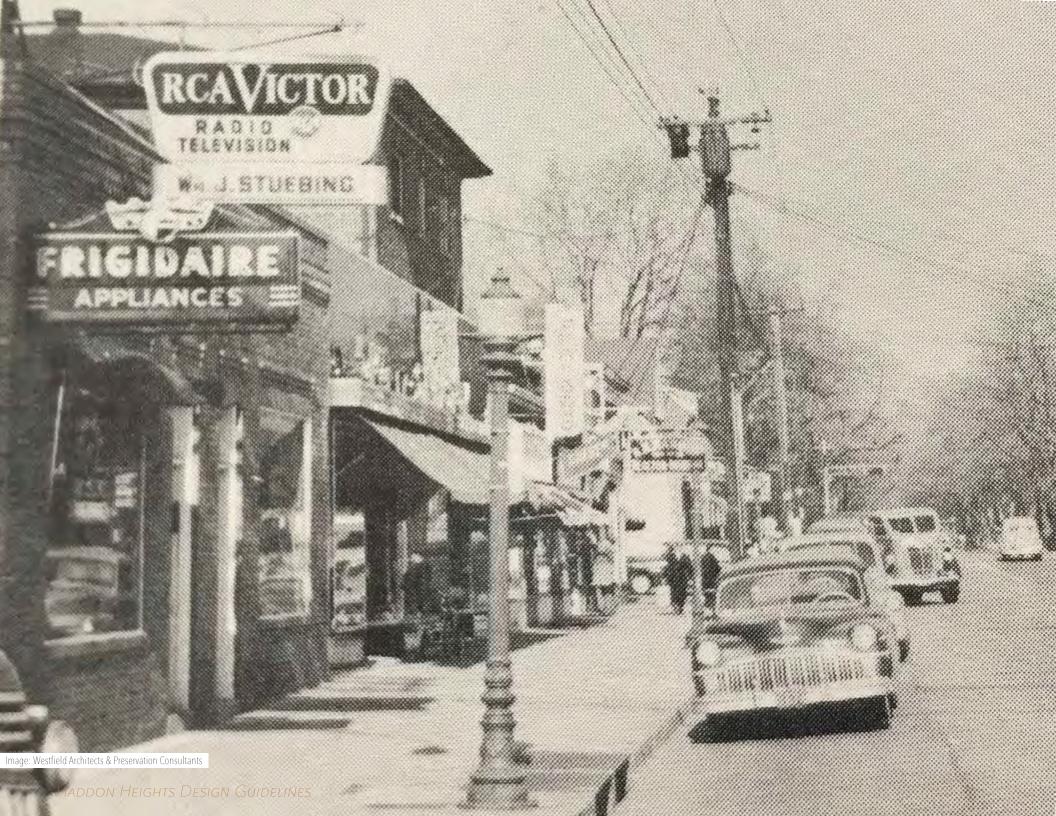
# **DESIGN** GUIDELINES

for the Historic Districts & Individual Landmark Properties of

# HADDON HEIGHTS New Jersey

Prepared for HADDON HEIGHTS HISTORIC PRESERVATION COMMISSION

May 2021



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## **1. Acknowledgements**

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Prepared May 2021



## **2. Introduction**

The Borough of Haddon Heights recognizes that the preservation and protection of its historic landmarks and historic districts are important goals for the community. The historic landmarks and historic districts are extensively discussed in the Borough's Master Plan of 1987 and the Master Plan Reexamination of 2006.

One of the Borough's eight goals in the 2006 Master Plan is to:

"Strengthen the local historic district whose boundaries are defined by a group of buildings or sites on State and National Register of Historic Places, to regulate the reconstruction, alteration, demolition and/or relocation of historic buildings within a district. Good design that complements historic buildings in the Borough, should be encouraged for any new building's additions, alterations, or renovations that are constructed."

The 2016 Master Plan Reexamination retains the same general goal for the historic resources in the community.

The Design Guidelines are a tool for property owners to help them manage change and protect Haddon Heights' architectural and historical resources. They are intended to provide information and guiding principles rather than rigid rules for property owners, design professionals, contractors, the Historic Preservation Commission, and the Borough with regard to historic resources. The guidelines present the preservation treatments and activities that the Historic Preservation Commission recommends and does not recommend by using photographs, text, and drawings to educate and explain these treatments. The HPC encourages potential applicants to review the information in these Design Guidelines during the early stages of planning for their project. Familiarity with this material can assist property owners to move a project forward guickly, thus saving applicants both time and money.



The Fourth Avenue Historic District has many distinctive and well-maintained historic homes, like this one at 317 Fourth Avenue.



The historic passenger station is one of the most iconic buildings in Haddon Heights. The town was developed because of the access this train line provided to Philadelphia and Atlantic City starting in 1890.

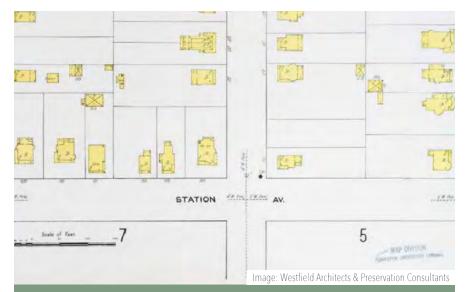
## **2. Introduction**



Historic postcards have documented the development of Haddon Heights since the early years of the 20th Century.



The C. Glover House at 1908 New Jersey Avenue is one of four pre-Revolutionary War homes in Haddon Heights.



This scan from an early Sanborn Atlas from 1909 shows the 600 block of Station Avenue when Haddon Heights was first developed. Many of the homes on this map are shown in the postcard directly above.



This postcard documents the early development of the Haddon Heights community and this block on Fourth Avenue.

Haddon Heights is a special place. In 1974, almost 50 years ago, the Borough of Haddon Heights enacted its historic preservation ordinance to protect historic buildings, sites, objects, and historic districts. The Borough of Haddon Heights recognizes that the character and quality of life enjoyed by its residents depends in great measure upon the Borough's rich heritage. This historical, cultural, and architectural heritage is entrusted to each generation, so that it can be enriched and passed on to future generations. Today's residents have inherited a beautiful community that retains its unique sense of time and place, which is due in no small part to the continued use and preservation of these historic structures.

The designated historic landmarks and historic districts inspire civic pride and enhance our knowledge of more than 300 years of local history. The preservation of these buildings and districts contributes to the town's economics by stabilizing and improving property values and encouraging investment by both the public and private sectors. By stimulating the continued use of these buildings, the Borough discourages unnecessary demolition of our shared heritage.

All of the residents of Haddon Heights benefit from our revitalized commercial historic district. Residents use the downtown every day when they patronize the library, mail a letter in our post office, shop at a store, or eat at a favorite restaurant. These historic buildings tell stories about our past. It is fortunate that so many of the historic commercial and residential buildings have been restored over the years.

These Design Guidelines provide advice for today's stewards of these historic resources and are another way that the Borough's Historic Preservation Commission is trying to make living in and maintaining an historic home or business easier.



Generations of homeowners have lavished attention on their historic homes in Haddon Heights. Today's residents are the beneficiaries of decades of devoted stewardship by property owners in the past.

## **3. Letter from the Commission**



There have been some changes to 126 White Horse Pike over the years, but the house still retains most of its original features and its architectural integrity.



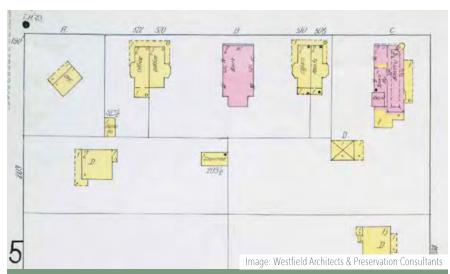
White Horse Pike has distinctive buildings, many of which have been converted into professional offices. This post card shows 2 White Horse Pike on the right in the early years of the 20th Century.

The Design Guidelines are intended to encourage an appreciation of Haddon Heights' extraordinary historic buildings and places, to ensure consistency in local decision making, and to benefit property owners by clarifying expectations. These guidelines are the standards that the Haddon Heights Historic Preservation Commission will use to make decisions about proposed projects that come before them for review. The guidelines showcase what kind of preservation treatments and activities the Historic Preservation Commission encourages and discourages by using photographs, text, and drawings to educate and explain these activities and treatments. These illustrations and recommendations will help the public to further understand how maintaining and protecting original historic features on homes and commercial buildings in the historic districts protects their financial investment.

These guidelines are prepared for property owners and their architects and contractors as they plan their rehabilitation and new construction projects. Owners are encouraged to review these guidelines when planning a project in order to ensure that the work contemplated will help preserve the historic character of their property and/or neighborhood. The Design Guidelines create a consistent knowledge base for everyone that participates in the design review process: property owners, HPC members, architects, contractors, sign manufacturers, and city planning and zoning officials. These guidelines are offered as helpful, interpretive, and explanatory recommendations to property owners of individually designated properties and those in historic districts. The guidelines help increase awareness of historic preservation methods and approaches, as explained throughout this publication.

The Historic Preservation Commission recognizes that administering these Design Guidelines is an often-challenging task. Design Guidelines can provide an objective basis for the Commission's decisions, increase public awareness of historically appropriate design, and discourage the worst kind of insensitive additions, alterations, and new construction. Design Guidelines do not limit growth or use or control where growth takes place, as these matters are regulated through the Borough's planning and zoning ordinances. Design Guidelines only address the exterior of buildings, visible from the public right of way, in the historic districts and the individually designated buildings. The Design Guidelines do not consider how interior space is laid out or used. The HPC believes that these recommendations about maintenance and improvements to historic buildings make common sense.

Design Guidelines, however, cannot guarantee that all change and construction will be of good quality or meet the expectations of the HPC and Borough residents. Good architectural design cannot be achieved solely through the application of a set of rules. The challenge for both the Historic Preservation Commission and property owners is knowing how to use the Design Guidelines to make good judgments that will preserve our historic resources in the Borough, while managing change.



Documents like this scan from the 1909 Sanborn Atlas of the 500 block of Station Avenue even numbers tell us about the materials used on buildings. Pink indicates brick or stone, while yellow indicates a wood frame. Very few of the original buildings remain today from this time period.

## 4. Why Do We Need Design Guidelines?



An early historic photograph of the Fries Building at 600-606 Station Avenue.



There are several character defining features seen on this entranceway to 410 White Horse Pike. They include the sturdy wood brackets that hold up this small entranceway over the front door, and the metal finial on the crest of the roof ridge.



This undated historic photo of 18 First Avenue documents the original appearance of the building.

When reviewing a proposed project, the HPC review is guided by principles contained in The Secretary of the Interior's *Standards for the Treatment of Historic Properties*, and more specifically, the *Standards for Rehabilitation*. The *Standards for Rehabilitation* give property owners and tenants common-sense guidelines to provide sensitive contemporary uses for their sites while retaining their architectural and cultural heritage.

In reviewing projects, the HPC encourages sensitive rehabilitation involving the least amount of intervention or change as identified in the following guidelines. The Design Guidelines use the following preservation principles throughout this document.



Original architectural details are seen on many homes in the historic districts of Haddon Heights. The homeowner at 302 Fourth Avenue has used sage green colored paint to pick out the distinctive round shape of the shingles on the front of this wall dormer, the sides have yellow painted shingles. The original wood Palladian window with multi-light upper sash is also a distinctive feature on this façade.

### Identify, retain, and preserve

the overall form, materials, and details that are important in defining the architectural and historical character of the building and site.

# Protect and maintain historic materials and

features. This involves protection from other work that may occur in proximity to the historic materials, and also protection through regular maintenance. A regular program of protection and maintenance usually involves the least degree of intervention, and regular maintenance can prevent or postpone extensive and costly work.

#### Repair rather than replace

deteriorated historic materials and features. Repairs maintain the building in its current condition while making it weather resistant and structurally sound. Repairs should involve the least intervention possible, concentrating specifically on areas of deterioration. When repair is not possible, the HPC encourages replacement in kind, reproducing by new



116 White Horse Pike was restored by its owners in the 1980s



This property at 316 to 318 White Horse Pike has been rehabilitated for use as professional offices.

construction the original feature exactly, including the original material, finish, detailing, and texture. Although not preferred, substitute materials are sometimes acceptable when they convey the original appearance and finish of the original feature.

Replace missing or deteriorated historic materials and features when the extent of deterioration precludes repair. Similar to repair, the preferred approach is to replace the entire feature in-kind to match the original material, finish, detailing, and texture. Since this is not always technically or financially feasible, substitute materials are considered when they convey the original appearance and finish of the original feature.

**Reconstruct** missing historical features if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced. The addition of features from other historic buildings or addition of historical



Over the years, the owners of this commercial building at 525 Station Avenue have found replacement structural glass pieces to preserve this important historic building in the downtown.



This stucco-covered building at 402 White Horse Pike has retained its distinctive red tile roof, wooden sash, and entranceway.



300-304 White Horse Pike was converted into professional offices, and the building is well restored.

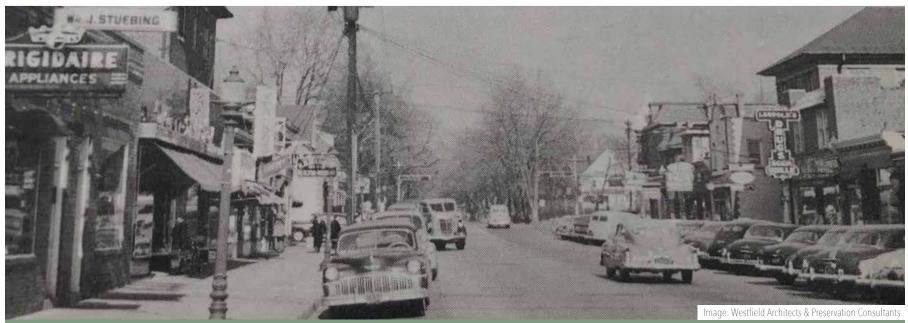


103 White Horse Pike retains its original cladding, stone on the first floor and painted shingles on the second floor.

elements for which there is no documentation is not appropriate.

# Alterations, additions, and new construction

are sometimes needed to ensure the continued use of a building. An alteration involves returning a building to a useful condition while saving those parts that represent its historical, architectural, or cultural significance. It is important that alterations do not radically alter, obscure, or destroy characterdefining spaces, materials, features, or finishes. An addition, however, is new construction at the exterior of an existing building. If considered, new additions should be clearly differentiated but compatible in size, mass, form, fenestration, detailing, and style with the historic building. They should be constructed at a less visible side or rear elevation, so the character-defining features of the historic building are not radically obscured, damaged, or destroyed.



Documents like this historic postcard of Station Avenue give us a glimpse of how the Station Avenue commercial district looked in the 1950s.



This post card shows the era when angle parking was used along Station Avenue. This bank, the original Haddon Heights Trust Company, is now a PNC Bank. This post card documents the original condition of the bank building.

