

West Cape May Historic Preservation Commission

GUIDELINES FOR CERTIFICATE OF APPROPRIATENESS APPLICATION FOR DEMOLITION

A. Documentation Requirements Certificate of Appropriateness Application for Demolition

The following documents are required to be submitted with a Certificate of Appropriateness Application for Demolition. These documents include, but are not limited to:

1. A completed Demolition Certificate of Appropriateness Application form, signed by the applicant and payment of the application fee and escrow if required. An application to demolish an historic structure may be for:

(a) Appropriateness – An applicant may apply to demolish an historic structure on the grounds that the structure:

(i) Does not contribute to the character of the historic district in which it is located; or

(ii) Does not contain any protected architectural features; or

(iii) Does not possess any significance in any of the areas in which the Historic Preservation Commission designates historic districts and individually designated historic sites.

(b) Economic Hardship – An applicant may apply to demolish an historic structure on the grounds that he cannot enjoy beneficial use of his property.

2. A list of names and mailing addresses of all property owners within two hundred (200) feet of the applicant's subject property

3. Architectural documents, including, but not limited to:

(a) Plans, elevations, sections and details showing the location of the structure proposed to be demolished in relationship to other structures on the property and to the property lines.

(b) Photographs of the structure proposed to be demolished. The photographs shall show all elevations, provide close-up views of details, and the buildings relationship to surrounding structures. The photographs must show both the exterior and interior of the building.

The photographs must be at least 4x6 inches and labeled with the street address, compass direction and date.

(c) A written report regarding the current condition and structural integrity of the building. This report, and the data that supports it, shall be made by a New Jersey licensed engineer and/or a New Jersey licensed architect.

(d) A description of the proposed replacement for the structure, including but not limited to plans, elevations, sections and renderings.

(e) A written report by either an architectural historian or historic preservationist concerning the building's historic resources and its contribution to the historic district shall also be submitted to the commission. This report shall contain information regarding the following:

(i) The age of the dwelling/structure

(ii) Description of any characteristic design and/or craftsmanship

(iii) Identification and description of the importance of the structure as "Key, Contributing, Non-Contributing" to the preservation of the Borough of West Cape May Historic District

(iv) The materials used and or evidence of craftsmanship that cannot be reproduced or would be difficult to reproduce

4. Financial data:

(a) A form to be completed by the building's owner that lists the ownership of the property, including names, addresses of the owners and the specific type of ownership, such as joint tenant, tenants in common, tenants by the entirety, etcetera.

(b) Applicant must engage the services of a New Jersey licensed appraisers to provide the commission with a report that estimated the fair market value of the property.

(c) Applicant shall provide the commission with the following information; (i) Purchase price paid for the property, (ii) date of purchase, (iii) name of the seller. Applicant shall also disclose any relationship that existed between the applicant or owner of record and the party from whom the

property was purchased.

(d) Applicant shall inform the commission of the sale price of the property. Applicant shall also provide the commission with the amount of any offers received in the previous three (3) years.

(e) If the property is commercial or income-producing, the applicant shall provide the gross annual income from the property for the past three (3) years. Applicant shall also provide the depreciation deduction and annual cash flow before and after debt service for the previous three years.

(f) The applicant shall provide the board with the figures of any remaining mortgage balance or other financing secured by the property. Applicant shall also provide the annual debt service for the past three (3) years.

(g) If the applicant is claiming an economic hardship, additional financial information may be required.

(h) Applicant shall provide any other information that the Historic Preservation Commission deems necessary in order to make its determination.

5. Demolition Alternatives: The applicant shall show that all possible alternatives to demolition were pursued including:

(a) Sale of the structure on its present site to a party willing to preserve the structure.

(b) Sale of the structure for removal and preservation on a new site.

(c) The availability of financial programs that could assist in the rehabilitation and preservation of the structure.

(d) Alternative uses for the structure that would allow for its preservation.

6. The applicant will make arrangements to have an inspection of the building's interior by the Borough Construction Official, Fire Official and any members of the Historic Preservation Commission who may be available at the time of inspection.

7. Copies of all written inspection reports submitted by Borough officials regarding their findings shall be submitted to the Historic Preservation Commission. The Commission shall provide a copy of these reports to the applicant and/or the applicant's representative for review.

Any and all reports shall be provided prior to the scheduled Historic Preservation Commission hearing.

8. The applicant shall be responsible to notify any and all Federal, State, County and Local agencies of the proposed demolition and scheduled hearing date. The applicant shall also notify homeowners within two hundred (200) feet of the proposed building, ten (10) days prior to the formal hearing. Specific notice requirements are listed in the Notice Requirements section of these Guidelines.

9. Three (3) days prior to the hearing, the applicant shall provide the Historic Preservation Commission of proof of mailing to all necessary parties as set forth in more detail in No. 8 above. . At this time, any notices not accepted by homeowners will be given to the secretary for the file.

10. Copies of any correspondence received from the notified agencies should be forwarded to the Historic Preservation Commission to be kept on file. Any and all reports submitted to the Historic Preservation Commission regarding the demolition, will be forwarded to the applicant and or applicant's representative for review.

11. Ten days (10) days prior to the scheduled hearing date, the applicant shall submit eleven (11) copies of any and all materials that will be used as evidence during the public hearing to commission's secretary.. All visual materials should be marked as "Exhibit A," "Exhibit B", etcetera. All photographs shall be dated in order to inform the commission of the date the photograph was taken. Copies of all submissions shall be made available to Historic Preservation Commission members for their review prior to the meeting.

12. All documentation becomes part of the public record and is subject to verification.

B. Notice Requirements
Certificate of Appropriateness Application for Demolition

Hearings relating to applications for a Certificate of Appropriateness for demolition or relocation of historic landmarks shall be public hearings. All advertisements shall be in compliance with N.J.S.A. 40:55D-1 et. seq. In all such cases, the applicant shall provide the required legal notice in accordance with the law and shall submit the following:

Personal Notice: At least ten (10) days prior to the time appointed for said hearing the applicant shall give written notice to all owners of property within 200 feet, and where required by statute, to counties, municipalities and the State. Written notice shall be sent via certified mail, to the address of the property owner as shown on the tax list and a separate copy

to the West Cape May address if different from the owner's address. All addresses shall be obtained by the applicant from the current tax records of the Borough of West Cape May.

Public Notice: At least ten (10) days prior to the date of the hearing, public notice shall be published in the borough's newspaper of record and in another newspaper of general circulation in the municipality. Contents of notice of hearing shall include but not be limited to, the date, time and place of the hearing, the nature of the matters to be considered, identification of the property by street address, lot and block numbers as shown on the current tax duplicate in the municipal tax assessor's office, and the location at which any maps and documents for which approval is sought are available.

The applicant must publish in the borough's newspaper of record notice of the proposed demolition, no less than ten (10) nor more than fifteen (15) days prior to the meeting of the Historic Preservation Commission on which the application has been placed on its agenda for a hearing.

Affidavit of Services (proof of mailing) and Affidavit of Publication (public notice):

Shall be presented to the Commission at least three (3) days prior to the day of the hearing for verification. The Commission is located at 732 Broadway, West Cape May, New Jersey 08204.

Notice on Property:

Notice of proposed demolition shall be posted on the premises of the building, place or structure throughout the notice period in a location that is clearly readable from the street. The posted notice shall remain in place for a period of one (1) year for residential properties and two (2) years for commercial properties.

