-1930 (brick, stucco, stone, smooth concrete, glass, metal).
- Use materials of high quality and durability. In particular, the materials used near sidewalks and adjacent to building entrances need to be highly durable and easily maintained.



Recommended: Do not paint or cover original unpainted building materials. Frequently the exterior materials have constructional colors which should not be painted. This is particularly true for brick and stone walls.

Not recommended

For Contributing Historic Buildings

- Removing, changing, or covering exterior materials that are important to defining the overall historic character.
- Applying painting or other coatings to masonry, stone, stucco, or concrete that has been historically unpainted or uncoated.
- Using fake brick, decorative concrete block, rough textured wood siding, wooden shingles, gravel aggregate materials, aluminum and vinyl sidings, artificial stone, E.I.F.S. (Exterior Insulation and Finish Systems; synthetic stucco).



Not Recommended: Covering original exterior materials. The covering with stucco of the exterior brick of one of the buildings in a row of similar buildings damaged the historic architectural integrity not only of the specific building, but of the entire streetscape.

Building Materials: Masonry

Masonry. Under most conditions, stone, brick, concrete, and stucco are durable. Proper maintenance of masonry facades is important to maintaining the visual appearance and longevity of the building. Water, weather, air pollution, and structural problems can cause problems. The underlying cause of masonry problems should be determined before attempting to remedy masonry problems. For example, if a crack is patched without correcting the reason for its occurrence, it is likely to recur.

Recommended

- Clean masonry only when necessary to halt deterioration or remove heavy soiling.
- Repoint and clean following the recommendations of the *Secretary of the Interior* for treatment of historic masonry. Most importantly, sandblasting is not an acceptable cleaning method. Electric saws, hammers, or drills can damage masonry.
- Repoint mortar joints only when moisture problem has been detected. Use mortar that duplicates the original in color, texture, and profile. Use mortar for repointing which has a similar content as the original (ratio of Portland cement/sand/lime). Duplicate the width and profile of original mortar joints.

Not recommended

- Painting or cladding with new finishes or materials an existing unpainted masonry wall that is visible from the public way.
- Using inappropriate cleaning methods which damage masonry surfaces.
- Applying waterproofing and water repellents. Such coatings should be used only with extreme care and when masonry repairs have failed to prevent water penetration.
- Drilling new holes into historic masonry. Make necessary attachments at joints.



Not Recommended: Sandblasting masonry. These sand-blasted bricks are pitted and eroded. They lack their outer protective surface.



Not Recommended: Drilling holes in historic masonry. These holes remain although the signs and other attachments are gone.

Buildings Materials: Stucco, Wood

Stucco. Stucco is an exterior finish for a number of buildings in the District and is an important defining stylistic characteristic of many of its important buildings.

Recommended

- Repair or renew stucco, if necessary, using the same building technique as was used in the original stucco construction.
- Test the original material and then replicate in color and texture.

Wood. Wood was most commonly used in the District for window and door framing and for decorative elements (frieze boards, signboards, cornices, brackets, etc.). Some buildings have wood siding.

Recommended

- Maintain historic wood features.
- Repair or replace damaged or deteriorated section of a historic wood feature rather than replacing entire wood feature. Seal joints to prevent water penetration. If possible, replace with the same species of wood for uniform finishing.
- Refinish an entire wooden element, rather than just a section. Paint or stain can be removed by several methods. Use the gentlest method possible. Maintain a sound paint film or other coating on wood. Paint with colors that are appropriate to the building and visually compatible buildings.
- Repair historic wood siding instead of covering with vinyl or aluminum siding or synthetic stucco (E.I.F.S.).
- If entire feature must be replaced or replicated and using the same kind of material is not technically or economically feasible, consider a compatible substitute material.

Not recommended

- Removing paint from historically painted surfaces and leaving unpainted or staining or varnishing.
- Do not sandblast as it damages the wood.



Recommended: Repair or renew historic stucco and wood. Half-timbering on buildings in the District combines stucco and applied wooden members.



Recommended: Maintain and preserve historic exterior building materials. Cornices may have wooden elements, but frequently other materials are also used. Here the decorative frieze is painted brick.



Recommended: Repair only the damaged section of historic wood features. This sill can probably be repaired with epoxy fill and then caulked. After repair, the entire element should be repainted.



Not Recommended: Unpainted wood is usually too rustic and not appropriate.

Building Materials: Glass, Architectural Metals

Glass. Glass is an important architectural feature for most buildings particularly for their storefronts. Some buildings have architecturally interesting glass transoms. In the 1920s and 1930s pigmented structural glass (Carrara glass and Vitrolite) were extensively used to provide smooth modern exterior finishes.

Recommended

- Preserve original glass. If necessary, replace in-kind.
- Identify pigmented structural glass (Carrara glass and Vitrolite) and preserve unless determined that these materials are inappropriate on the specific contributing historic building.

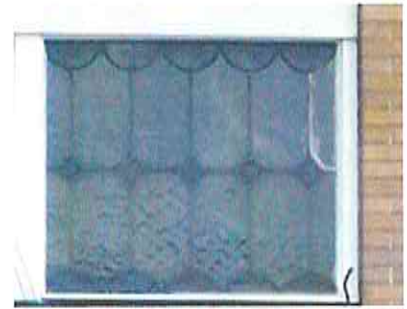
Not Recommended:

- Generally, tinted, dark, or mirrored glass for windows and doors.

Architectural Metals. The exteriors of many contributing historic buildings employ architectural metals such as cast iron, galvanized steel, aluminum, copper, zinc, and tin as window frames and doors, hardware, roof parapets, and decorative features.

Recommended

- Clean metal when necessary to remove corrosion. Use gentlest method possible. Use sandblasting only for cast iron.
- Leave metals exposed only if they were originally meant to be exposed. Maintain a sound paint film on any metal that can corrode.
- Repair metal features whenever possible. Metal features damaged beyond repair, if originally painted, may be replaced by a replicate feature made in a different material but matching the original in design and size.
- Isolate dissimilar metals from each other to avoid electrolysis.