## 6. Map of Historic Districts & Designated Properties



Colonel Joseph Ellis House (ca. 1754) 1009 Sycamore Street

2 John T. Glover House (ca. 1734) 1212 Sylvan Drive

8 Hinchman-Hurley House (ca. 1699) 1019 North Park Avenue

C. Glover House (ca.1775) 1908 New Jersey Avenue

6 Glover Fulling Mill (ca. 1750) Sylvan Drive

6 Albertson Memorial Fountain Kings Highway at White Horse Pike

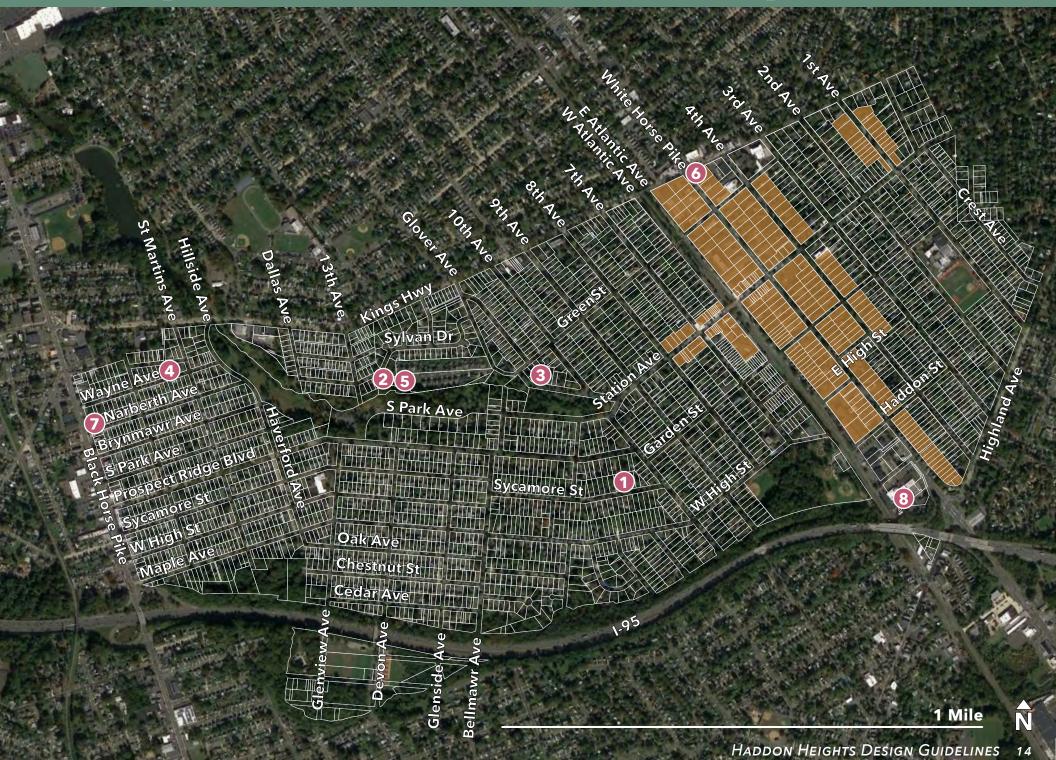
Mary Thorn Glover Mount House 101 Black Horse Pike

8 PSE&G Substation (ca. 1900) 611 E. Atlantic Avenue

**Historic Districts** 

Image: Philip Green

## 6. Map of Historic Districts & Designated Properties



### The Haddon Heights Historic Preservation Commission

Since the enactment of the State of New Jersey Municipal Land Use Law, Section 107 of Title 20:55D, more than 60 municipalities, including Haddon Heights, have passed local historic preservation ordinances. The Haddon Heights ordinance was one of the earliest in South Jersey. Nationwide, there are more than 3,500 communities that have enacted local historic preservation ordinances like Haddon Heights.

The Borough website notes this origin story about the Haddon Heights historic preservation ordinance:

The story goes that Mayor Joseph McCullough visited Main Street in the new Walt Disney World in Florida and thought, we have an original in Haddon Heights. He came back and asked the Borough Clerk what measures could protect Station Avenue against the demolition and redevelopment that was going on in other New Jersey towns. Historic districting was the answer. The Haddon Heights Historic District Ordinance was passed in 1975 (Article XVII, Ordinance No. 493, September 23, 1975) after several public meetings. The Historic District Ordinance was initially administered by the Planning Board led by the Chair, Anthony Giorgio, until March 1984, when a five-member Historic Preservation Commission was established to aid the Planning Board in its deliberations on applications in the Historic District. Haddon Heights became a Certified Local Government (CLG) in 1986, making Haddon Heights eligible for grants (these Design Guidelines are a CLG grant-funded project). The HPC reports its Preservation Commission activities to the state once a year.



Well maintained commercial properties, like these on the 600 block of Station Avenue, draw foot traffic and promote a quality image of the downtown.

# Who Are the Historic Preservation Commission Members?

The Historic Preservation Commission is made up of five members and an alternate. They are volunteers who are interested in and qualified to contribute to the preservation of historic buildings, structures, sites, objects, and historic districts. Members are appointed by the Mayor. HPC members have backgrounds in building design and construction or architectural history, or are knowledgeable in local history. The HPC members are also available for consultation with any resident who wishes to renovate or restore his home under the *Secretary of the Interior's Standards for Rehabilitation*, whether or not they live in a historic district.



Well maintained historic homes, like this one at 27 First Avenue, stabilize and improve property values on the street and in the Borough.

# What Does the Historic Preservation Commission Do?

According to the Borough Code, "The Historic Preservation Commission shall advise the Planning Board and the Zoning Board on the effect of development applications on designated historic landmarks or improvements within an historic district. In addition, the Commission shall review all building permit applications which affect designated historic landmarks or improvements within an historic district."

In Haddon Heights, the Historic Preservation Commission reviews changes, additions, and alterations to the exterior of buildings in the historic districts as well as the building's site and environment. The Historic Preservation Commission reviews new construction for compatibility. A member of the Historic Preservation Commission attends every Planning Board Meeting where a case involving the Historic District is reviewed to explain and defend their position.

You can review the ordinance and the work of the Historic Preservation Commission in the Code of the Borough of Haddon Heights in Article 26, Chapter 450 of the Code of the Borough of Haddon Heights NJ / Part II, General Legislation /Zoning and Land Development / Article XXI Historic Landmarks / Section 450-104 Historic Preservation Commission, <u>https://www.ecode360.com/6582195</u>.



Well maintained homes, like this one at 321 East Atlantic Avenue, help preserve the historic character of Haddon Heights.



101 East Atlantic Avenue is a Tudor Revival style home that retains its original stone first floor and stucco and half-timber upper story cladding, an open porch, and extensive grounds on this corner lot.

## What is the Historic Preservation Commission Responsible For?

According to the Borough Code Article XXI, Historic Landmarks, § 450-100, the Historic Preservation Commission is responsible for 12 important activities.

- Identifying and recording historic buildings, structures, sites, objects, or districts and evaluating these resources against the definitions as outlined in Article II of this chapter. The survey material shall be reviewed and, if necessary, updated at least every other year to incorporate any newly acquired historical documentation and to reflect changes to a resource's integrity or condition.
- 2. Recommending to the Planning Board and the Borough Council sites to be designated as historic landmarks in accordance with the procedures established in § 450-105.
- 3. Conducting research on and nominating significant resources to the State and National Registers of Historic Places. If the Borough is certified under the state's Certified Local Government (CLG) Program, the Commission shall, in accordance with the state's CLG Guidelines, review and comment on all state and national register nominations for historic resources within the Borough of Haddon Heights.
- 4. Recommending to the Planning Board guidelines for review to be utilized in determinations of historic landmark status and for review of projects affecting historic landmarks or improvements within historic districts. The Planning Board may recommend modifications of the guidelines and shall make the final decision as to their adoption.
- 5. Advising the Planning Board and Zoning Board on how development and zoning applications affect historic landmarks in accordance with the procedure established in § 450-108.

- 6. Reviewing all actions, including those involving building permit applications, which affect the exterior of historic landmarks or improvements within a historic district and advising the Planning Board on the approval of said requests in accordance with the procedure established in § 450-110.
- 7. Reviewing all applications for actions affecting the exterior of an historic landmark or an improvement within an historic district and making recommendations to the Planning Board in accordance with the procedures outlined in § 450-109.
- 8. Assisting other public bodies in aiding the public in understanding historic resource significance and methods of preservation.
- 9. Advising the Borough Council on the relative merits of proposals involving public lands to restore, preserve, and protect historical buildings, places, and structures, including the preparation of a long-range plan, thereby securing state, federal and other grants, and aid to assist therein and monitoring such projects once underway.
- 10.Securing the voluntary assistance of the public and, within the limits of the budget established by the Borough for the Historic Preservation Commission's operation, retaining consultants and experts and incurring expenses to assist the Historic Preservation Commission in its work.
- 11.Cooperating with local, county, state, or national historical societies, governmental bodies, and organizations to maximize their contributions to the intent and purposes of this chapter.
- 12.Requesting the Borough Council to seek, on its own motion or otherwise, injunctive relief for violations of this chapter or other actions contrary to the intent and purposes of this chapter.



Property owners who undertake routine maintenance of their historic homes, like this one on East Atlantic Avenue, save money and time when they make small repairs before the problem becomes more costly and urgent.



Many homes, like this one at 307 White Horse Pike, have been adaptively used as professional offices, thus retaining these landmarks as adaptively used historic structures for future generations.

### Actions Requiring Review by the Historic Preservation Commission

According to the Borough Code, § 450-107Actions requiring review by Commission, the Historic Preservation Commission shall review the following actions related to individually designated landmarks and buildings, sites, and objects in historic districts.

A. All actions that affect the exterior of an historic landmark or an improvement within an historic district shall be reviewed by the Commission. Such review shall be required for, but not limited to, the following actions:

- 1. Demolition of an historic landmark or of an improvement within an historic district.
- 2. Relocation of an improvement within an historic district or of an historic landmark.
- 3. Change in the exterior appearance of an improvement within an historic district or of an historic landmark by addition, alteration, or replacement.
- 4. Site plans or subdivisions affecting an historic landmark or an improvement within an historic district.
- 5. Any new construction of an improvement in an historic district.
- 6. Changes in or addition of signs or exterior lighting for an historic landmark or an improvement within an historic district.
- 7. Zoning variances affecting an historic landmark or an improvement within an historic district.



The front entrance of the Hinchman-Hurley House, one of the four Pre-Revolutionary War homes in Haddon Heights, has been maintained by generations of homeowners.



This historic postcard of 116 Fourth Avenue is a rare find. You can see that the starburst in the gable over the front entrance still remains today.

Well maintained homes, like this one at 116 Fourth Avenue, have a great deal of architectural detail that has been preserved over the years

### What Kind of Changes Does the HPC Review?

All actions that affect the exterior of an historic landmark or an improvement within an historic district shall be reviewed by the Commission. Some require a building permit, while others do not. Review shall be required for, but not limited to, the following work when visible from the public right of way:

- Demolition or relocation of any building, site, or object in an historic district or an historic landmark.
- Roofing: any change including repair or replacement of the roof, and/or installation of solar panels.
- Wall cladding: any change including repair or replacement of wall cladding and/or installing synthetic siding (vinyl, aluminum, cementitious board, etc.).
- Windows: any change including repair or replacement of windows and/or installation of shutters if they are not original to the structure.
- Doors: any change including repair or replacement of doors.
- Gutters, downspouts, or other parts of the water conduction system: any change including repair or replacement of any part of the water conduction system.
- Porch: any change including repair or replacement of the porch.
- Signs: any change including a new installation and/ or repair or replacement of signs.
- Storefronts, store entrances, and upper stories of commercial buildings: any change including repair or replacement of storefronts, store entrances, and upper stories.

- Lighting: any change, including installation, and/ or repair to exterior lighting, either mounted on the building and/or in the landscape.
- Landscape: any change including installation, repair, or replacement of stoop, steps, walls, ornamental or other fences, retaining walls, driveways, sidewalks, parking areas, or trees.
- Garages and other secondary buildings or structures: any change including repair or replacement of a garage or other secondary building or structure.
- Building additions, alterations, new construction, zoning variances, and/or sub-division site plans.

Some changes do not require a building permit but still must be reviewed by the Historic Preservation Commission. If you're wondering whether your project requires review, please contact the Service Operations Facility staff at 856-546-2580.



Haddon Heights has a great variety of historic homes, including this well maintained and modest bungalow at 308 White Horse Pike.



The three, one-over-one double hung wood sash in this shallow bay at 111 Fourth Avenue have purple and green stained glass in the upper sash. The bay is clad in painted round shingles.



Even though the original porte cochere (the porch extension over the former driveway where passengers could alight from cars or carriages and walk up the steps onto the porch) is no longer used by this homeowner at 213 White Horse Pike, it is a character defining feature of this building and remains intact. A functioning porte cochere can be found at 9 White Horse Pike. It was added to that building in the 1990s.



Architectural details, like this original stained-glass window and patterned application of wood shingles on the second-floor bay of 307 Fourth Avenue, can be found on many historic homes in Haddon Heights.



The center baluster of each porch section has an additional decorative detail differing from the remaining turned spindles seen here at 304 Fourth Avenue.



Outstanding historic features, like this multi-colored asphalt roof and copper finial on top of the conical tower at 107 Fourth Avenue, have been maintained as a result of an earlier owner's careful stewardship.

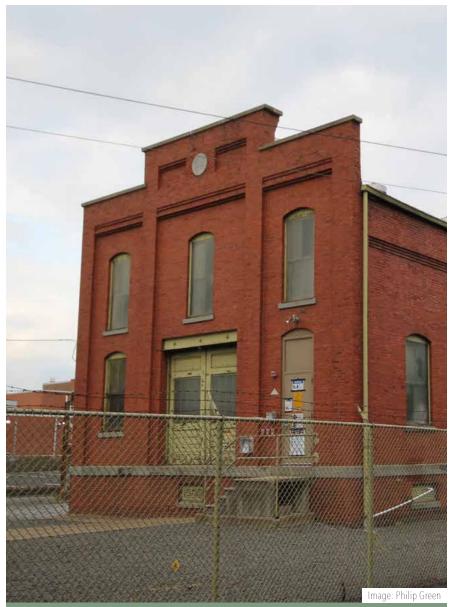
### Who can help me?

Please visit the Service Operations Facility (SOF) at 514 West Atlantic Avenue. The HPC Secretary will briefly listen to your plans and give you the necessary paperwork, including the application to begin the review process. The open hours are posted on the website. For further information, email <u>construction@haddonhts.com</u> or call 856-546-2580. The Historic Preservation Commission application is also available online. Maps and Borough Code information are available at the Service Operations Facility, the Haddon Heights Library, and on the Haddon Heights website: <u>www.haddonhts.com</u>.

The Historic Preservation Commission meets at 7:30 p.m. on the last Thursday of the month. Learn more at <u>https://haddonhts.com/bc-hpc</u>.

Property owners may also want to review the materials gathered for you in the bibliography at the end of each chapter of these Design Guidelines. These are meant to be helpful resources for planning projects to be reviewed by the Historic Preservation Commission.

The National Park Service has over 50 helpful Preservation Briefs on topics related to restoration, repair, and maintenance of historic homes and commercial buildings. Find all the <u>Preservation Briefs</u> <u>at Preservation Briefs - Technical Preservation Services,</u> <u>National Park Service (nps.gov)</u>.



One of the duties of the Historic Preservation Commission is to identify historic resources throughout the Borough. This PSEG substation at 611 East Atlantic -Avenue was identified as historic during the historic resources research in advance of construction of I-295. This brick building is still used for its original purpose and retains a high degree of integrity.



The Haddon Heights Historic Preservation Commission reviews any change on the exterior of designated historic buildings or those in historic districts. This property owner added this chimney at 317 Fourth Avenue.

This history is reproduced from *An Historic Guide Through Haddon Heights*, edited by Robert Hunter and published by the Borough of Haddon Heights in 1992.

In 1699, John Hinchman left his home in Flushing, New York, in search of less expensive farmland to support his large family. Arriving in what was then Gloucester County (there was no Camden County at that time), this Quaker gentleman purchased land located on King's Run, a branch of Newton Creek, which still runs through the park in what is now Haddon Heights. It was here that he lived in one of the first houses in Haddon Heights.

Three years later, another Quaker gentleman, John Thorn, bought the adjoining property; the two families were to be later related by marriage. John Glover, who emigrated from Long Island in 1750, also married into the Thorn family. Colonel Joseph Ellis, an important commander of the local militia during the American Revolution, married John Hinchman's grand-daughter, Mary. He purchased a house on Sycamore Street.

## **The Lippincott Influence**

Haddon Heights as we know it today, with its clearly defined town center, broad main boulevard, and lovely park, owed much of its "livability" to the farsighted thinking and planning of a member of the Lippincott family.

In 1809, Nathan Lippincott came from Gloucester Township and purchased Colonel Joseph Ellis' house. A prosperous farmer, he subsequently bought several farms and became the largest landholder in Haddon Heights.

Benjamin passed his business interests on to Benjamin A. in 1880 and moved to Haddonfield.

In 1890, Benjamin and Benjamin A. Lippincott (father and son) filed a sheepskin "Benjamin and Benjamin A. Lippincott's Plan of Haddon Heights" with Camden County. The elder Benjamin Lippincott retired to a house on Kings Highway in Haddonfield that is now marked as 43-45 Kings Highway.



The Hinchman-Hurley House at 1019 North Park Avenue, one of the four pre-Revolutionary War houses in the Borough. This historic photo was taken in 1939.



Undated photograph of 108 Fourth Avenue, one of the many houses built by the Lippincott Real Estate Company along Fourth Avenue for the middle class.

With railroad transportation already established in the area by the 1880s, the Inn attracted city dwellers in search of clean country air and a relaxing atmosphere in which to spend their holidays. In addition, the Inn established the social tone of Haddon Heights, introduced the area to future homeowners, and paved the way for the subsequent development of the town.

By the 1890s, a new wave of Central European immigrants had entered the American cities. Industries in cities had grown rapidly causing noise and pollution, and these factors changed the popular perception of the city. The conveniences of urban life began to pale and the idea of life in the suburbs became more attractive.



This boat launch is all that remains from the lake created by early developers to attract families to Haddon Heights.