**C. Miscellaneous Requirements
Certificate of Appropriateness Application for Demolition**

Applications will be available at the West Cape May Borough Hall. All documentation required by Ordinance 378-07 and the West Cape May Historic Preservation Commission Guidelines shall be submitted with the application. The application shall be submitted to the Administrative Officer. Upon receipt, the Administrative Officer shall forward the application to the Historic

Preservation Commission. The commission shall determine if additional information is required within ten (10) business days of receipt of the application. An application for a Certificate of Appropriateness must be deemed *complete* by both the Administrative Officer and the Historic Preservation Commission.

Once the application is deemed complete by both the Administrative Officer and the Historic Preservation Commission, the review period will commence and the secretary of the Historic Preservation Commission will schedule the hearing. The hearing shall be recorded. The cost of recording the hearing shall be the responsibility of the applicant.

The applicant is responsible for the entire cost of the hearing. The Historic Preservation Commission secretary will establish an "escrow account" for each application. The applicant shall issue a check made payable to the Borough of West Cape May. All checks shall be deposited in an account entitled "Demolition Special Account". In the event that the applicant's escrow account must be replenished, the Historic Preservation Commission shall send a written request to the applicant. The additional funds shall be provided within ten (10) business days of the request. Upon written request of the applicant, the Historic Preservation Commission will issue a detailed account of the monies spent. Once the application and hearing are completed the applicant shall submit a written request for a refund of any and all remaining funds.

The applicant or a duly authorized agent for the applicant must be present at the scheduled hearing. All corporations shall be represented by an attorney. The commission shall provide the applicant with written confirmation of the date, time and place of the hearing. Any application which is not properly represented shall be rescheduled. Any cost incurred as a result of rescheduling due to improper representation shall be charged to the applicant. A continuance of the application to the next meeting's agenda may be permitted upon the applicant's written request and/or consent. Any continuance will automatically extend the review period by the number of days of the continuance.

West Cape May Historic Preservation Commission DOOR GUIDELINES

DECLARATION OF PURPOSE

The Historic Preservation Commission shall regulate the maintenance and replacement of doors on historic buildings in an effort to preserve the historical and architectural heritage of the borough. Doors are one of the most important aspects of an historic building. Doors are commonly located directly in the public view.

A front door is often the single most decorative element of an historic house. The size and design of the door along with the door surround are an integral part of the style and significance of the house.

The Commission has determined that doors are one of the most heavily used parts of a house. Accordingly, doors are susceptible to wear, damage, and inappropriate alteration.

Contributing and Key buildings:

(1) If the original or historic door or doorway still exists, every effort shall be made to preserve it. If it cannot be preserved, it shall be replaced with a replica in both design and materials.

(2) If the original or historic door or doorway does not exist, but there is evidence such as photographs and/or drawings of the original, the new door shall be a replica in both design and materials of the original or historic door.

(3) If the original or historic door or doorway does not exist, there is no evidence of the original and it can be determined that the building is of a particular historic style, the new door shall be in the same style as the building.

(4) If the original or historic door or doorway does not exist, there is no evidence of the original and it is determined that the building is of a mixed historic style or several different historic styles, then the new door shall be in the style of the section of the building in which it is being installed.

(5) Doors and doorways in styles older than the building shall be avoided.

(6) Clearly modern doors and doorways shall be avoided.

Non-Contributing Buildings:

(1) Doors and doorways may be made of man-made materials such as aluminum, fiberglass, composite materials, steel, vinyl, etcetera. If the building is located in an historic streetscape the design of the door may be modern but shall not interrupt the streetscape.

All buildings:

(1) Drawings of the proposed door and doorway shall be provided to the Historic Preservation Commission in order to assist the Commission in making a determination as to whether the proposed door or doorway is appropriate. These drawings shall consist of the following:

(a) Elevation – a head-on, scale drawing showing the entire door and doorway, with dimensions.

(b) Horizontal section – a horizontal cut through the door showing the stiles, panels, side-lights, etcetera.

(c) Vertical section – a vertical cut through the door showing the rails, panels, transom bar, transom, etcetera.

(d) Details – close-up drawing showing the hardware, etcetera.

(e) Specifications – the manufacturer's technical description of the door, including the model number. The Historic Preservation Commission shall be satisfied if these drawings are taken from the catalog of the door supplier.

(2) The applicant shall also provide the Historic Preservation Commission with photographs of the door, doorway, house, and streetscape.

(3) When the front and/or side doors are clearly visible from the sidewalk or street adjacent to the house, the design of screen and/or storm doors shall be based on the design of the primary historic door. A screen and/or storm door that is mostly screen shall be considered appropriate on any nineteenth century house.

(4) Screen and/or storm doors on twentieth-century houses shall follow the proportions of the primary door. The Historic Preservation Commission finds that full-view and $\frac{3}{4}$ -view storm and screen doors shall be deemed appropriate in West Cape May Historic Districts.

(5) Rear or side doors that are not clearly visible from the adjacent sidewalk or street shall be replaced with doors appropriate to the style of building in design, but may be made of man-made materials.

When the commission makes reference to the same material it means that wood doors of one species may be replaced with wood doors of a different species, as long as the doors were traditionally painted in that style of building. If doors were traditionally varnished in the style of a building, such as an oak or chestnut door in a Craftsman and Bungalow house, then chestnut and oak doors may be replaced with oak doors.

THE STYLES

Federal Style (1790's - 1840's, sometimes later)

Federal style doorways are elegant and light in construction. It is usually a six or eight panel door with floating fielded-panel construction. In a simple house the door might have only a transom-bar and three-light transom above it. In a house of higher-style, the transom might be an elliptical fan-light with leaded, clear glass. In a house of very high-style, the doorway may have side lights with leaded glass, an elliptical fan light, carved moldings on the transom bar, and colonettes (thin columns) separating the door from sidelights.

Federal style doors were usually painted a dark color. Federal style door surrounds were usually painted cream or off-white.

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FEDERAL

Greek Revival - (mid-1830's to 1850's)

Greek Revival doorways are heavy and monumental looking. The door is usually composed of only one or two long vertical panels. These panels are made of either mahogany, or are grained to look like mahogany. The door may be topped by a heavy transom bar, a three light transom, and it might have side lights. The wooden door-surround often consists of heavy pilasters supporting a heavy entablature.

GREEK REVIVAL

GREEK REVIVAL

GREEK REVIVAL

Italianate - (mid 1840's to 1870's, sometimes later)

Italianate doorways are different from earlier styles in that they usually consist of a pair of doors. Each leaf usually consists of a short panel at the bottom and a long panel at the top. Very often, the top panel is arched, the door is arched or the whole doorway is arched.

The door panels are usually outlined by very heavy moldings. The whole doorway might be outlined by a heavy rope-molding. Italianate doors might be made of hardwood and varnished; it might be grained to look like oak or might be painted a dark color.

ITALIANATE

ITALIANATE

ITALIANATE

ITALIANATE

Gothic Revival - (Carpenter Gothic mid-1840's- 1860's, High Victorian Gothic 1860's-1870's sometimes later)

Gothic Revival doorways in a simple house might be exactly the same as in a simple Italianate house. Sometimes the door panels might be pointed arches, or the whole door-surround might be a pointed arch. In a higher-style home, the doorway may be topped by a door hood. The transom light or lights in the door itself can be made of etched cased glass or leaded stained glass in Gothic designs. Doors were usually grained to look like oak but may be painted, to match a trim color on the house.

GOTHIC REVIVAL

GOTHIC REVIVAL

GOTHIC REVIVAL

French Second Empire or Mansardic - (1850's through 1860's, sometimes later)

French Second Empire houses usually have doorways that are the same as Italianate houses. Late French Second Empire houses have doorways like other styles built at the same time.