Recommended: Preserve and repair glass transoms.



Recommended: Preserve pigmented structural glass. This material was frequently used below display windows for bulkheads.



Recommended: Preserve historic architectural metals. Architectural metal -the copper-covered parapet and finial- contribute to the great visual interest of the corner turret of the Moore Building at the corner of East Ridgewood Avenue and South Broad Street.

Building Materials, Resources

Resources

Hopewell, New Jersey, Historic Preservation Commission, *Design Guidelines: Guidelines for Exterior Maintenance, Exterior Woodwork, Masonry & Stucco, Wood Windows and Doors*,
<http://208.55.240.96/Guidelines-Historic-Properties.html>

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

NPS, *Preservation Brief 2: Repointing Mortar Joints in Historic Brick Buildings*,
<http://www.cr.nps.gov/hps/tps/briefs/brief02.htm>

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

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

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

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

NPS, *Preservation Brief 15: Preservation of Historic Concrete*,
<http://www.cr.nps.gov/hps/tps/briefs/brief15.htm>

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

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

NPS, *Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron*,
<http://www.cr.nps.gov/hps/tps/briefs/brief27.htm>

NPS, *Preservation Brief 38: Removing Graffiti from Historic Masonry*,
<http://www.cr.nps.gov/hps/tps/briefs/brief38.htm>

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

NPS, *Preservation Tech Notes: Restoring Metal Roof Cornices*,
<http://www.cr.nps.gov/hps/tps/technotes/PTN32/intro.htm>

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

NJHPO, *FYI Publication: Masonry Repairs*, <http://www.state.nj.us/dep/hpo/4sustain/masonryrepair.pdf>

Facade

Definition: The facade is the front elevation of the building facing the street. Corner buildings often have two principal facades and free-standing public and institutional buildings have multiple facades with the principal one more elaborately treated. The facades usually display finer quality building materials than sides and rears.



Capping feature:
projecting
cornice with
modillions, dentil
band, plain
frieze

Middle part:
upper masonry
wall with
regularly
organized
windows

Lowest part:
storefront,
mostly glass

The Thornton Building, 90 East Ridgewood Avenue at southwest corner of Van Neste Square, erected about 1911, photograph circa 1927.

The facade of a typical traditional late 19th- early 20th century commercial building in the Village Center Historic District has a three-part horizontal composition:

- The lowest part has the storefront(s) which have large glass display windows and a doorway frequently with enframing piers and a storefront frieze and cornice. Larger buildings may have several storefronts. The visual openness of the storefront is a key element in the overall character of the facade.
- The middle part is usually brick, stucco, stone, or concrete and typically has regularly spaced window openings. If the building has only one story this part is absent.
- The building is terminated by capping features, usually a horizontally-oriented section composed of a frieze, cornice, brackets, parapet, or pent roof, often in combination. On many buildings in the District the roof is hidden behind this terminating section.

The proportion of window to wall areas in the traditional facade calls for large display windows and less wall at the storefront, balanced by more wall and less glass on the upper parts. These façade proportions contribute to the historic Main Street character of the District.

Changes have occurred to the facades of District's buildings over the years in response to various merchandising trends, technology, and changing tenants. In most cases the changes affected the storefront area while the upper facade remained largely intact.

Facade

Guidelines

Identify and preserve the distinguishing elements of the façade(s) of contributing historic buildings, when possible.

Evaluate change to any element of the exterior of a contributing historic building for its impact on the entire façade.

Recommended

For Contributing Historic Buildings

- When original building elements have been removed or substantially altered and good documentary and physical evidence exists for the original appearance, consider accurately replicating original features.
- Preserve renovations which have historical and architectural significance as part of the building's history and use and contribute a positive visual quality to the building's façade and to the District.
- Remove alterations that do not contribute to the building's historic/architectural significance and are not integrated into the facade's design.
- When original building elements have been removed or substantially altered and little evidence exists related to original appearance, consider contemporary treatments. Use the designs of the façades of visually related buildings for inspiration and be compatible in design, size, scale, color, and material with the building's existing original elements and with the building's visually related buildings.

For All Buildings

- For commercial facades, maintain the historic configuration when it exists with a distinction between lower and upper sections and have a significant capping feature.
- Maintain or replicate the original pattern of storefronts, upper level window openings, and horizontal elements.
- Maintain or restore the unity of buildings with multiple storefronts and buildings initially constructed as part of a multi-building block.



This photograph of the Playhouse at 12-16 Wiley Square shows its façade as built in 1913 to the designs of the architectural firm Davis, McGrath and Kiessling.



Recommended: Installing compatible contemporary features when original features are gone. The façade underwent numerous changes before it was rehabilitated with some original features preserved and others replicated. The storefronts received a visually compatible contemporary treatment with the unity of the building maintained.



Recommended: Renovating substantially altered façades, such as this one, to be more compatible with the streetscape. Above shows building before Renovation; below shows after.

Facade

Recommended (Continued)

- Whenever possible, organize the storefront's elements so that they relate to the design of the upper level.
- For most buildings that provide a separate entrance on the exterior for upper-story users, make the entrance for street-level users the primary focus and have the entrance for upper-story users as a secondary feature.
- Keep separate buildings visually distinct -- even in cases where several adjacent buildings are occupied by a single tenant or owner.
- Coordinate colors of exterior materials, signs, window frames, cornices, storefronts and other features of the façade. Choose the exterior colors with the building's character in mind and how the colors relate to visually related buildings.
- Conceal mechanical, electrical, and plumbing systems completely from view from the street or sidewalk. If such equipment cannot be concealed, minimize their visual impact on building facades.



Recommended: Preserve historic facades and coordinate colors of exterior materials. The façade of 53 North Broad Street is a unified design with the 3-part composition of the upper window reflected at the storefront level. The window and door trim color is repeated in the awning and sign.