The Albertson Memorial Fountain was moved from the intersection of Kings Highway and White Horse Pike to the 8th and High Street field many years ago. It became redundant when horses were no longer used, and the streets were made wider. Recently, the fountain was moved back to close to its original location and resides at the CVS parking lot corner. The interpretive marker was installed by the Haddon Heights Historical Society, which thanks CVS for their help.



Places like the archeological site of the Glover Fulling Mill c.1775 are protected as individually designated local landmarks.

With railroad lines already established between Camden and Atlantic City, the Atlantic City Railroad was eager to accommodate the burgeoning need for passenger service with additional stops, added tracks, and more trains. Combined with the fact that Haddon Heights was increasingly viewed as an excellent place to raise a family, this made Haddon Heights ripe for development.

A shrewd businessman and owner of most of the land in what was to become Haddon Heights, Ben Lippincott urged the railroad to build a station in 1890 in the center of this land. Adhering to then popular concepts of community planning, he laid out a broad street, Station Avenue, which would serve as the town center and connect the station to the houses that dotted his newly laid out residential streets of Fourth to Eighth Avenues and Kings Highway and High Street. He saw to it that the town's main street ended in a lovely park and was certain that its sparkling lake would serve as a popular recreation spot and attract prospective home buyers.



Interpretive signs installed near the excavated archaeological site of the Revolutionary War era Glover Fulling Mill help tell the story of early industry along King's Run in Haddon Heights.



This informative interpretive sign in front of the Haddon Heights Library was placed by the Haddon Heights Historical Society.

By 1895, Lippincott Real Estate Agency was advertising building lots and several houses had been built on Fourth through Eighth Avenues and Kings Highway. According to *South Jersey: A History, 1664-1924*, Lippincott "was extremely particular that the lots should be of ample area–at least 100 feet by 200 feet–to afford the idea of spaciousness between the dwellings, and to assure the erection of homes of the better type, he had restrictions of the strongest character inserted in the deeds and agreements. Thus, virtually all the homes in Haddon Heights appear to the inhabitants and the observer as being of a class bordering on, if not quite, exclusive." The houses, which were set back from the street with broad sweeping lawns, were designed not for the very wealthy but for the working middle class of Camden, Philadelphia, and Gloucester City.

Many of these large Queen Anne and cottage style homes were owner occupied, uncommon at that time, which speaks volumes about the relative affluence of the Haddon Heights populace.



This c. 1900 photo of the Colonel Joseph Ellis–Lippincott House at 1009 Sycamore Street shows the position of each clapboard addition relative to the original house, which is stuccoed and scored to resemble stone. Note the porch, which was added as part of the last addition. This photo was used to replicate the porch in 1985.



The Fries Building at 600 Station Avenue, in this undated photograph, identifying the pharmacy on the corner. Note that the operable transom sash (seen in earlier photos of this building included in these guidelines) had been replaced by the time of this photo.



The Haddon Heights Post Office, soon after it was constructed in the 1930s, as depicted in a postcard.

To service the growing population, the Evaul Brothers opened a general store at the corner of Station Avenue and the White House Pike in 1898. During that time, there were nine real estate companies active in town. Two years later, the bells of the Haddon Heights Baptist Church and St. Rose of Lima Roman Catholic Church called a population of 350 to Sunday services.

Within the next four years the town's population had mushroomed to 550 and the Borough of Haddon Heights was incorporated. Unsurprisingly, Benjamin A. Lippincott was elected its first mayor.

With the railroad passenger station and the freight station serving as the center of life in Haddon Heights, the community witnessed rapid development. The Public Service Coordinated Transport Company operated a trolley service between Camden and Haddon Heights by 1905 and the railroad was soon to offer 21 passenger trains a day into Camden and Philadelphia.

Five years later, the town boasted a building and loan association, a butcher, a coal and lumber company, a barber, and a borough hall, all located on Station and Atlantic Avenues. To meet the needs of the growing community, the Haddon Heights Library was established in 1902 and was housed together with the YMCA at 600 Station Avenue.

It is believed that Lippincott divided the community among housing developers. Frederick Fries, along with partners Moore, Pollick, and Redner, were active on Eighth Avenue. Alexander Young and Edward J. Deibert built houses on Sycamore Terrace, West High Street, South Park, and Tenth Avenue, while Clement Titzch and partners Frank B. Jess, Harold Rogers, and Charles Bunting (Haddon Heights Real Estate Company) were selling lots on the White Horse Pike and Fourth Avenues.

## **Well Positioned for Automobiles**

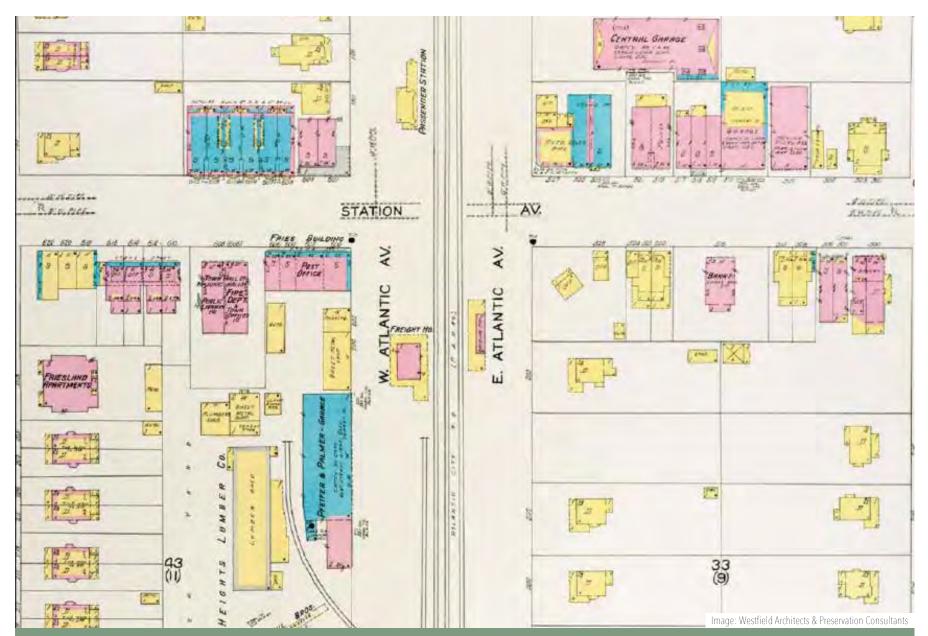
When the automobile came into widespread use, Haddon Heights was well positioned for further development, again because of the forethought of Lippincott. Through the sale of popular subscriptions, Lippincott had financed the paving of the White Horse Pike, making it the first macadam road in Camden County. Haddon Heights' location along the White Horse Pike and Kings Highway made it a prime location for development.

As the automobile became more and more available, free standing garages were built to both house the owner's cars and protect their homes from fires feared to be ignited by gasoline engines. Garages, like the carriage houses built before them, reflected the style of the home. It was not until the late 1930s, when the fear of fire abated, that we see the advent of the attached garage.

In the 1920s and 1930s, homes along Third, Second, and later First Avenues were built in formal Colonial and Georgian Revival styles and reflected a more accurate interpretation of the early American home.

In the 1920s, the Fairfield Estates section of Mt. Ephraim voted by referendum to secede from Mt. Ephraim and join Haddon Heights. Bungalows and Four Squares were built, rounding out the housing stock of Haddon Heights.

From An Historic Guide Through Haddon Heights, edited by Robert Hunter, Borough of Haddon Heights, 1992.



A page from the 1922 Sanborn atlas of Haddon Heights shows Station Avenue on either side of the train tracks, now the 500 and 600 blocks. Note especially how the residential buildings on the 500 block on the even numbered side of the street (seen on the bottom part of this illustration) are still set back from the lot line because storefronts have not yet been added to the front or other open spaces surrounding the houses. On the 600 block, homes have not yet been converted to stores at midblock on the bottom part of this illustration.

## 9. Predominant Architectural Styles in the Historic Districts



Haddon Heights has a wealth of different architectural styles located throughout its downtown and residential districts. The variety of architectural styles showcases that the development of the town has occurred over time, as the fortunes of area families and businesses prospered over the last three centuries.

This chapter gives a brief overview of the many different architectural styles that remain throughout town. We highlight properties that are local landmarks or in designated historic districts. This brief quide includes information from An Historic Guide Through Haddon Heights, edited by Robert Hunter and published by the Borough of Haddon Heights in 1992.



Drawing: Quinn de Menna AIA

#### Hinchman-Hurley House 1019 North Park Avenue c. 1699 and 1820 Georgian and Federal Styles

The oldest portion of the Hinchman-Hurley House was constructed during or prior to 1699. It is the oldest building in Camden County, and one of the oldest brick masonry houses in New Jersey. It is representative of the first generation of such houses in the Delaware Valley. The house, built by John Hinchman, was a one room rectangle constructed on a stone foundation. It was enlarged into a two room over two room house with an attic in the early 18th century. The front elevation was laid up in Flemish bond, while the less decorative English bond was used in the foundation and lesser elevations. The front of the house is articulated with a molded brick water table and a simple brick belt course. The house somewhat pretentiously was called the Hinchman Manor House when it was sold to David Hurley in 1762. Nathan Lippincott is believed to be responsible for the tall Federal expansion. This addition is coated with stucco and scored to resemble cut stone. The house remained in the Hurley family until 1807, when it was transferred to Nathan Lippincott. Two 1990s clapboard side additions are appropriately subordinate to the historic house, complementing the original structure without imitating its age.



Drawing: Quinn de Menna AIA

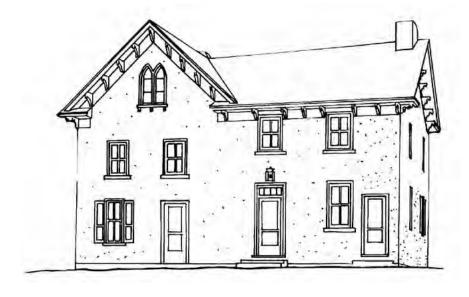
#### Colonel Joseph Ellis-Lippincott House 1009 Sycamore Street c. 1719 to 1829 Federal Style

The original house was built on Hinchman land. Ellis, a widely respected colonial and Revolutionary War military figure, married a Hinchman. Ellis' second wife transferred the property to Joseph Bloomfield, Governor of New Jersey from 1801-1813. Bloomfield owned the property for a short time before selling it to Nathan Lippincott. Examination of iron nails have shown that the vernacular main section of the house was built shortly after Nathan Lippincott assumed ownership.

The main section of the house is brick over a stone foundation and is three bays wide. The present layer of stucco, which was applied over an earlier one, was scored to resemble stone. There is a carefully planned brick belt course at the line of the second floor.

The roof gable is trimmed with a molded cornice. All window frames and the front door frame in the middle section are original to the house. A smaller one and a half story addition, with a shed roof and clad in siding of several widths, served as a summer kitchen. The small wooden porch was constructed in 1985 to match a porch shown in a c. 1900 photograph.

Drawing: Quinn de Menna AIA



 Frame: Cuina de Mena Ad

#### Glover House 1212 Sylvan Drive Before 1750 with later additions Gothic Revival Style

John Glover was a master fuller and silk weaver, and seven generations of his family lived in this house. John Siddons was the original builder. The house began as a one room over one room building followed by two major additions. The first was very early and in a style similar to the original. The second effectively "Victorianized" the house in the 1860s into a noteworthy example of the Gothic Revival Style.

Added at that time were bracketed cornices, paired lancet windows in the gable, and two single lancet windows straddling the chimney. A wide porch supported by delicate latticed columns was also constructed. This house is an example of architectural renovations which have in themselves become worthy of preservation.

#### Passenger Station Atlantic and Station Avenues c. 1890 Queen Anne Style

The Haddon Heights Passenger Station was built in 1890 to encourage the prospect of year-round residents. The station is in the Queen Anne Style with a Richardsonian Romanesque arched entranceway. This entranceway, the multi-colored slate roof, and the flared roof all reference railroad station design common in the period. The Atlantic City Railroad Company used the same design for a passenger station in West Collingswood and Audubon. There is a well-preserved brick freight station across Station Avenue (not seen in this drawing), that was rehabilitated in 1988 for commercial use. Haddon Heights was the only South Jersey town along the rail line with both passenger and freight stations.

# 9. Predominant Architectural Styles in the Historic Districts



Drawing: Quinn de Menna AIA

#### Budd House 107 Fourth Avenue c. 1891 Queen Anne Style

This imposing Queen Anne Style house is unusual for this area in its use of brick as its chief building component. Rich in architectural detail, this house possesses a cone shaped corner turret capped with a copper finial. The polychrome asphalt roof projects in cross gables which convey a complex asymmetrical appearance. The brick, fieldstone, and stucco façade is accentuated with a white stone and decorative wood siding. A unique second story datestone, marked 1891, is embedded with seashells. Former owners embarked on a large-scale restoration plan, which began with repointing the bricks with a limestone mortar mixture. A period style front porch has been added.



Drawing: Quinn de Menna AIA

#### Benjamin A. Lippincott House 7 First Avenue c. 1910 English Revival Style

This house was built for Benjamin A. Lippincott while he was mayor of the town. The façade faced Kings Highway, and its original address was Two Kings Highway. The house, built on the highest ground in Haddon Heights, was designed as a country house in a vaguely English manner. It is dressed stone laid in a random pattern, with a slate roof with exposed decorative rafter ends. There is a half-timbered third floor and three stone chimneys. The two front projecting pavilions have arched windows on the third floor, and the right pavilion has a stepped gable. Evidence of an earlier foundation in the basement suggests that the c. 1910 work may be an expansion and remodeling of an earlier structure.

# 9. Predominant Architectural Styles in the Historic Districts



#### St Mary's Episcopal Church 14-18 White Horse Pike 1909, addition 1953 Tudor Revival Style

This early red brick church building dates from 1909 and has a large and well designed 1953 addition. The stained glass rose window at the peak of the gable end facing White Horse Pike is dedicated to a World War 2 war hero. Two brick buttresses strengthen this wall. The entrance into the sanctuary is on Green Street, and worshippers enter through a simple Tudor Revival Style entranceway with a wood double door with black painted iron strap hinges. There is a stained-glass transom above the doors and small rectangular windows on either side of the double doors. The addition is stylistically similar to the original church.

The Tudor Revival limestone trimmed door on the addition, is similar to the original doors, having a stained-glass transom above a pair of wooden double doors. These doors also have black painted iron strap hinges. Throughout the entire building, there are unique, and irregularly shaped red "clinker" bricks that are used to add visual texture to otherwise plain brick walls.



#### Antonio Cervino House 101 East Atlantic Avenue c. 1906 Tudor Revival Style

This Tudor Revival Style house is readily identified by its half-timbered façade and large expansive windows set with small panes. Cross gables and shed dormers evoke a quaint asymmetrical appearance. In many of the same ways, this house is similar to west coast architecture designed as Arts and Crafts style houses.

This house is constructed of wood, stone, and stucco. The roofline follows a graceful curve that overhangs slightly across the gable, giving the building a decidedly English country look. While built for J. Howard Hutchinson, this house was owned by the locally prominent Cervino Family from 1901 to 1986. Cervino Field is named for Joseph A. Cervino, who was a figure in local sports. The porch's winter vestibule (designed to be added before winter and removed in spring) is one of the few remaining in Haddon Heights.



#### Ethel Schlorer House 106 White Horse Pike c. 1921 Italian Renaissance Revival Style

At the turn of the 20th century, many properties in Haddon Heights were transferred, bought, and sold by both maiden and married women. This land was deeded from Benjamin A. Lippincott to his unmarried sister Mary, who in turn sold the land with building restrictions to Jennie Marshall. Marshall sold the land to Ethel Schlorer of the "mayonnaise" family, who built this beautiful stucco home with Italian Renaissance Revival features in 1921 and lived there until 1944. The home retains its original elements of a double bracketed cornice, large overhanging eaves, and three hipped-roof wood shingle dormers.

In terms of size and massing, this home is like many in Haddon Heights, but its distinguished exterior detail makes it unique. Notice that 111 White Horse Pike has the same basic symmetry and the center hall plan, but the exterior has been treated in the Colonial Revival style with a hood dormer.

# 9. Predominant Architectural Styles in the Historic Districts



Drawing: Quinn de Menna AIA

#### 211 White Horse Pike Arts and Crafts Style c. 1915

This two- and one-half story house was constructed in the Arts and Crafts style, which sought to highlight the structural elements of the building and to use some of those components as decorations. This was an outgrowth of the Arts and Crafts movement.

In this building, architectural features include a front offset semi-octagonal hipped dormer with exposed rafters. There are brackets and stretchers on all of the gables. Though aluminum siding covers the first story clapboard exterior, original wood shingles can still be seen on the second story in a contrasting color.