Stick Style - (1870's - 1880's)

Stick Style doors are often in pairs with a short bottom panel and a tall top panel on each leaf. The panels may consist of diagonal bead-board (wainscoting), and the edges of the panels are usually chamfered (beveled). The styles and rails of the door might be reeded.

Any part of the door might be ornamented with incised line decoration, such as that found on Eastlake furniture. Stick Style doors are usually made of oak and varnished.

STICK STYLE

STICK STYLE

Queen Anne - (1880's - 1890's)

Queen Anne doorways are often large and, for the first time, make extensive use of stained glass. The pair of doors might have stained or leaded glass upper panels, and the transom might be stained glass also. In a simple Queen Anne house, the door might consist of a short lower panel with a taller upper panel. The upper panel may consist of a central rectangle of clear glass surrounded by a row of square colored glass lights. This arrangement looks very much like the "cottage sash" windows found on simple Queen Anne houses. Queen Anne doors are usually painted or varnished a very dark color.

QUEEN ANNE

QUEEN ANNE

Colonial Revival – (earliest 1880's, mostly mid-1890's through 1920's)

Colonial Revival doorways revive the designs of the eighteenth century Georgian (Colonial) and the Federal periods. There are six and eight panel, fielded-panel doors with side lights and transoms. Often, there are elliptical fan lights over the door with leaded glass, as well as leaded glass in the side lights. Colonial Revival doors are usually painted cream, off-white, or a pastel color. Sometimes, the door might be grained to look like mahogany or rosewood. The door-surround is usually painted.

COLONIAL REVIVAL

COLONIAL REVIVAL

Craftsman (Arts and Crafts, Bungalow, Shingle) Style – (late 1890's through 1920's)

Craftsman style doors are almost always made of oak or chestnut and often show off elaborate joinery like square or pyramidal mortise pegs. Often, the upper part of the door has a panel consisting of dozens of small square lights of glass separated by oak muntins or lead came.

CRAFTSMAN

CRAFTSMAN

West Cape May Historic Preservation Commission EXTERIOR SHEATHING GUIDELINES

DECLARATION OF PURPOSE

The Historic Preservation Commission shall regulate the replacement of sheathing on historic buildings and other buildings located in the historic districts of the Borough of West Cape May. These regulations will assist the Commission in the preservation of the historical and architectural heritage of the Borough of West Cape May. The Commission shall also regulate the replacement of sheathing on buildings located in the historic districts in order to preserve the significance of the particular building, the historic streetscape, and the sense of its place in the district.

The exterior sheathing material of an historic building (clapboard, shingles, shakes, etc.) contributes to the significance of the building. The texture of the surface and the relationship between the sheathing and the trim (window and door casings, corner boards, soffits, etc.) form one of the most important characteristics of historic buildings.

POLICY

The Commission has determined that artificial siding is not appropriate on key or contributing buildings. It is also not appropriate on new additions to key or contributing buildings.

Artificial siding is appropriate on non-contributing buildings as well as additions to non-contributing buildings. The type of siding used must have been available at the time of the construction of the building.

Artificial siding is appropriate for new buildings if the details are designed to resemble traditional wood construction.

Contributing and Key buildings:

(1) If the original or historic exterior sheathing still exists every effort shall be made to preserve it. If it cannot be preserved, it shall be replaced with a replica, in both materials and design.

(2) If the original or historic exterior sheathing does not exist but there is evidence such as photographs and/or drawings of the original, the new exterior sheathing shall be a replica in both material and design of the original.

(3) If the original or exterior sheathing does not exist and there is no evidence of the original and it can be determined that the building is of a particular historic style, then the new exterior sheathing shall be in the same style and era of the building.

(4) If the original or historic exterior sheathing does not exist, and there is no evidence of the original, and it is determined that the building is of a mixed historic style or several different historic styles, the new exterior sheathing shall be in the same era of the section of the building in which it is being installed. The new sheathing shall be a replica in both design and materials of the era in which the original was construction.

(5) Exterior sheathing in styles older than the building shall be avoided. For example, Queen Anne saw tooth or fish scale shingles on a bungalow style building.

(6) Man-made exterior sheathing shall be avoided on contributing buildings in the Borough of West Cape May. Man-made sheathing includes, but is not limited to, aluminum, vinyl, asbestos cement, asphalt, glass (e.g., Garden State Brickface). Exceptions to this general rule may be allowed where there is documentation that the original exterior sheathing was one of these materials

New Buildings

(1) The Historic Preservation Commission recommends that new buildings constructed in an Historic District shall have sheathing materials that are consistent with the historic materials of the district. The sheathing materials shall complement its architectural character.

Non-Contributing Buildings

(1) The Historic Preservation Commission recommends that non contributing buildings that are located in an Historic District shall have sheathing materials that are consistent with the historic materials of the historic district. The sheathing material shall reinforce its architectural character. For a noncontributing building, however, man-made sheathing may be found appropriate.

All Buildings:

(1) Drawings or a manufacturer's catalog of the proposed exterior sheathing shall be provided to the Historic Preservation Commission in order to assist the Commission in making a determination as to whether the proposed exterior sheathing is appropriate. These drawings shall consist of the following:

(a) Elevation – a head-on, scale drawing showing the exposure, trim, etcetera, with dimensions.

(b) Details – close-up drawing showing the relationship between the sheathing to corner boards, window casings, door casings, etcetera.

(c) Specifications – The manufacturer's technical description of the sheathing.

The Historic Preservation Commission shall be satisfied if these drawings are taken from the catalog of the sheathing supplier.

THE STYLE S

Federal Style (1790's - 1840's; sometimes later)

Wood clapboard is the most common sheathing on Federal Style buildings in the Borough of West Cape May. The clapboard butts against corner boards and window casings.

Greek Revival- (mid-1830's to 1850's)

Wood clapboard is the most common sheathing on Greek Revival buildings. Sometimes Coursed natural shakes were also used.

Italianate - (mid 1840's to 1870's, sometimes later)

Italianate houses usually have clapboard siding. Sometimes flush boarding or stucco-on-lath was used. In an Italianate Building of high-style, fielded panels composed of heavy molding may form the walls.

Gothic Revival - (Carpenter Gothic mid-1840's- 1860's, High Victorian Gothic" 1860's, 1870's sometimes later)

Gothic Revival sheathing is often clapboard. Generally, the Gothic Revival is most often associated with vertical board-and-batten siding. Vertical flushboarding was also used. Fancy-cut painted shingles (saw tooth, fish scale, pointed, hexagonal, etcetera) were first introduced in the Gothic Revival era.

French Second Empire or Mansardic - (1850's through 1860's, sometimes later)

French Second Empire houses are usually sheathed in clapboard. In a

French Second Empire House of very high-style fielded panels may form the walls. Late French Second Empire houses often have fancy cut shingles like other style houses built at the same time.

Stick Style - (1870's - 1880's)

Stick style building facades consist of vertical and horizontal boards that represent the structure of studs and plates inside the wall. The panels created by the vertical and horizontal boards are often filled by clapboard, but may be filled by shingles, diagonal flushboarding, vertical bead-board (wainscoting), or stucco.

Queen Anne - (1880's - 1890's)

The Queen Anne style reveled in the variety and texture of sheathing materials. Every kind of fancy cut shingles, carved and jigsaw cut panels, clapboard, flushboard, and bead-board were used sometimes all on one building.

Colonial Revival- (earliest 1880's, mostly mid~1890's through 1920's)

Colonial revival buildings are usually sheathed in painted wood clapboard or natural cedar shakes.

Craftsman (Arts and Crafts, Bungalow, Shingle) Style - (late 1890's through 1920's)

These styles are usually sheathed in natural cedar shakes. Shingle style is named for the continuous skin of shingles (shakes) that wraps around the building (without comer boards and symbolic studs as found in the Stick style).