Resources

National Park Service, *Preservation Brief 1: Architectural Character- Identifying Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*,
<http://www.cr.nps.gov/hps/tps/briefs/brief17.htm>.

NPS, *Preservation Brief 3: Understanding Old Buildings: The Process of Architectural Investigation*,
<http://www.cr.nps.gov/hps/tps/briefs/brief35.htm>.

NPS, *Preservation Brief 11: Rehabilitating Historic Storefronts*,
<http://www.cr.nps.gov/hps/tps/briefs/brief11.htm>.



The Old Post Office Building at 36-38 Oak Street soon after it was built in 1929.



Recommended: Preserve little altered facades. Although the building has served many different functions- post office, municipal offices, newspaper offices, and now commercial use—its façade is very well preserved. It is a particularly elegant Renaissance Revival design interpreted in white terra cotta.



Recommended: Preserve little altered facades such as this one.

Storefront



The storefronts in the Ridgewood Village Center Historic District are important features contributing to the downtown's pedestrian scale and historic commercial character. Historic storefronts are focal areas of their buildings due to ornamental detailing and large windows displaying merchandise and providing light for the store. Businesses on corner locations frequently took advantage of the double exposure to have more display windows and a corner entrance.

Late 19th and early 20th century storefronts are typically located within an opening framed by corner piers and frieze (or signboard). The storefront often has a recessed entrance. Above low base panels or bulkhead are large plate glass display windows. Above the display windows and doorway are often transom windows, sometimes with small square textured glass panes (prismatic glass popular between the 1890s and 1930s for bringing light into stores) or an arch or combinations of these features. The storefront is terminated by the upper part of the frame which might consist of a frieze or a sign board and a storefront cornice or may be a part of the building's wall terminated by a cornice or beltcourse (a horizontal band). Usually there is a clear horizontal separation of the storefront section of the building and its upper stories. Some buildings in the District have pent roofs as their storefronts' terminating feature. If the building has only one-story, there is frequently a parapet above the storefront cornice. Later storefronts might have narrower piers and might not have a recessed entrance.

Frequently storefronts were renovated in response to various merchandising trends, technology, and changing tenants. Some revisions to the storefront areas are superficial, leaving the structural integrity of the original storefront design intact. In some of these cases the original storefronts may still be in place but covered over or in need of maintenance and repair. With historically sensitive rehabilitation, the original proportions of the storefront can be recaptured. Later storefronts need to be evaluated to determine if they have architectural significance in their own right. Some of the renovations in the District represent fine examples of 1920s and 1930s commercial architecture employing pigmented structural glass and streamline design features, while some reflect the influence of the International Style at mid century.

Storefront

Guidelines

If a building retains an original or historic storefront or parts on a storefront, preserve its historic features and remove non-historic alterations. Replace missing or too deteriorated original features with ones of similar design.

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

Unless there is historic documentation of a different treatment, design a storefront to:

- *Have the entrance recessed.*
- *Reflect the traditional three-part horizontal division of base panels, display windows, and transom area within an enframing of piers and storefront frieze.*

Design new storefronts to relate to the overall design of the building's façade and to be compatible with its streetscape. They can replicate a documented original or be of contemporary design sensitive to the architecture of the building and the streetscape.

When planning the renovation of a storefront, consult old photographs in the Ridgewood Public Library to help determine original design, materials, and study the building for physical evidence of missing elements.

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

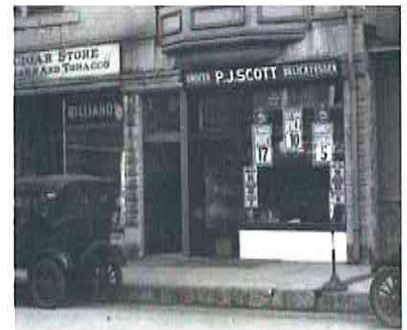
Recommended

For Contributing Historic Buildings

- Identify, preserve, and repair existing historic storefronts.
- If historic features cannot be preserved, replace in kind, replicating the original in design, size, and materials.
- Design storefronts to fit inside the original opening.
- If the original or historic storefront does not exist but there is documentary and/or physical evidence of what once was there, replicate what was once there in design, size, and materials. If possible, expose elements of the original or historic storefront that may have been concealed by past modifications such as lintels, support walls, or piers.



An example of an old photograph at the Ridgewood Public Library which is a valuable resource when planning a storefront renovation for a building shown or for a visually related building.



Detail from the above photograph showing one of the storefronts. In 1908 local photographer Aljian took this photograph of the Hopper Building at 28-32 East Ridgewood Avenue.



Recommended: Preserve and repair little altered storefronts, such as this one.

Storefront

Recommended (Continued)

- If the original or historic storefront does not exist and a replication of the historic storefront is not applicable, replace non-historic incompatible alterations with a new storefront in a contemporary design. This new storefront should be compatible with the rest of the building and the streetscape in design, scale, color, and texture and should use visually compatible materials. Continue the strongest lines of the adjacent buildings, such as the roofline, parapet line, and lines of the storefront frieze. For design inspiration, use adjacent contributing historic storefronts in the streetscape or the documented historic appearance of visually related storefronts in the District.
- Retain original entrances even if no longer used. Do not block and relocate entrances.
- Retain original entrance doors and hardware. If a new door is necessary use a door that relates in scale to the rest of the façade and when documentation is available match the historic door in size, shape, panel pattern, and material.
- When possible, maintain and restore the entrance in its original location and configuration. If the original entrance is gone, design and place the new entrance considering traditional design themes and its relationship to the building's overall façade and the placement of entrances within the streetscape.
- If barrier-free access is required for original historic doors, try to make the doors compliant through the installation of an automatic opener. If new doors must be installed, replicate the original as much as possible.
- Design ramps for barrier-free access to be as unobtrusive as possible and constructed of materials compatible with the building and its streetscape.
- Remove non-original additions such as over large signs or later triangular pediments that cover or interrupt the horizontal features (frieze, cornice, beltcourse, etc.) between the storefront section and the upper level of the building. These changes alter the character of the building and of the entire streetscape by interpreting horizontal lines.
- Reopen and restore covered or blocked transom windows.