#### **105 White Horse Pike** c. 1915 **Dutch Colonial Revival Style**

This is the earliest example of Dutch Colonial Revival in Haddon Heights. It is "Dutch" because the gambrel roof harks back to houses built in the 1700s in Northern New Jersey and Southern New York by descendants of settlers from the Netherlands. This house was treated with front and side gable and gambrel dormers. An oriel window is on the second floor next to the chimney. The original clapboard has been covered with aluminum siding, but all the original wood windows remain. All of the upper sashes on the second floor have a border of smaller glass lights surrounding a center light. The gambrel dormers have a round arched sash with the same smaller glass lights surrounding a single center light in the upper sash. The gable on the third floor suggests that even the third-floor attic space is finished.

# 9. Predominant Architectural Styles in the Historic Districts



#### 109 East Atlantic Avenue c. 1910 Colonial Revival Style

This Colonial Revival house has a projecting front gable, gabled dormers on its roof and side, shingle wall cladding, a slate roof, diagonal muntin windows, and a wonderful stone fence. The wrap-around porch, which was a sign of affluence in its day, has piers on stone plinths and sawn pot-belly balusters.

In October of 1905, Benjamin A. Lippincott and his wife Laura conveyed to the Haddon Heights Real Estate Company most of the lots in the Prospect Ridge area, and those on Station, Atlantic, Fourth, and Fifth Avenues that had not already been sold. The Haddon Heights Real Estate Company, under the direction of President Clemens Titzik, continued the promotion and development of Haddon Heights.



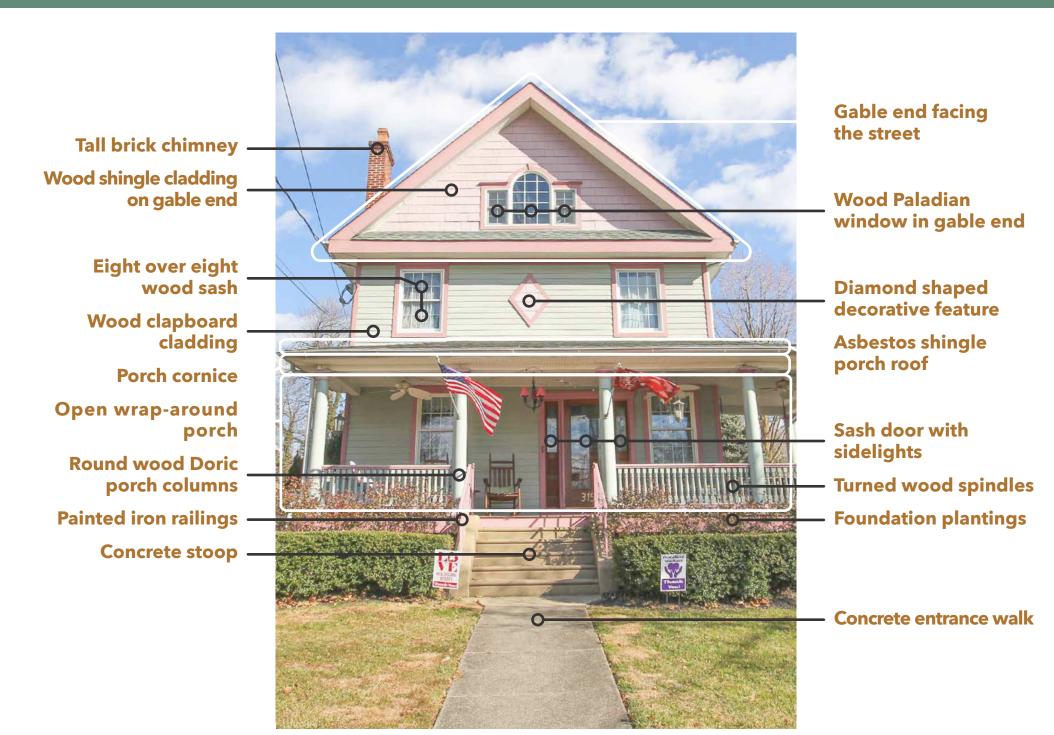
### 528 Station Avenue 1925 Beaux Arts Classicism Style

The former Haddon Heights Bank and Trust Company building was completed in 1925 and is an excellent example of Beaux Arts Classicism, an academic architectural style taught at the École des Beaux-Arts in Paris, particularly from the 1830s to the end of the 19th century. The brown brick building is rectangular with tall, round-arched windows with limestone keystones and trim that extends from the second to third story. The large round-arched windows rest on a carved limestone sill course running around the bank. The original name of the bank is carved on the sill course on the side elevation. A limestone cornice supports a brick and stone parapet at the top of the building, which has limestone carved balusters over each of the windows on the front and side elevations. The parapet creates the appearance of a flat roof, although a shallow hipped roof is visible from above.

# **10. Elements of a Façade: Illustrations**



# **10. Elements of a Façade: Illustrations**



Planning for a rehabilitation or restoration project takes time. The Historic Preservation Commission recommends that property owners consider these two steps before engaging an architect, contractor, or other design professional to help with your project.

### Step 1: Evaluate your building's appearance.

It is important to take a good look at your building before proposing alterations to its exterior. Note the entire home or commercial building including the roof, window, doors, and other detailing. If you have a downtown store, consider the upper stories as well as the storefront.

A successful improvement strategy is one that treats the building as a whole and does not ignore parts not seen from the public right of way. Storefronts should be viewed as one part of an entire building. The goal is to achieve a visually distinct home or storefront that relates to its surroundings and provides a sense of cohesiveness on the street without strict uniformity.

### Step 2: Consult historic photographs.

Historic photographs provide an invaluable source of information concerning the past appearance of the buildings in Haddon Heights. The Haddon Heights Public Library has extensive collections of historic photos. Speak to the librarian about using these photos to conduct research on your house.

Construction details such as porch columns, window hoods, entrance doors, and wall cladding as well as signs and awnings on a commercial storefront may be visible in historic photos, so that the property owner and their architect can make judgments about replacing missing elements or restoring the building. Consult the books about the history of Haddon Heights mentioned in the bibliography at the end of this publication to search for images of your building before starting work on your rehabilitation plans.



Over the years, the original porch was removed, and several additions were made to this property at 7 First Avenue.

# **11. Planning Your Project**



John Thornton Glover with a decorated ambulance in an undated photo in front of Station Avenue shops. Photos like this provide documentation of changes to buildings over time and are excellent resources for planning rehabilitation projects.



This house at 303 East Atlantic Avenue still maintains its original clapboard siding on the exterior. The wall dormer on the second floor is clad with shingles in the gable end. The open porch retains its original Doric column capitals.



All buildings in Haddon Heights require regular maintenance every year, whether they are in a historic district or not. Maintenance is a voluntary stewardship action that ensures the owner's investment in his or her property is protected. Maintenance is fundamentally a preservation activity.

The Borough of Haddon Heights has property maintenance standards which are governed under Chapter 348 of the Borough Code. The Borough adopted the "International Property Maintenance Code" published by the International Code Council, Inc. as the Property Maintenance Code of the Borough of Haddon Heights, County of Camden, State of New Jersey.

An elevated level of maintenance always strengthens the image of a residential street or downtown district. Homes need regular upkeep to maintain their value. Without regular maintenance, buildings show signs of decay that can lead to structural instability. If neglected for an extended period, buildings may deteriorate to the point of demolition by neglect. Typical signs of neglect include peeling paint, missing shingles, downspouts that are broken or leaking, rotted wood, leaky gutters, and brick or masonry with open joints. If these problems remain untreated, they can create structural damage to foundations or walls that can be expensive to repair. Repairs maintain the building in its current condition while making it weather resistant and structurally sound. When repair is not possible, the HPC encourages replacement in kind, reproducing by new construction the original feature exactly, including the original material, finish, detailing, and texture. The best advice the HPC can offer to any property owner is that the best way to prevent large repair bills is to regularly inspect your building and make repairs while they are minor and less costly. A guarterly maintenance inspection schedule is recommended.

The HPC urges property owners to voluntarily maintain buildings in good condition by making sure that the roof can shed water, as water infiltration is the main cause of structural instability. Water can also penetrate buildings from the walls, and up through the ground. Water can seep in from the roofs, flashing, and broken water conduction systems (gutters and downspouts) and rising damp can be highly damaging to building materials. The best guidance is to take steps to keep water out and moisture away. A positive ground slope away from the building's foundation on all sides is essential to preventing water from entering the building.



An historic image of the John T. Glover House at 1212 Sylvan Drive.



An historic image of the John T. Glover House at 1212 Sylvan Drive. One of Haddon Heights' pre-Revolutionary War buildings, it has been added to several times. The later additions have acquired their own significance and should be maintained and preserved as they are here.

Each building owner should voluntarily adopt a cyclical maintenance program with the following goals:

- 1. Establish a regular inspection and maintenance schedule for your building. The goal is to inspect the building quarterly through all four seasons. After inspection, make plans for repairs. The National Park Service's Preservation Brief #47 on Maintaining the Exterior of Small and Medium Size Historic Buildings by Sharon C. Park, FAIA is a practical guide for historic property owners who want general guidance on regular maintenance. http://www.nps.gov/tps/ how-to-preserve/briefs/47-maintaining-exteriors.html
- 2. Identify problems early. Regular inspection will help you see where deterioration is occurring and permit the owner to take steps before it is too late, and repairs have become costly.

- **3. Establish priorities for spending dollars.** If there are limited funds for repair, the inspection will tell you where to concentrate your repairs. Focus on water infiltration first.
- **4. Keep water out and moisture away from the building.** Always seek to identify the source of water getting into the building and solve that problem first before making any other repairs. For example, if there is a water stain on the ceiling, fix the problem if the water is coming from the outside (or from a leaky toilet inside the building) before painting the ceiling or making other cosmetic improvements to the inside.
- 5. Get estimates for repairs. Take photographs of problems at your building and date them. Share these photos with reputable contractors that specialize in that repair to obtain an estimate. Do not begin construction before determining if the project must be reviewed by the HPC.

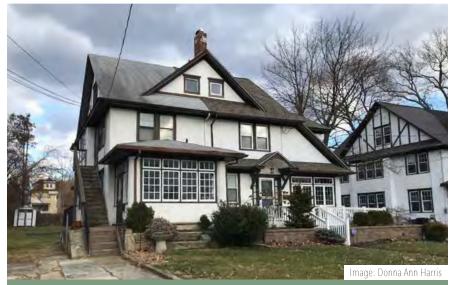


The homeowner at 211 East Atlantic Avenue has lavished attention on this building over the years. Regular, routine maintenance can prevent large and costly repairs.

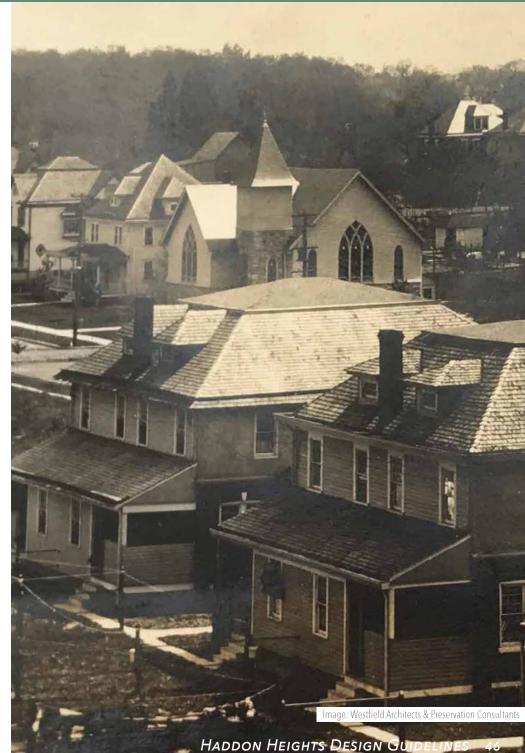


The architect or builder of this home at 209 East Atlantic Avenue used similar features found on 116 Fourth Avenue, such as the oriole window at the center of the second floor.

6. Submit your project to the HPC. Identify which repairs are needed and what submissions need to be made to the Historic Preservation Commission. Some routine repairs, like window repair, do not require building permits but MUST BE reviewed by the Historic Preservation Commission in advance of construction. Make sure your contractor obtains all the permit(s) required for the work and posts them as needed. If you have questions about whether your project must be reviewed by the HPC, please contact the Service Operations Facility (SOF) at 514 West Atlantic Avenue. Email them at construction@ haddonhts.com or call 856-546-2580 for advice.



These Tudor Revival Style twins at 223-25 East Atlantic Avenue have been well maintained over the years and provide housing options for smaller families in Haddon Heights.





The historic commercial buildings along Station Avenue are a collection of properties that were either created as commercial buildings or were homes where storefronts replaced their front yards and stoops. Today, this collection of historic commercial buildings serves shoppers looking for convenience goods, specialty shops, municipal offices, eateries, and professional and personal service businesses.

Many of the large homes in the White Horse Pike Historic District have been rehabilitated over the years as professional offices. Some have been combined with their neighbors with compatible additions linking them together to create one office complex with parking in what was the backyard. Building owners of White Horse Pike properties should review the residential guidelines chapter for recommendations on preservation and maintenance of historic materials and specific guidance on roof, masonry, wall cladding, windows, porches, paint, doors, lighting, and additions and new construction.

This chapter focuses on the commercial buildings along Station Avenue and the adjacent blocks of East and West Atlantic Avenues.

The upper floors of historic commercial buildings, like those in the Station Avenue Historic District, are designed with a rhythmic pattern of windows and may utilize projections such as bays to create a more three-dimensional appearance.

The size, spacing, and proportions of the windows were determined according to the overall composition of the building and its storefront. These windows were typically made of wood, double-hung, and contained clear glass panes or lights. The number of windowpanes relates to the style of the design. By the late 19th century, one-over-one window sashes were most common. Window sashes and frames were typically constructed of wood, but some were made of metal if they were casement windows.

Decorative cornices and parapets are common elements of mixed-use buildings and add architectural interest to a historic commercial building. The cornice is a projecting horizontal band at the top of the façade, and they are common on commercial buildings to crown the building's façade. A parapet is a low wall that extends above the roof. The combined elements of the cornice and frieze are typically a more elaborate design if the cornice and frieze are located at the top of the storefront. Ornamentation, including the style of trim and use of brackets to support the cornice, is distinct to a specific architectural style.

Cornices and parapets are highly visible elements of a historic commercial building. Cornices can be made of stone, brick, pressed metal, terra cotta, or wood. Cornices and parapets may be difficult to maintain because they are located

# 13. Commercial Buildings Upper Façade & Windows, Cornice, Parapets, Eaves, & Doors

high up on the building and cover a large expanse. However, cornices or parapets are very important to monitor and maintain, as water penetration through a rotted or damaged component of the cornice or parapet could severely damage a building wall or roof, as well as the interior.

Together the roof, gutters, and downspouts (called the water conduction system) provide a way for water to be collected and removed before entering the building through leaks. Moisture is a primary cause of damage to building materials, finishes, and decorative elements. Removing water before it infiltrates the building can prevent a multitude of problems. It is much easier to channel the water into the water conduction system than try to remove the water once it leaks inside. The roof of a commercial structure is typically flat and sloped towards the back of the building to assist with water drainage. An exception is the slate-clad mansard roof, the defining feature of the Second Empire Style. There are a few mansard roof buildings that have been converted into commercial buildings with the addition of a storefront on Station Avenue.



## The HPC recommends:

### Preserve/retain/repair.

- Preserve and restore historical features of the upper façade and cornice. Repair the upper façade with material that is the same as, or that complements, the existing construction.
- If evidence found on the building or in historic documents and photographs shows an original feature has been removed, consider reproducing the missing feature to match the original in materials, scale, proportion, and design.

## Cornices, parapets, eaves & roofs

### Preserve/retain/repair.

- ✓ Preserve any historic cornice.
- Keep upper story masonry, wood, and metal cornice or parapet treatments intact. If cornices, parapets, or eaves are deteriorated, they should be repaired rather than replaced or removed.
- ✓ Inspect your cornice and parapet for loose or missing pieces, signs of water damage, overall sagging, and separation of the cornice from the building. Look for cracks or deflecting bricks in the parapet wall. This may indicate the cornice is leaning or loose, creating an unsound structural condition. Any structural problems need to be stabilized and repaired or replaced. This is dangerous work and should be done only by a licensed professional.
- When a flat roof is replaced behind a parapet which cannot be seen from the public right of way, consider installing contemporary materials that are more durable than traditional flat roofing materials.