West Cape May Historic Preservation Commission FENCE GUIDELINES

DECLARATION OF PURPOSE

The Historic Preservation Commission shall regulate the type, style and form of all fences in the Borough of West Cape May Historic Districts. The regulations imposed by the Commission will assist in the preservation of the historical and architectural heritage of the borough.

A Front fence is often the most prominent feature to indicate that a building in the Historic District was built in either the 18th or 19th century. These fences form part of the elaborate system that was utilized to separate public and private spaces in late nineteenth-century.

A front fence is the part of the property closest to the public right-of-way. It is often the first aspect of the building that is noticed by a passer-by. The relationship between the fence, the front yard and the front porch establishes the intimate scale and complicated street-life that is one of the most valued aspects of an historic district. This relationship is also one of the aspects that are most different when comparing an historic town to a modern town.

Fence designs changed throughout the nineteenth century. While, some fence styles were introduced and stayed popular throughout the entire century, others were related to a particular style of house, and fell in and out of fashion.

Contributing and Key buildings:

(1) If the original or historic fence still exists, every effort shall be made to preserve it. If it cannot be preserved, it shall be replaced with a replica in both design and materials.

(2) If the original or historic fence does not exist but there is evidence such as photographs and/or drawings of the original, the new fence shall be a replica in both design and materials of the original or historic fence.

(3) If the original or historic fence does not exist, there is no evidence of the original and the building is of a particular historic style, the new fence shall be in the same style as the building. It may also be of a style that was used when the building was constructed.

(4) Fences in styles older than the building shall be avoided.

(5) Clearly modern fences shall be avoided. Only traditional materials are

appropriate. Vinyl fences are not appropriate on the street side of properties located in the Borough of West Cape May's historic districts.

Non - contributing buildings:

(1) The design of the fence shall be traditional. It shall be made of traditional materials. It shall not interrupt the historic streetscape in which it is located.

All buildings:

(1) Drawings of the proposed fence shall be provided to the Historic Preservation Commission in order to assist the Commission in making a determination as to whether the proposed fence is appropriate. These drawings shall consist of the following:

- (a) Elevation – a head-on drawing showing the fence, fence posts, and gates. It shall include the dimensions of the proposed fence.
- (b) Plan – a plot plan showing the proposed location of the fence.
- (c) Photographs – of the house and streetscape.

The Historic Preservation Commission shall be satisfied if the drawings of the proposed fence are taken from the catalogue of the fence supplier.

(2) Rear and/or side fences that are not clearly visible from the adjacent street or sidewalk to the house may be modern in design.

When the Commission makes reference to the same material it means that wood fences of one species may be replaced with wood fences of a different species.

THE STYLES

Federal Style - (1790's - 1840's, sometimes later)

Federal style fences are elegant and light in construction. It is usually a wooden picket fence composed of small pickets with pointed tops. The pickets may be wider than they are thick and it might be constructed in square sections. The fence posts are usually installed behind the pickets. The spaces between the pickets are usually 1or 1 ½ times the width of the picket. The fence is usually much shorter than a fence constructed after this period. A Federal style fence is usually only 2' to 2'8" tall.

In a house of very high-style, the fence may be made of wrought iron. There are no Federal style wrought-iron fences in the Borough of West Cape May.

Greek Revival - (mid-1830's to 1850's)

Greek Revival fences located in the Borough of West Cape May most likely have little difference from the Federal style fences. The Borough of West Cape May has very few houses that have a Greek Revival influence.

A Greek Revival wrought-iron fence would be constructed of square section iron palings. These palings would be approximately five inches apart. The palings are supported by a horizontal rail at the bottom and one or two rails at the top. The spaces between the palings would often feature cast-iron Greek keys. The palings themselves may be ornamented with cast-iron anthemion or double anthemion. If there were two top rails, the space between them would be taken up by a continuous string of wrought-iron S curves resembling a Vitruvian wave.

Italianate - (mid 1840's to 1870's, sometimes later)

Italianate fences are different from earlier styles in that they are much more substantial. The fence posts are often expressed. The posts are not behind a continuous row of pickets, instead the pickets are between the posts. Fence posts are often very thick with a classical looking cap on the top. The post was usually constructed as a box and might be as wide as 7 to 10 inches. The horizontal emphasis created by the heavy post-cap might also be carried out by expressing the rails. Expressed rails are attached to a molding across the front of the pickets which correspond to the rail behind them. In a house of high-style the base of the fence might feature a horizontal board that touches the ground in order to emphasize the horizontal structure.

The most popular iron fence introduced during the Italianate period is the hairpin fence. Hairpin fences were constructed with iron rods that were bent into arches and secured to two horizontal rails. The hairpins may be very simple or may overlap. In some instances the hairpins may be ornamented with cast iron decorations. The hairpin fence was very inexpensive. It continued to be popular throughout the 1850's, 1860's and 1870's. It remained popular in the Borough of West Cape May throughout the 1880's.

Cast-iron lozenge fences were also a very popular feature of an Italianate house. These fences were more prominent during the nineteenth century. This kind of fence is made of tall cast-iron lozenges (a shape with parallel sides and

semi-circular ends) that are spot welded together. The lozenges may be very plain or very decorated. A decorative fence will include foliate motifs. These fences are readily available today.

Gothic Revival – (Carpenter Gothic mid-1840's- 1860's, High Victorian Gothic 1860's- 1870's sometimes later)

A Gothic Revival fence on the property of a simple house may be the same as earlier Greek Revival fences. A simple picket fence with pointed "Gothic" pickets was probably the most common fence for modest cottages. It was during the Gothic Revival era that picturesqueness came to be valued and therefore lots of variations of the picket fence were possible. During this time, sawn-work ornament (gingerbread) became a popular feature on homes. This technology was also utilized in the construction of fences.

Iron fences became relatively inexpensive during this period. Therefore, even very modest cottages were featuring a fence made of iron rods with cast-iron spear points and cast-iron trefoils. The fence posts may be cast-iron molded to resemble church window tracery.

French Second Empire or Mansardic - (1850's through 1860's, sometimes later)

The fences of the French Second Empire houses usually have fences that are the same as Italianate houses. Some late French Second Empire houses have fences similar to other styles built during the same time.

Stick Style - (1870's - 1880's)

While a Stick Style house does not have a specific fence design, it is believed that the fences were most likely influenced by, the Esthetic Movement. Like other woodwork in a Stick Style house, the fence posts were likely to feature tapering chamfers, vertical stripes of reeding, nail heads and/or pyramid-shaped trim. Both the fence posts and the pickets were likely to be novel shapes featuring sharp-edged triangular sections.

Esthetic Movement fences made of iron would be appropriate in front of a Stick Style house, but could also be placed in front of any house of the 1870's or 1880's. Esthetic Movement fences turn away from cast-iron and back to the hand made character of wrought iron. The tops of the palings are often beaten into fans, spears, or spade shapes. Prominent in the design of these fences is diagonal lines and iron bars that are often elaborately twisted into spirals.

Queen Anne - (1880's - 1890's)

Queen Anne iron fences are similar to Esthetic Movement fences. The difference being that a Queen Anne iron Fence brings the design to extremes. Queen Anne fences often feature elaborate iron strap work twisted into spirals, woven into grids, and decorated with rivets and collars. The love of the irregular and picturesque is the main characteristic of the Queen Anne style. This has been extended to Queen Anne fences as well. Currently, there are no Queen Anne style fences in the Borough of West Cape May.