Recommended: Preserve and repair little altered storefronts, such as these.



Recommended: When the original storefront is gone, consider a compatible contemporary treatment.



Recommended: Storefront that fits the enframing and has a central recessed entrance.

Storefront

Recommended (Continued)

For Non-contributing Commercial Buildings

- For most non-historic buildings and new construction, design storefronts inspired by traditional storefront design with enframements, low bulkheads at the base to protect the windows and act as platforms, large display windows with thin framing members, recessed entrances with overhead transoms, and storefront cornices, exposed structural elements, or horizontal sign panels or other capping features to separate the storefronts from the upper facades. The basic storefront can be constructed from traditional materials or compatible contemporary materials of appropriate color and texture.



This new storefront has a sense of enframement and the 3-part division with bulkhead, large display window, and frieze. The division of the window into multiple panes would not be appropriate in most District locations.

Not Recommended

- Altering the shape and size of the original or historic storefront enframement, display windows, doors, transoms, storefront cornice, or base panels.
- Removing prismatic glass transom and above-door panels with small square glass panes.
- Removing a later storefront that may have acquired significance of its own to recreate an earlier storefront.
- Adding elaborate decorative features that create a false historical appearance. This diminishes the historical integrity of the building.
- Darken or tinted windows. Most clear low-e coatings may be used.
- Blocking windows. If street-level glass windows are not appropriate for the business, consider the use of window treatments.
- Using windows with multiple small panes, except for prismatic glass transoms, unless the multi-pane windows are historically appropriate to the building's style or integrate well into the building's overall design.
- Installing "theme" storefronts such as one reflecting a franchise's or a "Ye Old" New England Colonial design.



Not Recommended: Use of double-hung windows instead of display windows.



Not Recommended: Blocking storefront windows.

Storefront

Resources

National Park Service, *Preservation Brief 1: Rehabilitating Historic Storefronts*,
<http://www.cr.nps.gov/hps/tps/briefs/brief11.htm>

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

NPS, *PreservationTech Notes: Repair and Reproduction of Prismatic Glass Transoms*,
<http://www.cr.nps.gov/hps/tps/technotes/PTN44/intro.htm>

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

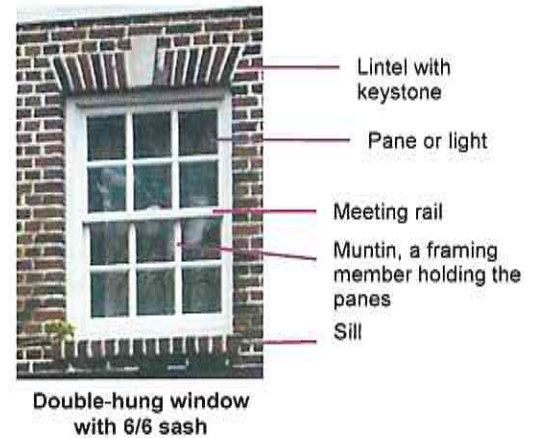


A detail from Aljian's photograph of the south side of East Ridgewood Avenue west of Van Neste Square clearly documents storefronts about 1927.

Upper-Story Windows



The importance of regular spaced upper-story windows to the streetscape is illustrated by this detail from an early 20th century postcard showing the Hanks Block at 57-67 East Ridgewood Avenue.



Windows are one of the most prominent and important features of a building. While the storefront level usually has large areas of glass and small areas of opaque materials, the upper stories reverse this pattern with small areas of glass and a predominance of opaque materials. Generally the upper-story windows are regularly spaced and set up a well defined compositional rhythm. The placement of the windows, their size, the division of their sash, and their enframing are important features in the façade's composition. In addition, collectively they contribute a regular rhythm to the streetscape.

The historic buildings in the District have many types of upper windows reflecting the variety of architecture. Most historic upper-story windows were double-hung sash with varying divisions of lights. Sash with single upper and lower panes predominated during much of the District's period of significance. However, metal casement windows were also popular in the early 20th century, particularly for Tudor Revival buildings. Large upper-window openings with multiple units are present on a number of buildings. Openings may be rectangular or arched. Some windows have ornate cornices or lintels. The appropriateness of a window style must be judged in relation to the style of the building and historical and physical evidence.

Alteration of upper windows significantly alters the proportion and/or symmetry of the historic building's facade and of the entire streetscape. Furthermore, original windows are elements by which the style and era of a building can be recognized. While most buildings in the District retain their original window openings, original sash has frequently been replaced changing the character of the historic building and its streetscape.

Upper Story Windows

Guidelines

Historic upper-story windows should be preserved and maintained.

Historic upper-story windows should not be replaced to improve energy efficiency, but preservation methods should be employed to upgrade efficiency.

Replacement windows should match the documented originals or similar windows on visually related buildings.

Restore missing upper-story windows to enhance the proportion and symmetry of the façade.

Recommended

For Contributing Historic Buildings

- If the historic windows are still in place, they should be repaired if at all possible. Replace only the deteriorated sections, rather than the entire window.
- Remove inappropriate later windows and replace with ones of appropriate design.
- Reopen closed-in openings and install windows of appropriate design.
- If window sash is irreparable or altered, new replacements should be based on the window's historic appearance or physical evidence. The replacement window should match the original in size, design, division of panes, dimensions of frame and muntins, finishes, and, where possible, materials. If no evidence exists for the building's original windows, the new windows should replicate a typical window of visually related historic buildings.
- Use clear glass or only minimal tinting with low-e coatings. Unless there is documentary evidence otherwise, windows should appear transparent from street level.



Recommended: Preserve historic upper-story windows. This early photograph shows a window with typical 1/1 double-hung sash.



Recommended: Preserve original window sash. The bank at 56 East Ridgewood retains the multi-paned metal windows installed when the building was erected in 1930.