### Rehabilitation/new construction

- ✓ If the building is missing its original cornice, look for historic evidence before replacing it with a new one.
- A new cornice should be architecturally compatible with the building and the surrounding historic buildings.
- New cornices and eaves should be properly flashed and sloped to ensure against water entry.

## Gutters, flashing & downspouts

### Preserve/repair.

- Preserve, clean, and maintain gutters, downspouts, and flashing on a regular basis so that water and debris do not collect, prevent water drainage, or damage the surrounding wall.
- Make sure that water exiting the downspouts is properly drained into underground drainpipes leading to the street. Water should not discharge from gutters and downspouts onto the sidewalk.

## Upper story masonry

### Preserve/maintain

- Preserve all intact architectural projections from walls, such as oriel or bay windows.
- If architectural projections exist but are hidden or damaged by inappropriate modifications to the building, consider uncovering and restoring these elements.
- ✓ Maintain original brick, stucco, limestone, or other masonry on upper floors.



This store uses its large display windows to showcase its merchandise at 618 Station Avenue. The sign for this store fits correctly in the sign band above the awning and is appropriately illuminated with exterior gooseneck lights.



The owner of the hair salon at 508 Station Avenue has picked out the architectural details of the pressed metal cornice in a contrasting paint color that matches their sign.

### Painting

- Masonry buildings that are already painted should continue to be painted. Removing paint from masonry is costly but permitted. Work with your contractor to carefully evaluate the masonry and determine the best chemical method to clean it. Brick was often painted in the past to hide alterations, and removing the paint can expose mismatched brick or other imperfections. If paint removal is desired, work with your contractor and require a test patch first to make sure that the masonry is not damaged in the cleaning process.
- Regularly prepare and paint wood trim, wood cladding/siding, wood doors, wood window frames, wood bulkheads, pressed tin or other metal cornices, or bays, or other currently painted surfaces.

#### Repointing

- When repointing, match the width and profile of existing mortar joints. Use the same tooling pattern as the original joints. Have your contractor match the color and texture of the new mortar to the existing mortar. Historically mortar got its color from the sand used, so choose sand that is comparable in color and texture to the grain used in the original mortar when repointing. Use a mortar that is no harder than one-part lime to one-part white Portland cement to six parts sand. Do not use straight Portland cement mortars. Do not use gray Portland cement in mortar mixes, as it will adversely change the mortar's color.
- ✓ If you need to replace damaged brick, stone, or other materials like Historic Pigmented Structural Glass such as Vitrolite and Carrara Glass, work with your architect or contractor to replace in kind, so that the new units match the existing in color, texture, and size.



This very small commercial storefront at 616.5 Station Avenue retains its original wavy glass transoms over the storefront display window, brick bulkhead, and wood and glass entrance door.

## Wood siding

### Preserve/Repair

 Preserve original wood siding/cladding (shingle, clapboard, etc.) to the extent possible. If siding is damaged, consider repair or replacing only those boards or pieces that are deteriorated beyond repair with new boards to match the existing in texture, size, and profile.

## Windows

### Preserve/Retain

- Preserve any historic upper story windows as windows, including their hardware and framing. These windows should not be removed, or closed in with brick or other materials.
- Retain historic windows rather than replacing. Appropriate replacement windows are often more expensive than restoring the original wood windows.
- ✓ Re-open any windows that have been blocked in.

### Replace in kind.

- Install storm windows so that existing windows remain visible. Install weather stripping to existing windows for improved energy conservation. Interior storms are convenient because they eliminate the need to access the upper stories from the exterior of the building for installation and removal.
- For windows on unoccupied floors, consider appropriate window treatments on the interior to discourage vandalism and an abandoned appearance.
- If a deteriorated upper story historic window is being replaced, the new window should replicate the appearance of the old as closely as possible,

including number of panes of glass. If the original window has multiple panes (such as six lights over six lights), then the most authentic choice would be to use true divided lights (separate panes of glass) in the same pattern. Many companies today sell windows with the appearance of multiple panes of glass created by a grid laid over the window. If this is done, make sure that the grid's muntins have three dimensions and are not laid flat against the glass or placed between layers of glass.

- ✓ The best choice for replacing a historic wood window is to use a new wooden window. The wood should be painted to protect it from the elements.
   ✓ Vinyl clad wood windows with true divided lights
- are acceptable for use in upper story windows only.
- Make sure that replacement windows are sized to fit the entire opening. Avoid installing windows that are too small for the opening, and then making them "fit" by filling in the gaps with other materials.
- For energy conservation, consider installing storm windows in the upper story windows or any on the first-floor side elevations if they are non-storefront windows. Make sure that the muntins in storm windows line up with those on the historic window. A satisfactory solution is to use a full view "invisible" storm that fits the opening exactly. Early storm windows were made of wood for exterior use, and these can still be ordered or custom made today. Aluminum storms are common, with pre-finished colors to match the painted window.



At 617 Station Avenue, this building is very well maintained and still retains all its original round arched wood windows. These windows are trimmed with brick and limestone keystone and sill.

## The HPC does not recommend:

#### In general

- Removing existing quality materials and details from a historic commercial building.
- Covering any part of the building façade or windows with stucco, asbestos siding, simulated brick, T1-11 siding, Dryvit or another brand's exterior insulation finish system, veneer, or any other sheet material.
- Using materials or adding details that simulate a history other than that of the original building. Avoid adding cornices, brackets, window trim, balconies, or bay windows to the upper façade, unless historic photographs or other evidence show that these features once existed.

### Cornice

- Removing an historic cornice, whether made of stone, brick, wood, or metal.
- Covering the cornice or parapet with non-original or incompatible materials.
- Removing original wood trim features from the building. If a trim piece (such as a bracket or molding) is extremely deteriorated, it can be replaced to match in-kind with a new piece that has the same visual appearance. A woodworking shop can duplicate decorative wood elements and trim to match the existing.

### Windows

- Infilling original upper story window openings.
- Replacing historic upper story windows with sash and frames that do not match the originals in shape or profile.
- Reducing upper story window size to an area smaller than the original.
- Boarding up or closing upper story windows in any fashion.
- **×** Using upper floor window space for storage.
- Adding picture windows, projecting bay windows, or greenhouse type windows on the main façade of an upper story of a commercial building if none were there historically.
- Inserting or installing pop-in muntins.



This otherwise well restored commercial building in Milford, DE has replacement windows on the upper story that do not fill the window opening. It is not recommended to reduce the upper story window size to an area smaller than the original in Haddon Heights.



It is not recommended to scale down the size of historic windows or partially fill original window openings, like these large round arched windows on the first floor of an historic bank in Laurel, DE.



This commercial building in Sterling, IL has had its historic second story windows replaced at some point in the past. The replacement windows do not match the historic round arched openings. Replacing historic upper story windows with sash and frames that do not match the originals is not recommended in Haddon Heights.

Adding window shutters, unless there is evidence that they were used historically. If they are to be added, the best choice is to use shutters of wood or smooth metal that has the appearance of painted wood. Make sure that the shutter is proportionate to the opening (in other words, if the shutters are closed, they would fill the entire window opening).

### Masonry

- Creating new windowless blank walls or destroying original architectural detail.
- Painting brick, stone, tile, stucco, or molded concrete block if they have never been painted before, as these unpainted elements have a natural or man-made finish that is important to preserve. Once painted, they must be repainted every 8-10 years.
- Resist the temptation to clean historic masonry, such as brick and stone. Keep in mind that older unpainted brick and stone acquire a "patina" over many years that become part of their character. Cleaning a masonry building is not usually necessary for its preservation, and it can cause harm if not done correctly.
- Sandblasting and harsh chemicals are harmful to masonry and brick when used to remove paint or dirt from any masonry surface and are not permitted in Haddon Heights.
- Allowing new mortar to overlap or "feather edge" onto the face of the adjacent bricks.
- Creating the mismatched appearance of brick, stone, or Historic Pigmented Structural Glass (Vitrolite and Carrara Glass) when replacing damaged units.



It is not recommended to paint brick (see above), stone, tile, stucco, or molded concrete block if they have never been painted before, as seen on this building in Philadelphia. The unpainted masonry elements have a natural or man-made finish that is important to preserve.



It is not recommended to fill in a storefront display window like this one in Seaford, DE in Haddon Heights.

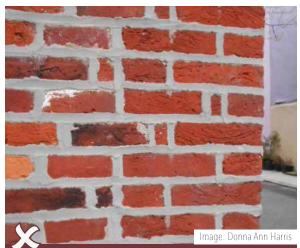


It is not recommended to fill in upper story windows as shown here on a building in Gloucester City, NJ, thus creating windowless blank walls or destroying original architectural details.



Black stains on this brick wall indicate that mildew is present due to water infiltration, likely from a loose seam on the back of this white metal downspout. Water from the downspout is also washing away the mortar between the bricks. It is not recommended to permit downspouts to leak and cause damage to the adjacent brick in Haddon Heights.

## 13. Commercial Buildings Upper Façade & Windows, Cornice, Parapets, Eaves, & Doors



The surface of the brick seen here on a Philadelphia building has been eroded by sandblasting in the past. Sandblasting is not recommended for any masonry or brick building in Haddon Heights.

## Resources for upper façades cornices, parapets, windows, masonry, & eaves

- Grimmer, Ann E., and Robert C. Mack. Preservation Briefs 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 2000. <u>https://www.nps.gov/tps/how-topreserve/briefs/1-cleaning-water-repellent.htm</u>
- Grimmer, Ann E. Preservation Briefs 6, Dangers of Abrasive Cleaning to Historic Buildings. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1979. https://www.nps.gov/tps/how-topreserve/briefs/6-dangers-abrasive-cleaning.htm



Stucco over this brick wall has been allowed to deteriorate and separate from the wall on a commercial building in Moline, IL. It is not recommended to allow brick, stucco, limestone, or other masonry on historic commercial buildings to deteriorate.



The pointing in the upper left-hand portion of this brick building in Philadelphia has been applied correctly, while the brick pointing on the right side has been poorly applied. The right side shows where the new mortar has been permitted to "feather edge" onto the face of the adjacent bricks, which is not recommended.

- Jandl, H. Ward. Preservation Briefs 11: Rehabilitating Historic Storefronts. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1982. <u>https://www.nps.gov/ tps/how-to-preserve/briefs/11-storefronts.</u> <u>htm</u>
- Kendrick, Gregory D., and de Teel Patterson Tiller, eds. Preservation Briefs 12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass). Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1984. <u>https://www.nps.gov/tps/how-to-preserve/</u> <u>briefs/12-structural-glass.htm</u>
- Mack, Robert C., PFAIA, and John P. Speweik. Preservation Briefs 2: Repointing Mortar Joints in Historic Masonry Buildings. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1998. <u>https://www.nps.</u> gov/tps/how-to-preserve/briefs/2-repointmortar-joints.htm
- Randl, Chad. Preservation Tech Notes: Repair and Reproduction of Prismatic Glass Transoms. Washington, D.C.: Technical Preservation Services, Heritage Preservation Services, National Park Service, U.S. Department of the Interior, 2001. <u>https://www.nps.gov/tps/how-to-preserve/</u> <u>tech-notes/Tech-Notes-Glass01.pdf</u>

# **13.** Commercial Buildings Storefronts, Storefront Entrances, & Doors



The diverse storefronts in Haddon Heights' historic downtown contribute to the area's historic "Main Street" character. They provide visual variety and pedestrian scale. Many of the original houses that lined Station Avenue have been altered over time, and storefronts have replaced the front stoops and yards. Larger commercial buildings are divided into smaller storefronts through the organization of their upper windows and the division of their first floors into several storefronts. The visual openness of the first-floor storefronts, created by large glass display windows, is balanced by more wall and less glass on the upper stories. While alterations sometimes occur on the first-floor storefronts, in most cases the upper stories of the façade remained largely intact.

Changes have occurred to the façades of many of the commercial buildings over time, in response to various merchandising trends, technology, and new tenants. Later storefronts need to be evaluated to determine if they have architectural significance. In some cases, the renovations represent interesting examples of the commercial architecture of a later time and should therefore be preserved. In other instances, the original storefronts may still be in place, but covered. Historically sensitive rehabilitation techniques should be used to restore or maintain the original materials, proportions, and rhythm of the historic buildings to enhance the ambience of the downtown and make Station Avenue a desirable place to shop and dine.

## The HPC recommends:

### Preserve/retain.

- Preserve, retain, and maintain historic features of commercial façades, including storefronts.
- Storefronts that have acquired historic significance shall be retained and preserved.
- Retain existing historic storefront display windows with their hardware, trim, and framing, as they provide the maximum visibility into the store. These windows should not be removed, or closed in with brick or other materials.
- Preserve existing architectural elements around the storefront windows.
- ✓ Retain original bulkhead materials.

### Repair/replace in kind

- Repair rather than replace deteriorated historic materials on storefronts. Generally, limit repairs to the affected areas and use techniques appropriate to the materials.
- Maintain the distinction between individual storefronts, the entire building façade, and adjacent properties.
- If possible, expose features of the historic storefront façade that may have been concealed by past modifications.
- Replacement of a historic feature is permitted only when the original is too deteriorated to be repaired. The replacement should match the original in size, design, and materials.
- Keep traditional storefronts as transparent as possible and retain the existing glass storefront windows whenever possible. If window glazing is being replaced, make sure that the new windows are transparent glass rather than tinted.

- ✓ Use transparent glass for easy viewing into the storefront.
- Replacement bulkheads can be made of wood panels, polished stone, glass, tile, or aluminum-clad plywood panels depending on the original materials and historic character.

#### Rehabilitation

- If an original storefront is missing altogether and an incompatible modern store front exists in its place, rehabilitation can follow one of these recommendations.
  - Make cosmetic improvements: An incompatible storefront can often be improved with low-cost cosmetic solutions. Painting storefront materials such as window frames, trim, cornices, and bulkheads to blend with the building, adding an awning to soften a harsh storefront, or re-opening windows that have been closed are three low-cost modifications that can enhance the overall appearance of a storefront that has been changed.
  - Reconstruct the missing storefront: This is possible when old photographs, drawings, or physical evidence are used to carefully guide the reconstruction of the historic storefront design. New materials can be substituted for the old, but they should match the appearance of the historic material closely in photographs. Maintain or restore the entrance in its historic location and configuration.
  - Build a new storefront design: If no historic photos, drawings, or physical evidence exists, a new compatible storefront can be designed to fit inside the original opening. Use standard storefront components such

as transom, display windows, recessed entrance, kickplate, etc. in design, scale, materials, and colors compatible with the historic character of the Station Avenue Historic District. If the historic location of the entrance is not known, design and place the new entrance considering the rhythm of solids of the building's overall façade and the rhythm of entrances within the streetscape.

### The HPC does not recommend:

- Removing a later storefront that may have acquired historic significance of its own to recreate an earlier storefront.
- Blocking or filling in original storefront openings or replacing window glass with opaque panels, such as metal, glass block, wood, or other materials. If street-level glass windows are not appropriate for the business, consider the use of window treatments.
- Changing the size, shape, or placement of historic windows or door openings or altering the shape and size of the historic storefront enframement, display windows, doors, transoms, storefront cornice, or base panels.
- Installing architectural features that are stylistically incompatible with, or more decoratively elaborate than, the building.
- Adding features that would not have been used on storefronts historically, such as wood-shingled mansard roof coverings, novelty sidings, T1-11 siding, or varnished wood storefronts.
- Inappropriate historical theme designs that create a false sense of history.

- ✗ Railings constructed of dimensional lumber.
- Use of tinted, opaque, or smoked glass in storefront windows.
- Covering storefront windows with too much signage (over 25% of the display window glass) or attaching paper signs on the inside or outside of storefront windows.
- Bulkheads made of fake brick, brick veneer, and gravel aggregates.
- **×** Use of ground floor window space for storage.
- Cluttering window displays with too much merchandise or disorganized displays that prevent customers and pedestrians from seeing inside the store.
- Altering a commercial storefront for residential use.



This storefront at 615 Station Avenue retains all its original architectural features including the original brick bulkhead, display window, wood and glass transom, and wood and glass entrance door. A small moving traditional barber pole is affixed to the brick storefront below a small perpendicular "blade" sign hanging from a metal bracket.

## Storefront Entrances & Doors

### The HPC recommends:

#### Preserve/Retain

- Preserve historic storefront doors, their hardware, and their framing to the greatest extent possible.
- Retain original door locations, particularly on the main façade. If interior remodeling or handicapped access means that an entry will no longer be used, leave the door and its features intact on the outside.
- Retain original entry features such as door sidelights, trim, and overhead transoms.
- Use store entrance doors that contain a high percentage of glass, so the shopper can see the items inside.