Colonial Revival - (earliest 1880's, mostly mid-1890's through 1920's)

Colonial Revival fences revive the designs of the eighteenth century Georgian (Colonial) and the Federal periods. Colonial Revival takes pointed picket fences and adorns them with rose arbors, benches, flower boxes, or fancy fence posts in an effort to make the design more picturesque. The gate, or sometimes the whole fence may be arched or swooping.

Craftsman (Arts and Crafts, Bungalow, Shingle) Style - (late 1890's through 1920's)

Craftsman style houses often had no fence. This marked the beginning of the modern style of suburban development with individual homes with continuous lawns. If a craftsman style house had a fence it would have been made of simple square or rectangular section pickets with variation in the rhythm of spacing or width.

This late-nineteenth century hairpin fence features Gothic Revival cast-iron fence posts.

This late nineteenth century hairpin fence features cast-iron spear points and collars. The fence posts are in the style of the 1880's, with rosettes and studded collars.

This fence features overlapped hairpins. This was a very common, inexpensive fence that was utilized throughout the second half of the nineteenth century.

This hairpin fence features intermediate spears and short spears inside each hairpin. This particular fence dates from the 1880's, but could have been installed any time in the second half of the nineteenth century.

This very simple hairpin fence is appropriate in front of this Victorian cottage. The fence posts are made of plain iron bar and would have been better if left out.

This fence combines mid-nineteenth century wooden fence posts and simple iron spears. Though it is a handsome design, this combination of wood and iron is not indicative of a nineteenth century fence. Also this fence is installed in front of a high-style Queen Anne house which most likely would have had a much more picturesque fence.

The simple hairpin fence features double-rod rails held in place by cast-iron collars. The installation looks new because of the plain iron bar fence post.

This fence is composed of iron rods with cast-iron spear points. The fence post is cast iron and very Italianate in style. This fence is in front of a very grand Tuscan Villa and would be appropriate in front of any mid-nineteenth century house or any Italianate house.

The lozenges are attached to more recent plain iron bars. Therefore, the fence is a very poor design constructed of very good parts.

These Esthetic Movement style fence posts are very appropriate to any 1870's through 1890's house and enliven this simple picket fence with unexpressed posts.

This picket fence with heavy Italianate fence posts and small square pickets is made more substantial by the horizontal board at the bottom.

This picket fence is very similar to the previous one except that the upper rail is emphasized by a horizontal molding attached to the front of it.

Like the previous fence, this picket fence also features a horizontal rail attached to the front. The difference is that this rail is square sectioned, instead of molded.

This picket fence is made of square-section pickets with thick square-section fence post. This unornamented fence design is appropriate for a modest cottage or for a large semi-rural lot.

This is a lighter version of the square-picket fence with heavy expressed fence posts. It is very appropriate installed, in front of a small front-yard on a narrow city lot.

This fence is similar to the preceding one. The exception is that the fence posts are taller, and the bottom horizontal board doesn't touch the ground.

This is a classic Italianate picket fence. The fence posts are expressed and very heavy. Each post has a substantial cap. The rails are expressed and the bottom features a horizontal board.

This is an unusual fence with the pickets and rails of the same size that are attached to form squares. It is installed on the property line of a turn-of-the-century house. It is unclear whether it is from the same time period. A fence that features this type of creative design fence would be appropriate for the side property line or back yard of any late nineteenth century or early twentieth century house.

This simple square-picket fence would be appropriate for any modest house of the second half of the nineteenth century.

This unusual square-picket fence is installed in front of a Colonial Revival house. It would be appropriate in front of any cottage built from the mid 1870's through the mid 1880's.

This very short version of a square picket fence differs from most because the pickets are blunt cut. It is especially appropriate for a small property.

This variation of the square-picket fence is enlivened by alternating taller and shorter pickets. It would be appropriate in front of any cottage built during the second half of the nineteenth century.

This very short but monumental fence features turned balls mounted on the post-caps and expressed rails. Its extreme horizontally shape makes it seem very substantial and classical.

This type of horizontal board fencing existed in the nineteenth century. It was used around fields and commons, not around city houses. It is inappropriate for use in the Borough of West Cape May historic districts because it breaks the traditional rhythm of fences in the streetscape.

This type of split-rail corral fencing was used in the nineteenth century. It was installed around corrals and other rural properties. It was not installed around city houses. It is inappropriate for use in the Borough of West Cape May historic districts because it breaks the traditional rhythm of fenced in the streetscape.

This type of fencing is modern in design. It has with swooping tops enclosing lattice panels. It is appropriate for rear yards or other applications where privacy is a requirement. Here it encloses a trash storage area at the rear of a house with many Colonial Revival features, and is entirely appropriate.

This picket fence features a modern "novelty" top. This kind of fence would be appropriate in front of a non-contributing building in an historic district. In this installation, the pickets have been butted against the fence posts, which is an awkward design.

This fence features swooping tops and back-to-back pickets, both of which are modern features. It may be appropriate in front of a non-contributing building, but it is not appropriate in front of a contributing building located in an historic district.

This fence features a heavy hand rail to imitate a porch railing. While it is most likely not an historic design, it may still be considered appropriate.

A Chain link fence in any form is not appropriate in the Borough of West Cape May historic district.

This post and rail fence is modern in design and is not appropriate in a Borough of West Cape May historic district. A similar post and board fence may be appropriate around a large property or in a semi-rural location.

This standard picket fence would be appropriate in front of any nineteenth-century building in a Borough of West Cape May. It may also be appropriate in front of an early twentieth century building as well.

This post-and board fence is appropriate in front of a field, as shown, but it would not necessarily be appropriate in front of a house located in town.

This type of wire fencing was very commonly used in the nineteenth century for side and rear property lines. It could be utilized with more frequency in the Borough of West Cape May.

This standard picket fence would be appropriate in front of any nineteenth-century building and many twentieth century buildings in the Borough of West Cape May.

This post and board fence is not very appropriate in front of a Federal style house as shown in this picture.

This post and board fence is appropriate when used around large lots or in rural locations.

This picket fence features square top pickets and expressed fence-posts. The attachment of the rails to the posts is very awkward. This style of fence would be appropriate in front of most cottages in the Borough of West Cape May.

This is a small scale picket fence with round-top pickets. It is appropriate in front of most cottages in West Cape May.

This unpainted picket fence has fancy-cut picket tops and expressed rails and posts. The posts have classical caps. This is a modern, rather than historic design, yet is still very appropriate in scale, materials, and character. It is unlikely, however, that a fence in front of a very late nineteenth-century house in town would have been left unpainted. Although fences in the early nineteenth century were commonly left unpainted, but by the late Victorian era, paint was inexpensive, factory made, and was utilized by everyone.

This kind of swooping outline is not appropriate in front of a nineteenth century cottage. Fence posts that are taller than the fence and fancy-cut tops are modern characteristics. With the exception of the fence posts, this fence would be appropriate in front of a 1910's or later Colonial Revival house.

This very simple, unpainted picket fence is appropriate in front of an early nineteenth century cottage. Most fences in front of late Victorian houses in town were painted. A rural setting would also make this fence appropriate for the late nineteenth century.

This picket fence, with swooping outline and classical caps on the fence-posts, would be appropriate in front of a Colonial Revival house. It would not be appropriate in front of most Victorian houses.

This very simple picket fence with very slim pickets is appropriate for use in front of almost any nineteenth century house in the Borough of West Cape May.

This fancy jig-saw cut Gothic Revival picket fence is most appropriate in front of a fancy Gothic Revival cottage.

This simple picket fence is raised on a concrete curb. Portland cement concrete became a common building material in the 1890's. It was often used for garden walls and planting beds in the Borough of West Cape May in the early twentieth century.