Upper-Story Windows

Not Recommended

- Blocking or filling in original window openings.
- Adding additional non-historic window openings.
- Changing the size or shape of a window opening.
- Sash with inappropriate division of panes. (For example, it is inappropriate to replace a historic 6/1 sash with a 1/1 sash. It is inappropriate to replace a historic 1/1 double hung sash with a single pane of glass.).
- Fixed, single pane glass.
- Dark or reflecting tinting.
- Replacing clear glass with opaque panels, such as metal, wood, and/or other materials.
- Metal screens or bars covering window openings unless there is documentary or physical evidence for such features.
- Flat muntins inserted onto the panes ("snap-ins").
- Installation of shutters when no documentary evidence exists for them. If shutters are installed they have to be the correct size and style to appear to close.
- Plastic or metal awnings unless original to the building.

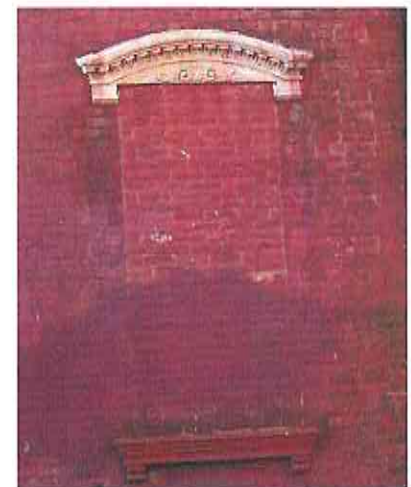


Not Recommended: Using sash with inappropriate division of panes. The upper-sash with new 6/1 sash does not match with the lower 1/1 sash.

Storm Windows for Contributing Historic Buildings:

Recommended

- Interior storm windows.
- Exterior storm windows with narrow trim that follows the shape of the window and have a meeting rail aligned with that of the window.
- Color appropriate for period and color scheme of the building.



Not Recommended: Blocking or filling-in window openings.

Upper-Story Windows

Storm Windows for Contributing Historic Buildings

Not recommended

- Unpainted metal storm windows.
- Stock size storm windows that require reducing the opening's size.

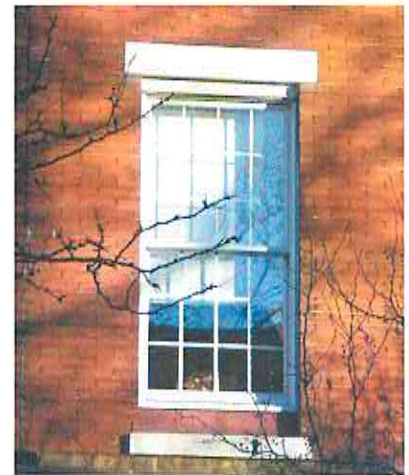
Upper Story Windows for Non-Contributing Buildings

Recommended

- Upper windows that through size and placement maintain the rhythm of the streetscape.
- Upper-story facades should reflect the existing window to wall surface ratio of the streetscape.
- The curtain wall windows of mid-20th century buildings should be treated with sensitivity for this type of architectural design.

Not Recommended

- New window openings that disrupt the exiting rhythm of the streetscape.
- Plastic or metal window awnings.



Not Recommended: Using stock windows and storms that require blocking part of the openings and using snap-in muntins.



Not Recommended: Using shutters where there is no evidence for their historic use and that are too narrow and so clearly cannot function.

Resources

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

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

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

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

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

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

Cornice, Parapet, and Roof



In the Ridgewood Village Center Historic District, distinguishing characteristics are the hiding of rooflines for most commercial buildings and the use of visually important roofs on major corner buildings and on cultural and civic buildings. Most roofs tend to be low and hidden behind cornices and/ or raised parapets which may be shaped or have center projections. Often the strong horizontal lines due to cornices and parapets are important to the solid block-like spatial enclosure of the streetscapes. Colored clay tile main or pent roofs supply additional visual variety. The wide diversity of cornices – including some classically inspired, some displaying intricate brickwork, and some bracketed-- further contribute to the District's pedestrian scale and to its visual interest.

Guidelines

Maintain and preserve important design features of cornice, parapet, roofline, and roofs.



Cornice, Parapet, and Roof

Recommended

For Contributing Historic Buildings

- Preserve and maintain original cornices, parapets, chimneys, and rooflines.
- Repair, rather than replace cornices and parapets. If replacement is necessary, replicate the original.
- If the building has lost its original cornice or parapet, if documentary or physical evidence is available, replicate the design and size of the original using visually compatible materials.
- Preserve and repair architecturally distinctive roofing material such as clay tiles and slates whenever possible. Try to carefully remove and reuse loose clay tiles and slates. If using original material is not technically or economically feasible, use replacement materials that match original in size, shape, color, pattern, and texture.
- If the roof is visible from the street and is an important architectural feature and the original roofing material is not known, use roofing material that is compatible in size, shape, color, pattern, and texture with the architecture of the building and with visually related buildings.
- When the roofing material is not visible from the street or where the roof is not an important architectural feature, unobtrusive modern roofing materials may be used.



Recommended: Preserve and maintain original parapets and rooflines.



Recommended: Preserve or repair with matching materials roofs that are important architectural features.

For Non-Contributing Buildings

- Design cornices, parapets, and rooflines that are compatible with others in the streetscape. When the streetscape has a continuous unbroken cornice and/or parapet line, maintain them. When the streetscape has a pattern of separate cornices and parapets of differing design maintain this.
- Except for major corner buildings and cultural and civic buildings, use flat or very slightly sloping roofs hidden behind parapets.

Cornice, Parapet, Roof

Recommended (Continued)

For All Buildings:

- Hide mechanical equipment behind parapet wall or cornice or other screening device so it is not visible from the pedestrian level.