### Rehabilitation

- If original doors are missing, research old photographs of the building and the downtown to determine the type or style that was used historically.
- If no evidence exists, choose a replacement that is appropriate for the age and style of the building.
- Choose a door that is compatible in scale, material, and shape with the overall façade if a replacement is required.

### **Barrier Free Access**

✓ If barrier-free access is required for a historic storefront, and the existing entrance has a pair of historic double doors, neither of which is wide enough for access, the doors can be made compliant through the installation of an automatic opener, which opens both doors at once. If an automatic opener is not feasible, new doors should be constructed replicating the original pair in all aspects except one being wider than the other, with the wider door providing barrier-free access. If the historic doors are replaced, the original doors should be retained and stored for possible future reuse.

- If building code compliance for a store with an inward opening door requires that the door opens out and a variance cannot be obtained, every effort should be made to rehang the historic door, so it opens out rather than replacing it.
- Ramps for barrier-free access should be designed to be as inconspicuous as possible and constructed of materials compatible with the historic storefront. Railing design and materials should be compatible with the streetscape, possibly replicating existing porch railings or fences, as appropriate, with the code-complying handrail installed on the inside of the decorative railing.
- Implement improvements according to the New Jersey Barrier Free Subcode for handicapped accessibility.

### The HPC does not recommend:

- Removing a historic door or filling in any door(s) with any material except for handicapped access issues. Retain the historic doors if removed.
- ✗ Adding sidelights and transoms to doorways that never had them.
- Adding "faux colonial" features or doors that have an abundance of stained or leaded glass.

- Using doors that are opaque or that do not include glass. Doors that are more suited to residential use should be avoided for commercial entrances.
- Pulling back the entrances from the building façade unless part of the original design. This takes away precious retail space and creates unusable outdoor space that often collects rubbish and provides space for loitering.
- Setting store merchandise behind one door of a double door entrance.
- Closing a part of an entrance or making the entrance door smaller than the original door.
- Use of slippery materials on walking surfaces such as glazed tile.
- Removing historic tile work, decorative terrazzo, or other flooring features in storefront entrances.
- Adding shutters to doors, as these were not used historically.



The beloved John's Friendly Market at 622 Station Avenue has served all ages for many years, and provides a valuable community service by making deliveries to seniors and home bound residents.



This shop at 514 Station Avenue retains a black structural glass cornice area, where the original name of the dry cleaner can still be seen in the etched letters above the door.



It is not recommended to infill large glass display windows with T1-11 siding or any other solid materials, like this storefront in Seaford, DE.



This one-story retail property at 513 Station Avenue retains its original metal cornice and brackets, sign band, and glass transom. At some point, the single sheet of window display glass was replaced with two pieces. The entrance door has also been replaced with a compatible wood and glass door. The sign, storefront lighting, and storefront paint colors are well coordinated.



It is not recommended to allow doors and other historic features to deteriorate due to lack of regular maintenance.

## **Resources for storefronts, storefront entries, and doors**

- Jandl, H. Ward. Preservation Briefs 11: Rehabilitating Historic Storefronts. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1982. <u>https://www. nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm</u>
- Kendrick, Gregory D., and de Teel Patterson Tiller, eds. Preservation Briefs 12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass). Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1984. <u>https://www. nps.gov/tps/how-to-preserve/briefs/12-structural-glass.htm</u>
- Randl, Chad. Preservation Tech Notes: Repair and Reproduction of Prismatic Glass Transoms. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 2001. <u>https://www.nps. gov/tps/how-to-preserve/tech-notes/ Tech-Notes-Glass01.pdf</u>

## 13. Commercial Buildings Signs in the Commercial District



Signage is used to locate a business and to advertise what products or services that business offers to the public. A successful sign complements the building and makes the business and the entire district more attractive to visitors.

Late 19th and early 20th century photographs document a wide variety of types of signs in Haddon Heights' historic commercial area. Because of the current sign restrictions, it is unlikely that new signs within the downtown historic district can closely replicate the placement, size, and appearance of historic signs. Today, the objective is to retain existing historic signs and install new signs that are compatible with the historic architecture and streetscape. Signage should not detract from the historic architecture. It is important for signs to reinforce the human scale of the downtown commercial district. Signs should not overpower the building's facade, but rather attract customers to the business through a design that harmonizes with the building and its streetscape.

This section on signs has been prepared to help business and property owners, along with their sign makers, develop signs that meet the objectives of the design guidelines and the Borough Code. Commercial Signs are closely regulated as to size, placement, clearance, material, and structural requirements in the Haddon Heights Borough Code Chapter § 450-135 (1-28) Signs. These design guidelines acknowledge and are in addition to the requirements laid out in Chapter § 450-135 (1-28) Signs of the Haddon Heights Borough Code. The Borough's Website has the entire Borough Code listed under the GOVERNMENT drop down menu.

THE HADDON HEIGHTS SIGN ORDINANCE IS UNDERGOING REVIEW. THE CHAPTER ABOUT SIGNS WILL BE ADDED AS AN ADDENDUM WHEN THE NEW SIGN ORDINANCE IS ADOPTED BY BOROUGH OFFICALS. When completed, the new Borough Sign Ordinance will replace any obsolete code in the Borough Code section 450-135.

# 13. Commercial Buildings Signs in the Commercial District



## 13. Commercial Buildings Awnings & Canopies



Awnings came into common use on commercial buildings in the early 20th century in small town downtowns, like Station Avenue in Haddon Heights. These were retractable awnings that the shop keeper rolled up and down each day to provide shade for the storefront window and shelter for pedestrians. These colorful awnings were typically striped and most often seen on buildings that faced East or South.

Today, appropriately designed awnings can contribute to the visual variety of the streetscape and provide climate control and shelter. Awnings enhance the pedestrian experience and historic character of historic commercial districts. Another benefit is their effectiveness in hiding incompatible alterations such as window air conditioners. Because fabric awnings do not last many years, historic awnings rarely remain, but some historic awning hardware may remain and should be preserved.

Awnings are made of flexible material, most often canvas. They are suspended over a metal frame and attached to the frame of an upper floor window or to a storefront. Canopies are typically made of more rigid material and have a more substantial framework supported by columns. A canopy often spans the width of the sidewalk and acts as a cover for pedestrians alighting from cars at the curb to cover them as they walk to the entrance of a building or store.

# **13. Commercial Buildings** Awnings & Canopies

## The HPC recommends:

- ✓ Assess your storefront for the appropriateness of an awning.
- Attach an awning immediately above the display windows and transom and/or below the storefront cornice or signboard.
- When old photographs indicate that awnings were an important visual characteristic of a building, consider installing awnings that match the documented originals.
- Design a new awning that is compatible with the historic building and district and reflects the shape of the storefront, window, door, or porch opening it covers.
- Consider using retractable awnings that roll up and down via a hand crank.
- Install new awning hardware in a manner that does not damage historic materials. Clamps and fasteners on masonry buildings should penetrate mortar joints rather than masonry surfaces.
- Unless deteriorated beyond repair, metal awnings that have historic significance should be retained.
- Maintain awnings in good condition; wash and repair them as needed.
- ✓ Use awnings to mask security grilles and window air conditioners if installed.
- Repair rather than replace any historic awning hardware.



This blue and white striped traditional canvas awning hides the window air conditioner over the entrance door at 616 Station Avenue.

- Awnings can be used to create protection for the pedestrian, to help with environmental control, and to add color and interest to the building and streetscape. Follow these guidelines:
  - Materials: Canvas awnings are the most appropriate. Use awning fabrics that are opaque. Use awning coverings of durable, protective, 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). Awning frames including any metal or galvanized metal frames should be painted or finished in colors compatible with the storefront.
  - Shape: Use the traditional triangular awning shape, with either closed or open sides, for locations fronting the street.
     An awning with a loose valance along the bottom edge has a more traditional appearance than one that either has no valance or is fitted to a rigid metal frame.
  - Color and pattern: Traditionally, awnings were either solid colors or striped. In choosing a pattern, be guided by the building itself. A striped or bold awning may enhance a plain building, while a more decorative building may require a solid color awning in a subtle shade. Use colors that are compatible with the historic building or storefront. For multiple stores on one building, use varied but complementary colors to distinguish the different retail establishments. If different designs are used, they should be consistent in scale and location.

- Placement and size: Storefronts and display windows are the most logical places to add an awning. In a traditional storefront, awnings may be placed above or below transom windows (if they exist). Awnings should match the width of the storefront and not obscure significant details or features of the façade. Fit window awnings within the window opening so that architectural details are not covered up. Scale the size of the awning to the building. For multiple stores in one building, if different awning designs are used, they should be consistent in shape, scale, and location.
- Number: Let the design of the building determine the number of awnings to be used. A single storefront (without structural divisions) will usually require a single awning. A building with separate windows and doors may need separate awnings that correspond to those divisions, and awnings should align with each other within each building. Within a streetscape of similar commercial buildings or a building with multiple storefronts, consider using similar shaped and placed awnings.
- Signage: Awnings may be used for building signage along the valance.
- Lettering may be placed only on the front bottom valence.
- Limit the lettering to the name of the store and street number on the valance to no more than four (4) inches tall.



Use of back lit or internally lit awnings like the one from Georgetown, DE, seen here are not permitted in Haddon Heights. This awning shape is also not appropriate for any historic building.



Maintain awnings in good condition. Wash and repair them as needed. This awning from a restaurant in Gloucester City, NJ, needs to be washed or replaced. This awning is also not the proper size or style for the door opening it covers.

# 13. Commercial Buildings Awnings & Canopies

## The HPC does not recommend:

- Placing the awning on a historic building so that it covers important architectural features, such as a decorative transom.
- Using a canopy in place of an awning, unless evidence shows a canopy was original to the building.
- Awnings that cover side piers if they are present on either side of the storefront.
- ➤ Back lit or internally lit awnings.
- Using shiny fabrics such as vinyl or plastic as awning materials.
- Using very bright or fluorescent colors for awning coverings.
- Awnings made of aluminum, vinyl, plastic, wood, wood shingles, concrete, fiberglass, or other non-traditional materials.
- Using awnings that simulate mansard roofs, umbrellas, or domes.
- Bubble or rounded awnings on main façades, as these were not typical and tend to hide important architectural features.
- Covering architectural details with continuous awnings or oversized awnings.
- Retaining the metal armature, painted or unpainted, of an awning attached to a building without its canvas covering.

## Resources for Awnings & Canopies

Randl, Chad. Preservation Briefs 44: The Use of Awnings on Historic Building: Repair, Replacement and New Design. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 2005. <u>https://</u> www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm



If an awning will not be replaced, like the one seen here in Philadelphia, remove the awning frame.

# **13. Commercial Buildings** Handicapped Access



The Americans with Disabilities Act (ADA, a Federal civil law) strives to improve quality of life for people with disabilities. The ADA recognizes that for people with disabilities to participate in everyday activities in their communities such as going to work, eating in a restaurant, or shopping in a store, they need to have access to the goods and services provided by businesses. The ADA requires that all commercial entities, which are places of public accommodation, be accessible to disabled users or provide alternative accommodations. Many business and institutional buildings were constructed prior to the enactment of the ADA in 1992 and lack features to accommodate people with disabilities, including those who use wheelchairs.

One of the most visible exterior alterations required by ADA is the installation of a wheelchair ramp or lift to provide building access. In other towns, these ramps or lifts have been successfully incorporated inside the building with modifications to existing door sills. When installing ramps, it is important to follow the New Jersey Barrier Free Subcode so that the ramp is not too steep. Today, the only buildings on Station Avenue that have barrier free entries and proper railings are the Haddon Heights Library, the Municipal Building, the PNC Bank, and the Post Office. There are some buildings on White Horse Pike that have installed ramps. To learn more about the New Jersey Barrier Free Subcode, see Title 5.

Community Affairs. Chapter 23. Uniform Construction Code, Subchapter7. Barrier Free Subcode N.J.A.C. 5:23-7. Barrier\_Free\_6\_1\_2006.doc (nj.gov).

Handicapped accessibility is not just about wheelchair access. Integration of ramps allows access for everyone. A mother with a child in a carriage, someone dragging wheeled luggage, a senior using a walker, or anyone with a heavy rolling grocery cart will use a ramp if it makes their task easier.

Access ramps and lifts can usually be added to historic buildings without substantially altering their historical significance if designed carefully and sensitively. <u>Preservation Briefs</u> <u>#32, Making Historic Properties</u> <u>Accessible (nps.gov)</u>, recommends that whenever possible, access to historic buildings should be through a primary public entrance.

On the White Horse Pike, where so many of the historic homes have been turned into professional offices over the years, there are some excellent examples of compatible additions made to combine neighboring buildings into one office complex. Many of these converted properties have installed ramps to permit barrier free access to these buildings on the side or rear of the buildings. Some of the ramps have been screened by low walls or landscaping. Ramps can also be hidden by picket or wrought iron fencing. Railings may be simple pipe rails or wrought iron to minimize their appearance.

Elevators and chairlifts are alternate ways of providing access in accordance with the New Jersey Barrier Free Subcode. Elevator additions are considered building additions and require full consideration of the guidelines for new construction. Chairlifts should be hidden with landscaping or a low screen wall or fence. Providing a roof and enclosure over an elevator lift will extend its functional life.

Only a small number of the shops on Station Avenue offer barrier free access at grade today. The majority of shops, however, have one or two steps up into the shop itself, making access for mobility challenged individuals difficult. Each building's circumstances are different, so individual solutions for barrier free access will be needed for each shop. To provide barrier free access, property owners may need to pave over their basement access doors in the sidewalk to install a ramp into their store. Property owners interested in barrier free access for their store are encouraged to consult with an architect and the Haddon Heights Building Code Official to determine how best to design safe ramps, which will provide wheelchair access for your building. Designs for ramped access are controlled by the New Jersey Barrier Free Subcode and can involve issues such as design for emergency exiting (or egress) and general safety. See Barrier Free 6 1 2006.doc (nj.gov).

Other historic features that might require modification to accommodate individuals with special needs are doors, particularly paired doors. The individual leaves of paired doors tend to be too narrow to allow the passage of a wheelchair. In some cases, the hardware at paired doors can be modified for automatic operation or reconstructed as a single leaf in a manner that matches the overall design and arrangement of the historic doors. Your architect can provide advice about barrier free access for your building.



The PNC bank (formerly The Haddon Heights Bank and Trust Company) has a highly usable handicapped ramp to the front entrance of the bank.

# 13. Commercial Buildings Handicapped Access

## The HPC recommends:

- ✓ Retaining the historic entrance stairs and doors.
- Complying with all aspects of the accessibility requirements, while minimizing alterations of the primary building façade and architectural features.
- Modifying sidewalk, walkway, or entry alcove elevation a few inches where possible to provide an accessible entry and meet all code requirements, especially for Station Avenue shops.
- ✓ If access to the front door is not possible, providing a respectful accessible entrance that is located close to the principal entrance and designed in a manner that is visually unobtrusive and complements the building's style.
- ✓ Installing a lift in lieu of a ramp if it would be less obtrusive.
- Ramp or lift styles that are compatible with the building.
- ✓ Railings that are simple and visually unobtrusive.

## Resources for Handicapped Access

Jester, Thomas C. and Sharon C. Park, AIA, Preservaiton Brief 32: Making Historic Properties Accessible, Technical Preservation Services, National Park Service, September 1993. https://www.nps.gov/tps/how-to-preserve/ briefs/32-accessibility.htm



This large, one story, Art Moderne style commercial building, with black Carrara Glass panels, at 525 Station Avenue has been retrofitted with handicapped access in mind. The entrance step has been removed and there is a gentle slope up to the door. The doors have been replaced with compatible modern glass and metal doors that are wide enough to permit wheelchair access.

# **13. Commercial Buildings** Handicapped Access



The Haddon Heights Public Library has a handicapped access ramp to the front door that can be used by everyone.

## 13. Commercial Buildings Commercial District Landscaping



Successful downtowns, like Station Avenue in Haddon Heights, are clean and safe for pedestrians through interventions by both the public sector (the Borough) and private sector (merchants and property owners). Over the years, the Station Avenue landscape has been enhanced with high quality street furniture including trash cans, pedestrian lights, and benches. Recently, new planters have been introduced by the Borough and planted by the volunteers of Heights Grows using funds donated by the community. The Borough provides pedestrian trash cans on the corners along Station Avenue that are emptied regularly. Merchants are responsible for clearing the sidewalks in front of their stores of litter and snow as needed.