This unpainted privacy fence is clearly a modern design. It is appropriate for use around a rear yard, or to screen views of the trash containers.

Chain link fences are not appropriate in any historic district in the Borough of West Cape May.

This very short picket fence with substantial gate posts and classical caps is appropriate for most cottages in the Borough of West Cape May.

This fancy-cut picket fence with Gothic Revival gate posts is most appropriate in front of a fancy Gothic Revival cottage.

This classical X-shaped railing design is appropriate for use in front of an early Twentieth century Colonial Revival or Beaux Arts house.

This picket fence with gateposts and classical caps is appropriate in front of a wide variety of Victorian cottages.

This unusual picket fence with oval tops and simple fence post and caps is appropriate for use in front of a wide variety of Victorian cottages in the Borough of West Cape May.

The ironwork portion of this fence is Gothic Revival, probably from the 1880's. The wooden portion of this fence is classical, and new. While it is not a bad design, it would have been more appropriate to suppress the fence posts altogether, or to find cast-iron fence posts. At the very least Gothic Revival fence posts should have been used.

This is an Aesthetic Movement fence. It is most likely from the 1880's. The twisted bars, spade-shaped ornaments, cast-iron gate posts, and fleur-de-lis all contribute to an excellent design.

This is a wonderful late Victorian cast and wrought-iron fence. The cast iron daisies have been picked out in naturalistic colors. This would have been deplored by taste-makers in the late nineteenth century, but was most likely very common.

This is a very high-style late Victorian fence with stone or concrete posts. The ironwork design is Aesthetic movement.

This is a late nineteenth century Gothic Revival fence. It has its original posts and gate. It would be perfectly appropriate for use in

front of most late-Victorian houses in the Borough of West Cape May.

This is a very well designed late nineteenth century gate set into a twentieth century fence.

This late Victorian cast and wrought-iron fence would be appropriate in front of most late nineteenth century houses in the Borough of West Cape May. The picking out of ornaments in red, white and blue would have been deplored by taste-makers in the late nineteenth century but was most likely very common.

This fence is composed of iron rods and cast-iron spear points. The rails are made of rods joined by cast-iron links. This is a fence that

would be appropriate in front of a wide range of late nineteenth century houses in the Borough of West Cape May.

This fence is composed of straight and twisted palings with cast-iron balls ornamenting every other top. It is appropriate for use in front of any late nineteenth century cottage in the Borough of West Cape May.

This fence alternates hairpins and spears. It features a Gothic Revival gate post. While it would be especially appropriate in front of a Gothic Revival building it, would also be appropriate in front of most late nineteenth century cottages in the Borough of West Cape May.

This fence features alternating tall and short palings with their ends beaten into spear-points. The gate post is Gothic Revival. While it would be especially appropriate in front of a Gothic Revival building, it would also be appropriate in front of most late nineteenth century cottages in the Borough of West

Cape May.

This swooping top picket fence with taller, fancy-cut fence posts is not appropriate in front of nineteenth century buildings in the Borough of West Cape May.

Chain link fence is not appropriate in any historic district in the Borough of West Cape May.

This standard picket fence would be appropriate in front of any nineteenth-century and many early twentieth century buildings located in the Borough of West Cape May.

West Cape May Historic Preservation Commission LIGHTING GUIDELINES

DECLARATION OF PURPOSE

The Historic Preservation Commission shall regulate lighting in each Historic District in order to preserve the character of the district.

Light fixtures which use historic designs help re-enforce and protect the character of the designated historic district. This assists in accomplishing the Historic Preservation Commission's goal of designating and safeguarding the Borough of West Cape May's Historic District. Small, discrete light fixtures that do not interfere with the public's appreciation of the historic buildings shall be considered appropriate.

Low night-time light levels shall be utilized to help preserve the character of the historic district. Despite its apparent benefit to secure and maintain the historic district designation, the light level shall also comply with all safety regulations.

POLICY

- 1 When lighting is visible from the street or sidewalk adjacent to the house, the Historic Preservation Commission shall require that lighting fixtures designed to enhance the historic era of the building shall be used. If such lighting can not be obtained then small, modern, discrete light fixtures, may be used in the historic district.
- 2 The Historic Preservation Commission shall require that the lowest level of light consistent with the Borough's safety regulations shall be used in the historic district.
- 3 The Historic Preservation Commission shall not deem sodium vapor, mercury vapor, or large scale halogen lights appropriate in the historic district.

West Cape May Historic Preservation Commission NEW BUILDING GUIDELINES

DECLARATION OF PURPOSE AND PUBLIC POLICY:

Located in the Borough of West Cape May is an Historic District designated under the National Register, a National Historic Landmark, a Historic District designated on the New Jersey Register of Historic Districts and a Historic District designated by the municipality. In all historic districts, including those situated in the Borough of West Cape May, the architectural, cultural, and historic significance is not determined solely on the individual buildings, but the area as a whole is also taken into consideration.

Since the Supreme Court upheld the regulation of buildings located in the Vieux Carre, a historic district in New Orleans, during the nineteen-thirties, the principle that the district must be evaluated "tout ensemble" (all together), rather than picked apart into its constituent buildings, has been maintained.

In an effort to preserve the character for which the district was designated, the Historic Preservation Commission shall regulate the design of new buildings in the Historic District. The Commission's goal is for new buildings to maintain and re-enforce the architectural character of the neighborhood and historic district in which they are located. It is not the Commission's intention to require new buildings in the Historic District to be reproductions of existing historic buildings.

DESIGN GUIDELINES

The design of new buildings located in a historic district shall be derived from the historic buildings currently located in that particular district. When a strong pattern has been established by the neighboring historic buildings, the new building shall follow that pattern.

Aggressively modern designs as well as novel shapes and elements not found in the historic buildings of the district shall be avoided. In addition, atypical designs that call attention to themselves and away from the neighboring historic buildings shall be avoided.

SCALE

The scale of new houses shall be similar to the neighboring historic houses. Scale defining features include:

- (a) The relationship between the size and shape of the window openings to the façade.
- (b) The division of windows into multi-light windows.

(c) The size of the front façade of the house compared to the size of the front façade of neighboring houses.

(d) The bay-rhythm and size of the porch.

(e) The fineness and/or coarseness of the pattern of the sheathing and the trim, e.g. clapboard, shingle, fancy shingle, shake, window surrounds, fascias, eaves, rafter tails, corner boards.

MATERIALS

When the neighboring historic buildings are sheathed with wood clapboard, shakes, or fancy-cut shingles, the new building shall be sheathed with similar materials.

When the windows of the neighboring historic buildings are constructed of wood, the windows of the new building shall also be constructed of wood.

SHAPE

The shape of the new building shall be derived from the shape of neighboring historic houses. If the neighboring historic houses are situated so that the long side and the eaves face toward the street the new house shall be constructed to face in the same direction.

If the neighboring historic houses are situated so that the gable end face toward the street, the new house shall be constructed to face in the same direction.

SITE

If the neighboring historic buildings are situated so that they are all a similar distance from the street, the new building shall be constructed so that it is situated in a similar distance from the street.

If the neighboring historic buildings are situated so that their distance from the street varies dramatically, there will be more leniency in determining the proper distance from the street to locate the new building.

Paving Guidelines

DECLARATION OF PURPOSE AND PUBLIC POLICY

The relationship of an historic building to its site forms a contributing part of the significance of the building. The characteristics of the site: its size, shape, contours, materials, paths, aisles, etc., contribute to the setting of the building and to the "sense of place" of an historic district just as building materials change over time, so do site materials. Therefore, the Historic Preservation Commission finds that preserving the historic character of paving in West Cape May is important to preserve the historic character of the Borough of West Cape May.