Resources

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

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

NPS, *Preservation Brief 4: Roofing for Historic Building*, <http://www.cr.nps.gov/hps/tps/briefs/brief04.htm>

NPS, *Preservation Brief 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs*, <http://www.cr.nps.gov/hps/tps/briefs/brief29.htm>

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

NPS, *Preservation Tech Notes: Restoring Metal Roof Cornices*, <http://www.cr.nps.gov/hps/tps/technotes/PTN32/intro.htm>



Awnings



Most of the east-facing storefronts on Wilsey Square had awnings in the early 20th century. Detail from an early 20th century postcard.

Appropriately designed awnings add visual variety and protect pedestrians and storefronts from the elements, while enhancing the historic character of the Village Center Historic District. They may have a sign on the valance (the lower flap, lip, or vertical plane). In the early 20th century stores in Ridgewood, particularly those facing south and east, frequently had awnings to provide climate control and shelter to pedestrians. Awnings were and are an important character defining feature in the District. Variety in awning color is appropriate as historically awnings have featured a range of different stripe patterns and varied colors.

Guidelines

Choose an awning that complements the character of the building and reflect the shape of the storefront, window, or door opening it covers.

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

Use awnings to bring unity to a streetscape and to hide inappropriate alterations to a building.

Awnings must be retractable and cannot project more than 4 feet from the building over the public right-of-way and must be a minimum of 7 feet above sidewalk grade.

Do not use awnings to hide significant architectural features.

Awnings are not appropriate for all buildings in the historic district.

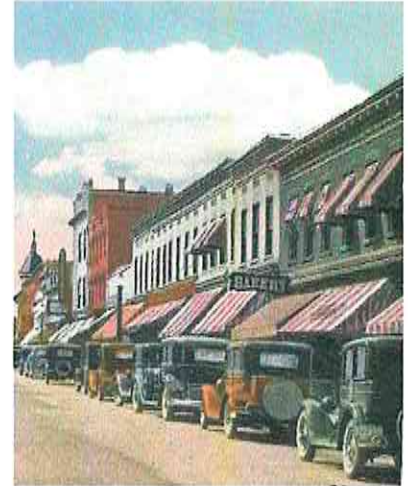
Awnings are regulated in Ridgewood Code (190-122E (2)(f), 190-124K, and 249-7, http://www.e-codes.generalcode.com/codebook_frameset.asp?t=ws&cb=1200_A). Storeowners can use a sign running in a horizontal direction on the valance of any permitted awning instead on a sign on the building or display window. No signs are permitted on the main section of the awning.

Awnings

Recommended

For All Buildings

- Install a new awning where no awning previously existed only when it is compatible with the building and the streetscape.
- Use retractable or operable awnings.
- Use awning fabrics which are opaque and in colors compatible with the architecture of the building and with other awnings in the streetscape.
- Locate awnings within the building elements which frame storefronts or window openings. Usually an awning is attached below the storefront cornice or sign panel and does not cover side piers if they are present on either side of the storefront. However, if a storefront contains a transom area of architectural distinction and such installation is compatible with the rest of the streetscape, the awning should be located below the transom area. When possible, base the location of the awning on physical or documentary evidence.
- On a building with multiple storefronts, align the awning with other awnings on the building, unless to do so will continue an inappropriate condition.
- Within a streetscape of similar buildings and a building with multiple storefronts consider using similar awnings. Varied, but complementary colors or stripes may be used to distinguish the different retail establishments. If different designs are used, they should be consistent in character, scale, and location.
- Use awning coverings of durable, protective, and water repellant non-shiny material, preferably canvas or materials that resemble canvas in appearance and texture (canvas blends, solution-dyed acrylic, or acrylic-coated polyester-cotton).
- Install awnings whose shape complements the geometry of the façade design. While the traditional triangular shed frame shape with free-hanging valances or flaps is appropriate for many storefronts, arched awnings are appropriate for arched openings.
- Install awnings with a minimum height from sidewalk of 7' and with a projection of not more than 4'.
- Consider installing an awning to hide inappropriate previous storefront changes.



The south side of East Ridgewood Avenue in the early 20th century displayed both storefront and window awnings. Note how each storefront had its own awning contributing to the pedestrian scale of the streetscape.



Recommended: Install awnings whose shape responds to the shape of the opening.



Recommended: For multiple storefronts or display windows in a building or row of buildings install similar awnings in segments within frames of the openings and align them horizontally.

Awnings

Recommended

For Contributing Historic Buildings

- Retain existing repairable awning frames and hardware that are appropriate to the age, style, and proportions of the building. Replace deteriorated fabric coverings with new ones of similar style.
- Install a new awning of similar design to historically appropriate deteriorated awning or install a new awning with a design based on physical or documentary evidence of what was on the building. When old photographs indicate that awnings were an important visual characteristic of a building, it is appropriate to replicate their appearance.
- Install new awning hardware so that it does not damage historic materials. Clamps and fasteners on masonry buildings should penetrate mortar joints rather than masonry surfaces.
- Install awnings whose proportions relate to the overall building façade and, on a wider building, break into segments that reflect the composition of the building's façade.



Early 20th century views document that awnings were an important visual characteristic of the District.

Not Recommended

For All Buildings

- Extending awnings into the second story of the building.
- Placing the awning on a contributing historic building so that it covers important architectural features, such as a decorative transom or original pent or canopy.
- Using shiny fabrics such as vinyl or plastic as awning materials.
- Backlighting or illuminating awnings.
- Generally, using awnings that simulate mansard roofs, umbrellas, or domes.
- Using unpainted raw metal awning frames.



Not Recommended: Extending awning into 2nd story; shiny fabric, logo or sign on the canopy, and letters higher than 8" and more than 1/3 the horizontal width of the awning.

Resources

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

New Construction



While not located in the Ridgewood Village Center Historic District, the Lord Mansion is a new building that is a contemporary design that responds to its specific location. The new building in setback, orientation, size, scale, roof visibility and shape, façade rhythm, and colors responds to the historic early 20th century building that is located at the right in this photograph.