Some merchants have installed additional planters in front of their stores to add seasonal greenery to their sidewalks. Others plant the tree pits in front of their buildings with seasonal flowers and water them regularly. Still other property owners have created privacy fences or enclosures for unsightly dumpsters that might be visible from the public right of way. All these design features make Station Avenue a walkable, pleasant, and vibrant downtown for residents and visitors alike.

Fences and walls are closely regulated as to size, placement, clearance, material, and structural requirements in the Haddon Heights Borough Code Chapter § 450-96 (A-Q) Fences and Walls. These design guidelines acknowledge and are in addition to the requirements laid out in Chapter § 450-96 (A-Q) Fences and Walls of the Haddon Heights Borough Code.

### The HPC recommends:

- ✓ Well-tended, pedestrian-scaled window boxes or planters planted with live, seasonal flowers.
- ✓ Water the plants in window boxes, planters, and tree pits regularly, and replant flowers seasonally where installed.
- Materials and detail for walls and privacy fences to shield dumpsters from public view in the downtown should be wood, brick, stone, or wrought iron.
- Well maintained and sited street furniture including planters, tree grates, benches, pedestrian lights, and trash cans are available for shoppers and pedestrians.
- Place permanent locations for dumpsters and private trash containers where they are not visible from the public view. If this is not possible, screen from view in an appropriate manner.

### The HPC does not recommend:

- Using flower boxes or planters as ashtrays.
- Not watering or replacing flower box, planters, or tree pit plants when they wither or die.
- Using fake flowers or other fake greenery in flower boxes, planters, or tree pits rather than living plants.
- Allowing litter to accumulate on sidewalks or in overflowing public trash cans.

## **13.** Commercial Buildings Commercial District Landscaping



Bright and colorful seasonal plantings in flowerboxes, like these in Philadelphia, can enliven a downtown commercial district and are highly recommended for Haddon Heights.



It is not recommended to use planters as ashtrays for cigarette butts like the one seen here in Georgetown, DE.



Heights Grows is a local organization that is responsible for planting seasonal flowers in the many downtown planters. These bright and colorful additions to the streetscape enliven shopping on Station Avenue and around the Train Station.



It is not recommended to leave tree pits empty as they become trip hazards for pedestrians, like the one seen here in Chicago. It is also not recommended to cut down street trees unless they are dead.



It is not recommended to have trash and cigarette butts accumulate around the bottom of a pedestrian trash can, like the one seen here in Chicago.



The roof is an essential cover for any building, and the first layer of defense to prevent water infiltration, which can destroy the rest of the structure. A weather tight roof with functioning gutters and downspouts (the water conduction system) is essential for any building to assure its long-term preservation.

Roof assemblies contribute to the historic character and significance of a building and are key design elements by which the style and era of the building can be recognized. The shape of the roof, the size, color, and pattern of roofing materials, decorative features, chimneys, dormers, eaves, and gutters are all important elements to consider in repairs, additions, and new construction. These roof features often define the character of the building, and contribute to the historic building and the historic district's streetscape. Historic roofing materials found in Haddon Heights historic districts include wood shingles, clay tile, slate, and metal (sheet metal, tin plate, copper, lead, and zinc). In the 20th century, built-up or roll roofing, concrete, asbestos, or asphalt shingles were common materials.

Because they are high up on the building and cover a large expanse, roofs can be difficult to maintain. Water penetration through a rotted or damaged component could severely damage a building wall or roof. The roof of a residential structure is typically gable shaped and may have one or more slopes to assist with water drainage. An exception is the slate-clad mansard roof, the defining feature of the Second Empire Style, of which there are a few on the old residential buildings that have been converted into storefronts along Station Avenue.

Roof materials have limited life spans, so very few historic buildings and structures in Haddon Heights retain their original roofing materials today. Many property owners have replaced their historic roofs with in-kind replacements using historic materials, which add to the significance and visual interest of these historic buildings.

Eaves, gutters, and downspouts are of particular concern in roofing projects. Maintenance of intact, functional gutters and downspouts is critical to the overall preservation of buildings. Structural deterioration and water damage often result from failing to maintain roof drainage systems. Many older buildings have built-in gutters that are integrated into the design of the eaves and cornices and should be maintained. Where hung gutters are appropriate, they must be installed so that they do not interfere with the architectural detail. Gutter straps should always be placed underneath the roofing shingles. Half round gutters are preferred as they do not hide the cornice moldings.

### The HPC Recommends

#### Preserve / retain

- Preserve the decorative and functional features of the roof, such as eaves, cornices, chimneys, dormers, cupolas, gutters, and flashing.
- ✓ If the original or historic roof exists, every effort should be made to preserve it.
- Retain the original shape, pitch, configuration, and material of the roof. If patching a roof, match existing materials.
- If the building is a mix of historic styles or periods of construction, the replacement roof should be consistent with what was used during the era in which the portion of the building it is being installed on was built (maintaining the size, shape, configuration, pattern, trim, and details).

#### Repair / replace in kind.

- If an architectural feature is too deteriorated to repair, the replacement should be of like construction, matching as closely as possible in material, size, shape, texture, and color of the original feature.
- If the original roof cannot be preserved, it should be replaced, in-kind, replicating the original in design (shape, materials, trim, detail, texture).
- ✓ When a historic roof feature is missing, such as a dormer, chimney, or cresting, consider restoring the feature based on historical, pictorial, and physical documentation. Another option is constructing a replacement using a new design that is compatible with the size, scale, materials, and design of the historic building.

#### Additions/New Construction

✓ If the original or historic roof does not exist but there is evidence (photographs, drawings) of what once was there, the new replacement roof should replicate it in design ( shape, size, configuration, pattern, trim, and detail).

- ✓ Additions to roofs must not damage or obscure the historic character of the roof. The roof pitch and detailing of an addition must be compatible with the main roof. Locate new chimneys, vent stacks, dormers, skylights, mechanical and service equipment, and solar collectors so that they are inconspicuous from the public view.
- Roof designs for new construction must harmonize with the shape and rhythm of the roofs along the street. Where an area shows a predominant roof type, new roofs should be guided by the existing character.
- New roof dormers must be carefully designed and located to be in scale, proportion, and balance with the roof and the building. A dormer should

complement, not destroy, the roof plane in which it is placed. New dormers should not be placed on the front elevation.

- Construct new chimneys of masonry, either brick or parged concrete, with a traditional ground-level base, not cantilevered over the foundation of the house.
- ✓ Low-profile ridge vents are appropriate, if they do not affect the original design of the roof or damage historic materials or details.
- Flat roof systems including sheet metal, or alternates such as built-in roofing and modified bitumen roofing systems, are appropriate for flat/ low slope areas concealed by a parapet or minimally visible from the public right of way.



Retain any decorative slate roof, such as the one found here at 107 Fourth Avenue. This roof uses an elaborate three-color scheme of gray, dark green, and red colored roof shingles. Note the copper gutters and downspouts.



The owner has preserved the red terra cotta tiles used here on the roof and porches at 402 White Horse Pike.

## Gutters Flashing & Down Spouts

- Existing built-in or pole gutters must be repaired and maintained.
- Existing ornamented hanging gutters and downspout heads should be maintained and repaired.
- New hanging gutters and downspouts that did not have gutters originally may be appropriate. They should be installed without damaging original features or historic fabric.
- Replacement or new copper hanging gutters and downspouts are appropriate. Alternate materials (galvanized metal, aluminum) may be appropriate if finished in a color consistent with the character of the building.
- ✓ Half round gutters are appropriate.
- Clean and maintain gutters, downspouts, and flashing (the water conduction system) on a regular basis so that water and debris do not collect, impeding water drainage.
- Make sure that water exiting the downspouts is properly drained into underground drainpipes leading to the sewer or street.
   Water should not discharge onto the sidewalk.
   For residential properties, the water should slope away from the building foundations on all sides.

## Chimney

 Replacement of chimney masonry should replicate original chimney masonry in design, color, texture, and finish whether exposed masonry or parged.  New flue liners for safety reasons are appropriate. Flue cap should be minimally intrusive when viewed from public right of way.

## **Roof Trim**

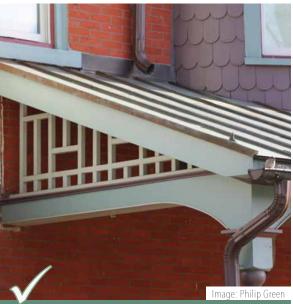
- Preserve or repair original roof trim. Reuse pieces of the original when replacing roofing.
- New roof trim should replicate in kind the original trim in materials and design.

## **Alternate Materials**

- ✓ If the original roofing material is no longer available, or the cost of custom fabricating the material is prohibitive, alternate materials duplicating the appearance of the original roofing may be appropriate. An exception to this general rule is if the original roofing is a significant feature of the building. Unless the building has a flat roof, the roof is always significant.
- The repair of sheet metal roofs with a modern waterborne elastomeric acrylic coating system may be appropriate if it provides an appearance similar to that of the original or historic materials.
- Alternate materials for roof trim on rear elevations and elevations not visible from the public right- of-way are acceptable.
- When alternate materials are considered they should comply with the following:
- Minimum requirements for alternate materials that visually match and have compatible physical properties with historic materials.



The owners have restored the cedar shingle roof on the historic Hinchman-Hurley House at 1019 North Park Avenue.



The standing seam metal roof used on the porch of 107 Fourth Avenue should be preserved.



Expose and retain roof tails, as shown here on a historic building in Beach Haven, NJ.

- Alternate materials must have the general visual characteristics of the traditional material (shape, scale, color, and texture).
- Alternate materials must accommodate thermal and moisture related expansion and contraction of adjacent material.
- If the alternate trim material is to replicate wood, it must be paintable, painted upon installation, and maintained as a painted feature, like existing painted wood features.

### **Solar Panels**

- The Borough of Haddon Heights supports resident efforts to use "green" energy sources such as solar panels in a manner that will not negatively impact the historic character of the Historic Districts and is minimally visible from the public right of way.
- The appropriateness of solar panels will be reviewed on a case-by-case basis.
- The use of low-profile panels and mounting systems is appropriate.
- The use of black solar cells with minimum reflectivity is appropriate.
- The use of black, matte finishes on mounting hardware is appropriate.
- The use of dark skirting to conceal supporting frames and match adjacent roofing color is appropriate.

### The HPC Does Not Recommend: Gutters, Flashing, & Down Spouts

- Replacing built-in or pole gutters with hanging gutters.
- External gutters, which are hung at the edge of the roof, are not permitted on structures with built-in gutters.
- ▶ PVC gutters and downspouts.

### Chimney

- ➤ Removal of prominent chimneys.
- Cement parging on existing masonry chimneys where bricks/stone were historically exposed.

### **Roof Trim**

- Altering, concealing, or removing original roof trim.
- ➤ Vinyl-clad replacement trim.

### **Alternate Materials**

- Replacing built-in or pole gutters with hanging gutters.
- External gutters, which are hung at the edge of the roof, are not permitted on structures with built-in gutters.
- ▶ PVC gutters and downspouts.
- Alternate materials for roof trim on elevations visible from the public right of way.
- Replacement roofing traditionally used in styles older than the building.



This house in Haddon Township is well restored with a shingle slate roof on the main body and cross gables of the house. However, the roof of the tower has been replaced with asphalt shingles rather than slate to match the main roof. A roof with two different types of roofing materials is not recommended for historic buildings in Haddon Heights.



It is not recommended to install solar panels on the main or front façade of historic properties in Haddon Heights. This homeowner in Haddon Township has installed solar panels on the main façade of their home, greatly detracting from its historic appearance.



These solar panels on a building in Haddon Township have been installed on the main front façade of the house, which is not recommended for historic buildings in Haddon Heights.



It is not recommended to allow decorative wood trim to deteriorate on Haddon Heights historic buildings. This cornice on a Philadelphia home is missing parts of its decorative wood trim.

### Alternate Materials Continued...

- Replacement roofs with shapes/slopes that do not match the historic roof and require structural changes to the original roof framing.
- New skylights, vents, and dormers on street elevations of areas visible from the public right of way.
- The use of rustic shakes to replace sawn shingle.

### **Solar Panels**

- ★ Tall mounting frames with shiny steel finishes.
- Placing solar panels on the main front façade of the building.
- Damaging or removing historic roofing materials that are difficult to replace (slate, clay tile roofing, etc.) to install solar panels.

### **Resources About Roofs**

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- Grimer, Ann E. and Paul K. Williams. *Preservation Briefs 30: The Preservation and Repair of Historic Clay Tile Roofs*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1992. <u>https://www. nps.gov/tps/how-to-preserve/briefs/30-clay-</u> <u>tile-roofs.htm</u>

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Historic masonry (stone, brick, and concrete block) and stucco on historic buildings provide texture and color that are visual links to the past in Haddon Heights. These materials often embody an architectural type or style. The earliest historic buildings in Haddon Heights, including all of the Pre-Revolutionary War houses, have masonry walls that are the dominant visual characteristic of their outstanding architectural significance. Most historic buildings have masonry foundations and chimneys that are character defining features. In historic districts, the masonry and stucco features are important to a building's relationship with adjacent buildings and with other buildings of its architectural style or type.

Preserving early masonry and stucco exterior surfaces of historic buildings not only contributes to the historic character of the community, but also contributes to the continued longevity of the buildings. Under most conditions, stone, brick, concrete, and stucco are highly durable. However, water, weather, air pollution, and structural problems can lead to deterioration. The underlying cause of masonry and stucco problems should be determined before attempting to remedy the surface problems. For example, if a crack is patched without correcting the reason for its occurrence, the crack

is likely to reoccur and compound the problem. The proper repair of historic masonry is critical to preserving its distinctive finishes and construction techniques. Improper cleaning, repointing, and other ill-conceived masonry and stucco repairs not only detract from the historic character of the building or structure, but could also endanger it.



This large limestone house has a stepped Flemish wall gable at 7 First Avenue. The stone is laid in a random ashlar pattern.

## The HPC recommends:

#### Preserve

 Preserve, maintain, and retain exterior masonry and stucco on a historic building.

#### Repair/retain/restore

- Repair rather than replace deteriorated historic materials.
- Limit repairs to the deteriorated areas and use techniques appropriate to the specific building material.
- Dutchman repairs and epoxy consolidation are small areas of replacement tinted lime patches. These are cost effective, time-tested methods for repairing damaged sections of stone, rather than the whole component.
- Correct the underlying problems causing the masonry deterioration so that problems will not occur again.
- When repointing, match the composition and hardness of original mortar along with the width and profile of existing mortar joints.

Use the same tooling pattern as the original joints. Have your contractor match the color and texture of the new mortar to the existing historic mortar. Mortar gets its color from the sand used, so choose sand that is comparable in color and texture to the grain used in the original mortar when repointing.

 Consider taking photographs and measuring existing conditions before beginning masonry repairs to aid in replication.



This stucco building at 217 Fourth Avenue is painted and retains its paired brackets at the eaves. The side porch has been enclosed in the past.

- Repair or renew deteriorated stucco using the same building technique as was used in the original stucco construction, matching composition, hardness, application techniques, color, and texture.
- For necessary replacements, match the materials in color, texture, and other visual appearance. Match the historic masonry units and mortar in strength (hardness).

### Cleaning

- Masonry buildings that are already painted should continue to be painted.
- Removing paint from masonry is costly but permitted. Work with your contractor to carefully evaluate the masonry and determine the best method to clean it.
- Brick was often painted in the past to hide alterations, and removing the paint can expose mismatched brick or other imperfections. Work with your contractor if you find mismatched brick. Determine if you will repair or replace, or if parging was used to fill in deteriorated brick work.
- If paint removal is desired, work with your contractor and require a test patch first to make sure that the masonry is not damaged in the cleaning process.
- Clean masonry only when necessary to remove heavy soiling or graffiti. Clean using the gentlest means possible. Often low-pressure water washing (under 50 pounds per square inch of water pressure) followed by a bristle brush can be an effective cleaning method.



The historic Colonel Joseph Ellis Lippincott House has a stucco exterior on its 1810 Federal brick addition, with two early sections made of wood clapboard.



The Isaac Glover House c. 1775 is an early brick house with a porch across the New Jersey Avenue façade.