The Historic Preservation Commission is responsible for regulating the installation and/or replacement of paving near historic buildings in West Cape May. This is necessary to preserve the historical and architectural heritage of the Borough within its historic districts. The Commission shall regulate the installation and/or replacement of paving in order to preserve the significance of the particular building, the historic streetscape, and the "sense of place" of the historic district.

TYPES OF PAVING AND PAVERS

Grass paver is a term used to describe the technique of placing a variety of grids that are laid with its top face at or just below ground level. It distributes the load of automobiles and allows grass to grow through the grid. A grass paver is very unobtrusive.

Crushed stone can be used as a paving system. It can be made of a variety of sandstones, limestone, and granite. Brown crushed stone resembles earth from a distance and is fairly unobtrusive.

Brick set in sand was used to construct a small number of sidewalks in West Cape May during the nineteenth century. Clay was not available in the area. Therefore it is very likely that the high-fired bricks necessary to construct brick sidewalks were shipped from Camden or Philadelphia, both of which were famous for their clay. There are very few brick buildings in West Cape May. It is unlikely that there were ever many brick sidewalks and/or carriageways in the Borough.

Crushed clamshell (or oyster shell) was a common paving material for paths and carriageways in West Cape May during the nineteenth century. It is a locally produced, historic paving material.

Cinder was a commonly used paving material for walkway and carriageways during the nineteenth century. Cinder was a material that was readily available. It was considered appropriate for lightly used paths.

Tabby is a concrete that is made of a mixture of crushed shells (as the aggregate) and lime mortar (as the matrix). During the nineteenth century it was often used as paving in seaside locations. It may have been used in West Cape May as a more durable alternative to crushed shells.

Portland Cement concrete was developed in the 1880's but did not come into common use until the turn of the century. During the nineteenth century, it was not used for paving in West Cape May.

Natural cement (made of limestone mixed with clay) was used by ancient Romans and still continues to be used in small quantities today. During the nineteenth century natural cement was not used as a paving material in West Cape May.

Macadam or bituminous concrete (sometimes called blacktop) was first used as a street paving system in New York City during the 1880's. It was not used for paving sidewalks, carriageways, driveways, or parking areas in West Cape May during the nineteenth and early twentieth century. It did not come into use in the Borough until the mid to late twentieth century. Therefore, it is a clearly modern paving material.

DETERMINING APPROPRIATENESS

In finding paving appropriate, the Historic Preservation Commission shall take into consideration several factors:

1. Extent or area:

During the nineteenth and early twentieth centuries, there was much less paving in West Cape May than exists today. The setting of many historic buildings has been altered by the introduction of large areas of paving.

The character of the borough as a whole has been altered by the installation of large areas of paving. Every effort should be made to minimize the area of new paving.

2. Placement:

Most nineteenth and early twentieth century buildings in West Cape May were surrounded by grass. Paving the area between an historic house and the street changes the public perception of the building more so than paving a similar-size area in the rear of the building. Every effort should be made to locate areas of new paving away from the street sides of buildings.

3. Materials:

Paving materials shall be considered either (a) unobtrusive, such that it may not be noticed by passers-by; (b) historic, such that it was available at the

time the building was built; and is considered characteristic of the area in which the building was built; And (c) modern.

4. Preference:

The following paving materials are listed in order of the Historic Preservations Commission's preference of its use:

- (a) Grass Paver
- (b) Crushed Stone
- (c) Brick
- (d) Cinder
- (e) Tabby
- (f) Portland Cement
- (g) Natural Cement
- (h) Macadam or Bituminous Concrete (Blacktop)

RECOMMENDATIONS

The amount of new paving in West Cape May should be minimized. Paving should be located away from the street sides where historic buildings are located. Complete paving of yards should be avoided.

Where paving is necessary, every effort should be made to choose materials that are unobtrusive. If the most unobtrusive materials are not possible, every effort should be made to choose materials that are historic.

Clearly modern materials are not appropriate for use adjacent to historic buildings in West Cape May.

In public accommodations, "handicapped accessible" parking spaces and the paths from those spaces to the building should be made of hard-surface materials suitable for wheelchair use.

Grass pavers and crushed stone are not suitable for this purpose.

West Cape May Historic Preservation Commission SIGN GUIDELINES

DECLARATION OF PURPOSE

The Historic Preservation Commission regulates the design and placement of signs in historic buildings and buildings in historic districts to preserve the historical and architectural heritage of the borough. The type of lettering, materials, and designs of signs placed in an historic district may assist in the reinforcement of the character of an historic district and the significance of the building to which the sign is attached.

POLICY

In addition to the regulations set forth in this section, all requirements of ordinance 342-05 of the Borough of West Cape May shall also be complied with in any and all construction and/or placing of signs within an historic district.

Contributing and Key buildings:

(1) If the building's original and/or historic design has a designated place to attach a sign, any sign shall be affixed to that place.

(2) If the building has a storefront, the only sign allowed shall be associated with the storefront's operation.

(3) The Historic Preservation Commission does not require but does encourage the use of historic letter faces for any signs affixed to an historic buildings. The commission finds that modern serif or sans serif letter faces may be appropriate. Distinctly modern novelty letters that recall the 1930's through 1960's may not be appropriate. Inappropriate letter face includes but is not limited to, Art Deco, Art Modern, Jazz, Doo-Wop, Mid-century Modern, Populuxe, Mod, Psychedelic, graffiti-style, and Hip Hop.

All buildings:

(1) Interior and/or "rear" illuminated signs are not appropriate in a Borough of West Cape May Historic District.

(2) Pole signs are not appropriate in a Borough of West Cape May Historic District.

(3) All applicants shall provide the Historic Preservation Commission with drawings of the proposed sign. These drawings will assist the commission in its determination if the proposed sign is appropriate.

(4) The Historic Preservation Commission shall require all signs to be constructed utilizing historic materials and designs.

West Cape May Historic Preservation Commission WINDOW GUIDELINES

DECLARATION OF PURPOSE

The Historic Preservation Commission regulates the replacement of windows in historic buildings and buildings in historic districts to preserve the historical and architectural heritage of the borough. The details of window construction contribute strongly to the historic character of the building. The windows of historic buildings are among the building's most significant feature. The type of window installed can indicate the style and era of the building. The division of the windows is a feature that assists in setting the scale of the building and gives cohesion to the facade.

DEFINITIONS

Brick mold is a type of molding that covers the crack between the window assembly and the building. It is commonly found in a masonry building.

Casement is a window that is hinged at the side and operates like a door.

Casing is a trim that surrounds a window frame on both the inside and the outside of the window.

Counterweights are attached to the sash of a double hung window by chains or cords. The counterweights hang in the weight pockets and allow the sash to remain in position.

Double hung is a window that has two sashes that slide up and down in tracks or pockets.

Head is the horizontal portion at the top of a window frame.

Jamb is the vertical portion that forms the side of a window frame.

Label lintel is a decorative lintel that is Gothic in style and extends part-way down the jambs and forms lobes.

Light is a pane of glass in a window sash.

Meeting rail is the rail where the top and bottom sash of a double hung window meet.

Meeting stile is the stile where the sash of a horizontal sliding window meet.

Mullion is a post that separates two windows in a multi-window unit.

Muntin is a wooden or metal portion that separates two lights of glass in a window sash.

Projected sash is hinged at or near the top and swings out, e.g. an awning window.

Rail is the horizontal portion of a window sash.

Sash is the moveable part of a window.

Sill is the horizontal portion at the bottom of a window frame.

Spring balance is the replacement for counterweights. It holds the sash of a double hung window in position. Spring balances are located in the sash pockets of a window.