New construction in the Village Center Historic District should reflect contemporary architecture, while remaining compatible with and inspired by the historic architecture in the District. New buildings and additions should reflect the historic context of a particular streetscape, the prevalence of uniformity or variety at the location, and the use of consistent or varied materials. New construction should respond to its location in setback, orientation, size, scale, roof shape, roof visibility, façade rhythm and proportions, as well as in architectural details, materials, textures, and colors. New buildings and additions should continue the horizontal lines of the contributing historic buildings in the streetscape. It is always best to think of new construction as one element in a larger context of the streetscape and District.

Design Criteria and Guidelines

Do not destroy historic materials that characterize the property with new additions, exterior alterations, or related new construction.

Visually differentiate the new work from the old.

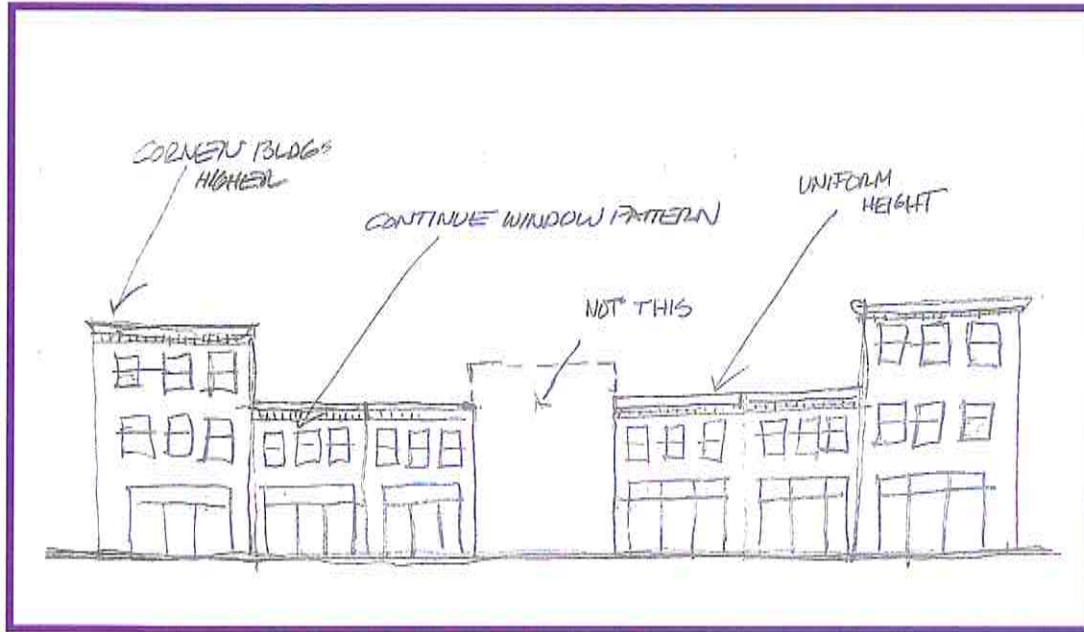
Make new work compatible with the massing, size, scale, and architectural features of its environment.

Design new additions to contributing historic buildings in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment are unimpaired.

Do not construct historic designs that were never built.

Protect and preserve significant archeological resources. If such resources must be disturbed, undertake mitigation measures.

New Construction



Recommended Visual Compatibility Standards for New Construction

Height. *The height of the proposed building shall be visually compatible with adjacent buildings.*

- In most instances, make the height for new infill buildings the same as adjacent buildings.
- Generally, design corner buildings to be anchor buildings and, in most instances, have a minimum of two-stories in height. Relate their heights to the height of buildings on nearby corners.

Proportion of building's front façade. *The relationship of the width of the building to the height of the front elevation shall be visually compatible with buildings and places to which it is visually related.*

- For large buildings, break the façade into units to maintain the streetscape's width to height ratio.
- For commercial buildings, maintain a distinction between the street-level (storefront) façade and the upper stories. (See *Facades* guidelines).

Proportion of openings within the facility. *The relationship of the width of windows to the height of windows in a building shall be visually compatible with the buildings and places to which it is visually related.*

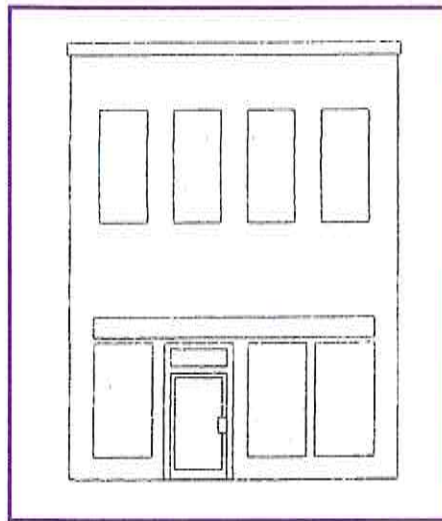
- Continue the rhythm established by neighboring contributing historic buildings in the divisions between upper and lower floors and in window alignment, spacing, and dimensions.
- Acknowledge in the new design the historic window opening patterns of the upper facades and the storefront compositions of the contributing historic buildings in the streetscape.

New Construction

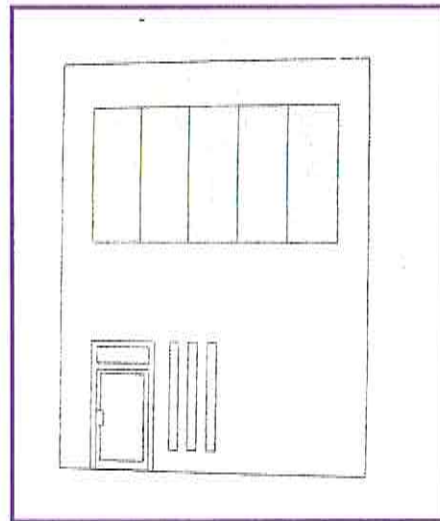
Recommended Visual Compatibility Standards for New Construction (Continued)

Rhythm of solids to voids in front facades. *The relationship of solids to voids in the front façade of a building shall be visually compatible with the building and places to which it is visually related.*

- Organize the void elements (upper-level windows, storefront display windows, recesses for doors) and the solid wall surfaces of new facades to be similar the compositions of the facades of visually related historic buildings.