Stile is a vertical portion of a window sash.

Stool is the interior window sill.

Vinyl Windows – For the purposes of these Guidelines, vinyl windows are defined as windows that are constructed; (a) of sections extruded in vinyl, (b) of wood sections where the outside is sheathed in rigid vinyl and (c) of wood sections wrapped with flexible vinyl. Windows that are constructed of wood and finished with a latex paint that contains vinyl is not a vinyl window.

POLICY

Summary:

Vinyl and/or aluminum windows are not appropriate on key, contributing or new additions to key and/or contributing buildings.

Vinyl and/or aluminum windows are appropriate on non-contributing buildings if these types of windows were available at the time of the building's construction. The scale of these windows shall be consistent with the scale of the historic windows in the district.

Vinyl and/or aluminum windows are appropriate on new buildings if the scale of the windows is consistent with the scale of the historic windows of the district.

Exterior triple-track storm windows are always appropriate in the Borough of West Cape May.

Contributing and Key buildings:

(1) If the original or historic window still exists, every effort shall be made to preserve it. If it cannot be preserved, it shall be replaced with a replica in materials, size, and design.

(2) If the original or historic window does not exist, but there is evidence such as photographs and/or drawings of the original, the new window shall be a replica of the original in both materials and design.

(3) If the original or historic window does not exist and there is no evidence of the original and it can be determined that the building is of a particular historic style, the new window shall be in the same style as the building.

(4) If the original or historic window does not exist, and there is no evidence of the original and it can be determined that the building is of a mixed historic style or several different historic styles, the new window shall be in the style of the portion of the building in which it is being installed.

(5) Windows in styles older than the building shall be avoided.

(6) Clearly modern windows shall be avoided. This includes, but is not limited to, single pane tilt and turn.

Non-Contributing Buildings:

(1) The Historic Preservation Commission recommends that windows in non-contributing buildings located in historic districts shall be consistent with the historic windows of the district. The windows shall reinforce its architectural character. For a non-contributing building, however, vinyl or aluminum windows may be found appropriate, if their scale is consistent with the scale of windows in the district.

(2) The Historic Preservation Commission will not review replacement windows in existing openings of non-contributing buildings so long as the replacement window is at least as divided as the original. This means that the lights are not larger than the original. If the replacement windows in existing openings of non-contributing buildings are less divided than the original windows its appropriateness shall be reviewed by the Historic Preservation Commission. This review will insure that the scale of the streetscape is not disturbed.

(3) The Historic Preservation Commission shall review new windows in new openings of non-contributing buildings. This review will insure that the scale of the streetscape is not disturbed. The Historic Preservation Commission strongly discourages large picture windows and sliding glass doors when they are in close proximity to historic buildings.

New Buildings:

(1) The Historic Preservation Commission recommends windows that are consistent with the historic windows of the district where the new building is being constructed. These windows shall reinforce the architectural character of the historic district. Aluminum or vinyl windows may be appropriate in a new building if their scale is consistent with the scale of windows in the district.

All buildings:

(1) Drawings of the existing and proposed window shall be provided to the Historic Preservation Commission in order to assist the Commission in making a determination as to whether the proposed window is appropriate. These drawings shall consist of the following:

(a) Elevation – a head-on, scale drawing showing the entire window, with dimensions.

(b) Horizontal section – a horizontal cut through the window showing the stiles, rails, muntins, etcetera.

(c) Vertical section – a vertical cut through the window showing the head, muntins, meeting rail, sill rail and sill.

(d) Specifications – The manufacturer's technical description of the window, including the catalog number.

The Historic Preservation Commission shall be satisfied if the drawings of the existing condition are done on graph paper by the homeowner. The drawings of the proposed window may be taken from the catalog of the window supplier. The Historic Preservation Commission shall make available to the homeowner a drawing to assist the homeowner in the description of the existing windows.

(2) The Historic Preservation Commission has determined that exterior, painted wooden shutters that are moveable, attached by hinges, held open by shutter dogs, and composed of louvers or panels and are the appropriate size and shape are appropriate for all nineteenth and early twentieth century buildings.

(3) The Historic Preservation Commission has determined that retractable canvas awnings are appropriate for all nineteenth and early twentieth century buildings so long as it conforms to the size and shape of the window above which it is to be installed. In addition these awnings shall have traditional operating mechanisms.

THE STYLES

Federal Style (1790's – 1840's, sometimes later)

Federal style windows are elegant and light in construction. Federal windows are usually six-over-six light, double-hung. The muntins are usually very thin about one-eighth across the face, with a one-eighth inch putty slope on either side, totaling three-eighths inch. The rails and stiles are very narrow, with a one or one-and-a-half inch meeting rail. Federal style windows were usually painted cream color, though occasionally black.

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Greek Revival – (mid-1830's to 1850's)

Greek Revival windows are very similar to Federal style. The muntins are sometimes thicker, about one-half inch wide. When there is a brick mold, the molding is often oval in section, rather than round as in the Federal style. The windows are still usually six-over-six though the entire window may be larger than in a Federal era house.

GREEK REVIVAL GREEK REVIVAL GREEK REVIVAL GREEK REVIVAL

Italianate – (mid 1840's to 1870's, sometimes later)

Italianate windows are often four-over-four, double hung in the 1860's and '70's. During the 1880's, windows are often two-over-two, double hung. The French Door was introduced in the United States in the 1850's and quickly became popular for ground floors and balconies. The most characteristic Italianate window is arched, most often using a segmental arch, though semi-circular arches are also seen. Sometimes the muntin pattern creates a double arch within the arched upper sash. The brick mold might be a three-quarter round molding. Sometimes it is decorated as a rope molding.

ITALIANATE

ITALIANATE

ITALIANATE

Gothic Revival – (Carpenter Gothic mid-1840's– 1860's, High Victorian Gothic 1860's– 1870's sometimes later)

Gothic Revival windows in simple houses might be exactly the same as in simple Italianate houses. Sometimes the windows might be pointed arches. In higher-style examples, the window can be topped by a window hood or a label lintel. In lower-style Gothic Revival houses the pointed windows might be made of straight moldings with triangular heads.

GOTHIC REVIVAL

GOTHIC REVIVAL

GOTHIC REVIVAL

French Second Empire or Mansardic – (1850's through 1860's, sometimes later)

French Second Empire houses usually have windows that are the same as Italianate houses. Late French Second Empire houses have windows like other styles built at the same time.

FRENCH SECOND EMPIRE

FRENCH SECOND EMPIRE

FRENCH SECOND

Stick Style - (1870's – 1880's)

and

Queen Anne – (1880's – 1890's)

Queen Anne windows are often large and, for the first time, make extensive use of stained glass. The most characteristic window sash in Queen Anne houses is the Cottage Sash, which consists of a large center light surrounded by a row of square colored glass lights. Queen Anne windows are usually painted or varnished a very dark color. In high-style examples the windows might be curved in plan in a round corner tower. They also might be many paned (up to twenty) over one.

STICK STYLE AND QUEEN ANNE

STICK STYLE AND QUEEN ANNE

Colonial Revival – (earliest 1880's, mostly mid-1890's through 1920's)

Colonial Revival windows revive the designs of the eighteenth century Georgian (Colonial) and the Federal periods. There usually are six – over six double hung windows. Colonial Revival windows are usually painted cream, off-white, or a pastel color.

Craftsman (Arts and Crafts, Bungalow, Shingle) Style – (late 1890's through 1920's)

Craftsman windows are often designed with many lights over one, as many as twelve or even twenty lights in the upper sash. The upper sash might also be composed of diamond shaped lights.