Yes. Composition for infill building which would be appropriate for locations in the District with neighboring two-story historic buildings.



No. Composition does not relate to the typical organization of solids to voids in the District's buildings, nor does it continue the typical horizontal lines of storefront's cornice or signboard and of the building's cornice.

Rhythm of spacing of buildings on street. *The relationship of the building to the open space between it and adjoining buildings shall be visually compatible with the buildings and places to which it is visually related.*

- For infill construction, have the façade fill the entire space between neighboring buildings. Generally use party-wall construction methods except for large cultural and civic buildings.
- If the space is very wide, divide the façade into units which relate to the rhythm (width divisions) of the facades of the streetscape.
- Have the setback for a new building and the distance between it and adjacent buildings continue the setbacks and distances between buildings fronting on the same street. In most of the District, commercial buildings have a front façade at the sidewalk (zero setback). Cultural and civic buildings might be free-standing and have front yards that respond to their sites.

New Construction

Recommended Visual Compatibility Standards for New Construction (Continued)

Rhythm of entrance and/or porch projections. *The relationship of entrance and projections/recession to the street shall be visually compatible with the buildings and places to which it is visually related.*

- Continue storefront cornice heights, bulkhead heights, location of entrances, and the rhythms of architecture that exist in the contributing historic buildings in the streetscape in the new façade of a commercial building.

Relationship of materials, texture and color. *The relationship of materials, texture and color of the façade and roof of a building shall be visually compatible with the predominant materials used in the buildings to which it is visually related.*

- Construct infill facades with materials similar to the materials of neighboring contributing historic buildings.
- Choose colors for materials that are compatible with neighboring contributing historic buildings.
- Use exterior cladding for new buildings that are consistent with the historic materials of the District and reinforce the District's architectural character. Common wall surface materials used are stucco and brick for upper stories and large expanses of glass for storefronts, but the materials used on neighboring contributing historic buildings should be used as guides.
- Use visible roof materials that are visually compatible with historic roof materials and craftsmanship prevalent in the District.



The materials in the new facades relate to the historic materials in the District as do the horizontal cornice lines and the spacing of upper-story windows.

New Construction

Recommended Visual Compatibility Standards for New Construction (Continued)

Roof shapes. *The roof shape of a building shall be visually compatible with buildings to which it is visually related.*

- Use roof shapes that are consistent with existing roof shapes in the District which are predominately flat with parapet, cornice, or pent.
- Consider using varied roof forms for buildings at major corner locations and for large cultural and civic buildings.

Walls of continuity. *Appurtenance of a building such as walls, open-type fencing and evergreen landscape masses, shall form cohesive walls of enclosure along a street, to the extent necessary to maintain visual compatibility of the building with the buildings and places to which it is visually related.*

- Large cultural and civic buildings can be freestanding, but consider continuing the enclosure along the street through use of landscaping, a fence, or a wall.

Scale of building. *The size of a building, the mass of a building in relation to open spaces, the windows, door openings, porches, and balconies shall be visually compatible with the buildings and places to which it is visually related.*

- If the site is large, break up the façade into a number of smaller units to maintain a rhythm similar to neighboring historic buildings. This is particularly true for storefront level façade elements.
- Maintain the pedestrian scale.

Directional expression of front elevation. *A building shall be visually compatible with buildings and places to which it is visually related in its directional character, whether this be vertical character, horizontal character, or nondirectional character.*

- Continue the directional emphasis - whether the composition is vertical or horizontal in character - of the streetscape. Ways to do this horizontally are through consistent building height and alignment of parapets and cornices as well as by alignment or near alignment of storefront cornices and friezes, signboard, and awnings. The exposure of a broad expanse of roof is another horizontal emphasis. Vertical emphasis is achieved by full-height pilasters and columns, vertical alignment of windows and doorways, and by accent features such as shaped gable or entrance hood, as well as by tall, narrow facades and the division of a larger façade into units with vertical proportions.

New Construction

Recommended

- Placing additions in the rear of contributing historic buildings or adding an upper story that is considerably setback from the front façade(s) so that it has limited visibility and the roof height of the streetscape is not altered.
- Differentiating new additions to historic buildings from the historic architecture. They should not replicate the historic architecture, but rather reference historic design motifs or be of contemporary design. They should be compatible in terms of mass, materials, relationship of solids to voids, and color.
- Designing infill buildings to be unobtrusive and not stand out from other buildings in the streetscape.
- Using architectural features on the new construction that complement the architectural detailing of the historic building, if an addition, or visually related historic buildings, if a new building.
- Designing new cultural and civic buildings in a scale large enough to carry on the tradition in the District of major buildings for major sites. They should respond to the specificity of their sites, with setbacks similar to historic civic and cultural buildings. They should feature architectural elements large enough to reflect their importance in their streetscape, such as a corner tower or a corner entrance for a building proposed for a major corner. However, they must retain a pedestrian scale.
- Treating all street facades as primary facades.
- Consider having a primary corner entrance on a corner building.

Not recommended

- Changing or damaging character-defining features of a contributing historic building by constructing a new addition.
- Placing grass strips, planting areas, raised planters, or parking lots between the building and the sidewalk. Using a setback with planting areas may be appropriate for a cultural and civic building.
- Designing a new addition that overwhelms or diminishes the original building.
- Using large monolithic forms that do not vary the massing and are not humanly scaled.

Resources

National Park Service, *Preservation Brief 14: New Exterior Additions to Historic Buildings*, <http://www.cr.nps.gov/hps/tps/briefs/brief14.htm>

New Jersey Historic Preservation Office, *FYI Publication: New Construction and Related Demolition*, <http://www.state.nj.us/dep/hpo/4sustain/newconst.pdf>