#### Repoint

- Repointing masonry prior to cleaning is appropriate.
- Repoint mortar joints only when they are seriously deteriorated and a moisture problem has been detected, or improper mortar has previously been used that is harder than the wall's masonry units. Limit the work to the problem areas. Remove damaged and incorrect mortar in the gentlest way possible, preferably carefully using hand tools.
- Use Preservation Briefs 2: Repointing Mortar Joints in Historic Masonry Buildings, <u>https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm</u> for details on repointing techniques, materials, methods, and recommendations.
- Use mortar for repointing which has a similar content as the original (ratio of Portland cement/ sand/lime). Mortar that is too hard will eventually deteriorate the brick adjacent to it in time.
- When repointing, match the width and profile of existing mortar joints. Use the same tooling pattern as the original joints. There are sources which offer a palette of mortar colors and textures to enable you to match the existing mortar color and texture of your building.
- When repointing, use mortar that duplicates the historic original in composition, strength, color, and texture. Have your contractor match the color and texture of the new mortar to the existing mortar. Mortar gets its color from the sand used, so choose sand that is comparable in color and texture to the grain used in the original mortar when repointing. Consider having the original mortar analyzed by a professional.

 Consider stone consolidation techniques or composite repairs for damaged masonry units. If replacement is necessary, replace seriously deteriorated masonry units with in-kind ones that match material and compressive strength.

### The HPC does not recommend:

- Using hard Portland cement-based mortar on historic masonry constructed prior to 1950.
- Using cleaning methods, including sandblasting, high-pressure water blasting, and the application of caustic chemicals, that remove the patina of age and damage historic masonry and stucco. These methods erode surfaces and accelerate deterioration. Steam and water pressure exceeding 150-200 pounds per square inch (psi) may damage sound mortar.
- Removing the patina of age from any kind of masonry.
- Painting, parging or cladding unpainted historic masonry walls or chimneys.
- Using electric saws, hammers, drills, grinders, and metal brushes during cleaning and repairs that can damage masonry, sandstone and brick.
- Removing stucco or paint from historically painted or stuccoed walls and masonry.
- Applying waterproofing and water repellents to historic exterior masonry and stucco.
- Drilling new holes into historic exterior masonry. Make necessary attachments at mortar joints. Holes in masonry units cause permanent damage.



Individual brick units at the corner of this building in Philadelphia have been replaced with brick that does not match the surrounding brick. Several mortar patches have been placed on the corner, rather than brick replacements. The patches and repointing are made with Portland cement, which is much harder than the brick itself. This will cause the adjacent historic brick to spall and eventually disintegrate.



On a rear façade of a commercial storefront in Smyrna, DE, this owner has allowed the stucco to delaminate (come away) from the brick. The brick underneath the stucco has not been repointed, making the wall vulnerable to further deterioration from water infiltration from rising damp or rain.



It is not recommended to use hard Portland cement-based mortar on historic masonry constructed prior to 1930, as seen on the top portion of this historic chimney.



This brick wall was sandblasted at some point in the past, which removed the hard exterior coating on the brick. The brick has also been repointed with Portland cement, which is too hard for historic brick. Sandblasting of brick or stone or use of any other type of abrasive cleaning is not recommended in Haddon Heights.

- Replacing historic exterior stucco and Portland cement stucco with synthetic stucco (E.I.F.S.), Dryvit, or cementitious artificial brick or stone (e.g., Garden State Brick face or "Permastone").
- Do not cover historic masonry and stucco with modern replacement materials.

### **Resources for Masonry**

- Mack, Robert C., and Ann E. Grimer, Preservation Briefs 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings. Washington DC: Technical Preservation Services, Preservation Assistance Division, National Park Service, U. S. Department of the Interior, 2000. http://www.nps.gov/tps/how-to-preserve/ briefs/1-cleaning-water-repellent.htm
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- Park, Sharon C. Preservation Briefs 47: Maintaining the Exterior of Small and Medium Size Historic Buildings. Washington DC: Technical Preservation Services, Preservation Assistance Division, National Park Service, U. S. Department of the Interior, 2007. <u>https://www.nps.gov/tps/how-to-preserve/ briefs/47-maintaining-exteriors.htm</u>

## 14. Residential Buildings Wall Cladding



Original exterior shingles, clapboards, or other wood cladding covering the exterior walls of a building are character defining architectural features. The buildings in Haddon Heights built before the 1920s were likely made of brick. Until the second guarter of the 20th century, Haddon Heights frame buildings were typically covered with wood clapboards or shingles. These materials not only enclosed the buildings from the weather but contributed to their historic architectural interest by providing texture, scale, proportion, color, and horizontal and vertical accents. The texture of the surface and the relationship between the cladding and other architectural features such as window and door trim, corner boards, soffits, cornices, etc. form some of the most stunning visual characteristics of the historic buildings in Haddon Heights historic districts. The turn of the 20th century frame buildings frequently mixed several different wood exterior cladding materials, including shingles of differing shapes installed in decorative patterns. With proper maintenance, historic wood cladding can last for centuries.

Since the mid-20th century, some of Haddon Heights' historic buildings have been resurfaced with synthetic materials such as asphalt roll siding, asbestos shingles, aluminum siding, vinyl siding, and cementitious board siding. These synthetic materials can significantly change a building's character and appearance, especially when they do not replicate the design features of the original cladding. While usually installed to reduce maintenance, replacement vinyl and aluminum sidings are not always maintenance free. These synthetic sidings can trap moisture within the buildings' walls and accelerate rot and decay. They can hide deterioration so that damage progresses to a serious condition before being noticed.



116 Fourth Avenue retains its entire clapboard cladding. It is appropriately painted in complimentary colors that pick out the architectural detail on the verge boards at the roof, and the sunrise motif in the pediment over the entrance doors. The house retains its open porch with columns that sit on stone platforms.

## The HPC recommends:

#### Preserve/retain/repair

- Preserve, retain, and maintain historic shingles, clapboards, and other original wood siding.
- Repair rather than replace deteriorated historic materials. Generally, limit repairs to the deteriorated areas and use techniques appropriate to the materials.
- Retain, maintain, and repair original exterior building materials. Conduct semiannual inspections of exterior cladding.
- When cladding materials are deteriorated, determine and correct the root cause of the deterioration before repairing the materials.
- Remove deteriorated paint using the gentlest means possible and repaint.

- Decorative exterior woodwork should be repaired and painted. Nailing into decorative features should be minimized.
- Repaint or re-stain previously painted or stained exterior cladding when needed.
- Repair or selectively replace historic wood cladding instead of covering with synthetic materials. Often deterioration is limited, and historic materials can be repaired or only partially replaced.

#### Replace

- Replacement cladding should have the same visual characteristics of the historic material, including size, composition, dimensions, exposure (overlap), color, and texture. Note that "wood grain" vinyl siding does not look like real wood siding, which is smooth.
- When original materials have been altered or replaced, property owners may repair and replace with materials similar to the materials present or with materials compatible with the historic architecture. They are encouraged to replace with materials like the historic originals. If the original material is covered by later materials, consider removing these alterations and maintaining and repairing the original material.
- The removal of synthetic exterior cladding that covers original decorative features is particularly recommended.

#### **Replacement Cladding**

 If the repair and preservation of the historic cladding is not possible, it is encouraged to install wood cladding that matches the original in size, dimensions, pattern, exposure (overlap), and texture.



309 Fourth Avenue is clad in its original clapboard and appropriately painted. The owner has used maroon paint to highlight the windows and other decorative features. Part of the porch has been enclosed with glass, but the original tall wood porch columns make up part of the framing system.



109 Fourth Avenue has a first floor of uncoursed stone, and the second floor and dormer have painted half round shaped shingles.



102 Fourth Avenue is made of uncoursed stone, but all of the woodwork including the open wrap-around porch has been appropriately painted.

- When considering using substitute materials, investigate the advantages and disadvantages of wood versus the various synthetic sidings.
- If wood cladding is not feasible, the property owner can install fiber-cement, vinyl siding, or shingles in a manner that minimizes the damage to historic materials and matches the visual characteristics of the historic materials. Original decorative features such as window and door frames, cornices, porch posts, and brackets should not be removed or covered. The replacement siding should replicate the original size, dimensions, exposure (overlap), color, and texture, including the decorative patterns of shingles and the presence of corner boards and other exterior trim. The siding needs to be installed so that historic wood trim maintains its projection from the wall surface, and colors and placement are

compatible with the historic architecture. Before the new siding is installed, the property owner should do maintenance and make repairs so that the new siding will not conceal future problems.

 Wood or fiber-cement siding or shingles which resemble the historic exterior cladding are the most acceptable exterior cladding materials for new additions, but other materials may be considered if they are compatible.

### The HPC does not recommend:

- Sandblasting or abrasive cleaning of any wood cladding.
- Removing, changing, or covering exterior materials that are important in defining the overall historic character of the building.
- \* Removing or covering decorative features such as

cornices, eaves, window trim, brackets, and porch posts and railings during installation of new cladding.

- Installing new aluminum siding or synthetic stucco (Exterior Insulation and Finish Systems, E.I.F.S, Dryvit).
- Installing air conditioning units through the exterior cladding on the main façade or other façade(s) visible from the public right of way.
- Using exterior cladding in styles different than the existing historic building.
- Using artificial cladding, including but not limited to asbestos cement, asphalt, glass (e.g., Vitrolite or Carrara Glass), fiberglass, spray stucco (e.g., Dryvit), and cementitious artificial brick or stone (e.g., Garden State Brick face or "Permastone").
- Using vinyl siding that has embossed wood graining, because this exaggerated graining is not a characteristic of real wood cladding.



302 Fourth Avenue retains all of its original clapboard on the first and second floors. This house has an expansive open porch. Decorative half round shingles clad the third-floor dormer, which has a Palladian window with all its original window sash.



215 Fourth Street has a first floor of uncoursed stone, and a second floor clad with original clapboard. This house has been appropriately painted.



109 East Atlantic Avenue has a clapboard first floor and painted shingle cladding above.

## 14. Residential Buildings Wall Cladding



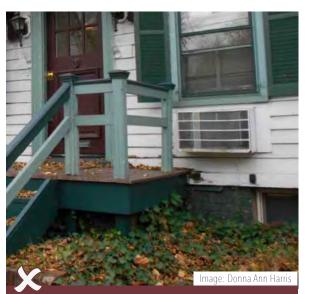


The moldings around the original round arched window in the high gable end of this building in Haddon Township has been pieced together by the aluminum siding installer. The aluminum siding has not been installed so that the historic wood trim can maintain its projection from the wall surface.

These additions to an historic home in Beach Haven, NJ, have been clad in aluminum siding which is not recommended in the historic districts in Haddon Heights.



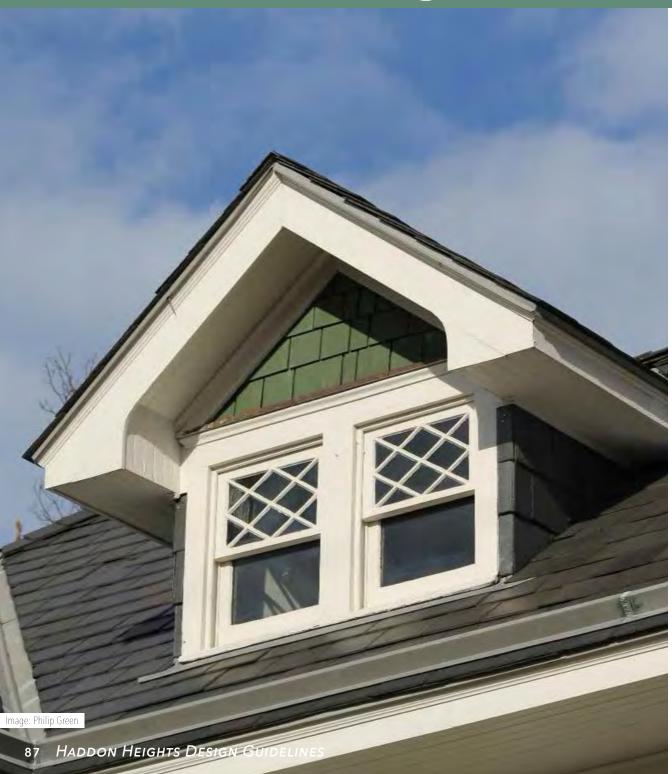
It is not recommended to permit historic buildings clad in wood (either clapboard or shingles) to deteriorate due to lack of paint in Haddon Heights. This house in Beach Haven, NJ, is being scraped and primed before painting to assure a quality paint job. A good paint job with proper preparation can last between 8 and 10 years.



It is not recommended to install air conditioners through the wall on the front elevation of any historic property, as seen here in Metuchen, NJ.

## **References for Wall Cladding**

- Myers, John H., revised by Gary L. Hume. Preservation Briefs 8: Aluminum and Vinyl Siding on Historic Buildings. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1984. Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings (nps.gov)
- Park, Sharon C. Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors. Washington, D.C Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1988. <u>Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors (nps.gov)</u>
- Nelson, Lee H. Preservation Briefs 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1988. <u>Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors (nps.gov)</u>



The size, arrangement, materials, design, and craftsmanship of historic windows are all important to the historic character of residential buildings in Haddon Heights. Each building has distinguishable windows that reflect its historic period and style. Windows comprise a significant percentage of the overall wall area on residential building. They provide scale and rhythm to the façade, with trim and ornamentation that contributes significantly to the historic character of the building.

Wooden double-hung sash windows are the predominant window type in Haddon Heights' historic districts. The size, number of windowpanes or lights, and glazing pattern of sash windows vary with the age and style of the building. A handful of homes in historic districts have steel-framed casement windows, which should also be retained.

### The HPC recommends:

#### Preserve/Retain/Restore.

- Preserve, retain, and maintain historic windows as windows. Retain window hardware and framing elements.
- ✓ Restore missing or altered windows to enhance the historic architectural character of the building.
- Re-open any historic windows that have been covered or filled in.
- Preserve any decorative features around upper story windows.

#### Repair/Replace in kind.

- Repair rather than replace deteriorated historic windows, and repair only the deteriorated sections rather than replacing the entire window.
- Make repairs to decorative window hoods (wood, brick, or metal features over the windows).

#### **Replacement windows.**

- Replace historic windows only when original windows are too deteriorated to repair. The replacement window should be in-kind, matching the historic original in visual characteristics including size, design, division of panes (lights), frame dimensions, mullions, muntins, finishes, and materials.
- The best choice for replacing a historic wood window is to use a new wood window. The wood should be painted to protect it from the elements.
- If the original windows are missing, consult old photographs to determine the type or style that was used historically. If no evidence exists, choose a replacement that is appropriate for the age and style of the building.

- Any replacement window must be sized to fit the entire window opening.
- ✓ If a deteriorated upper story historic window is being replaced, the new window should replicate the appearance of the old as closely as possible, including in the number of panes of glass. If the original window has multiple panes (such as six lights over six lights), then the most authentic choice would be to use true divided lights (separate panes of glass) in the same pattern. Many companies today sell windows with the false appearance of multiple panes of glass created by a grid laid over the window. When this is done, the grid's muntins must have three dimensions and not be laid flat against the glass or placed between layers of glass.



This house at 2 White Horse Pike retains its original eyebrow window located high on the roof slope, and a pair of painted wood sash with diamond shaped lights on the upper sash in the gabled dormer.



This tripartite historic wood window has 12 over one sash. Note that the exterior storm windows have been painted to match the color of the window frames at 208 Fourth Avenue.

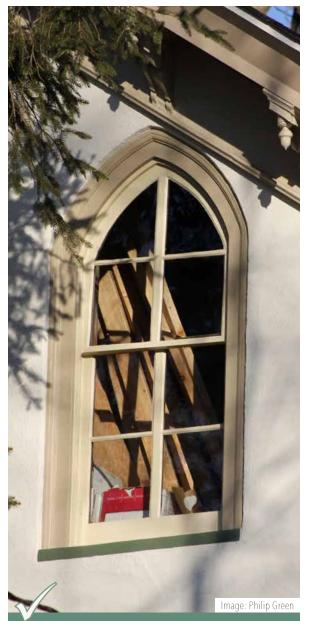


These appropriate wooden louvered shutters on a Beach Haven, NJ, historic home cover the entire segmental arched window.

- ✓ To limit damage to historic fabric and prevent future problems, it is important to have replacement windows installed by careful, experienced contractors. Original frames should be retained, especially when they are important decorative features. Historic hardware should be reused, when possible. Any historic feature should be photographically recorded prior to removal.
- ✓ If some replacement is necessary, consider relocating repairable historic windows to façades visible from the public view and installing replacement windows and doors where they are not visible from the public view.
- If a building has replacement windows that were legally installed with the permission of the HPC with proper permits, they may be retained. Property owners are encouraged to make alterations that are compatible with the historic building and district.
- Altered windows may be retained or replaced with ones of matching design.
- For windows, use clear glass. Unless there is documentary evidence otherwise, windows should be transparent.
- Where duplication of an original window is not technically or economically feasible (such as replacement of an elaborate leaded glass window), a simplified version of the original may be acceptable if it has the same size and proportions.

#### Storm windows

 Install storm windows so that existing windows remain visible, and install weather stripping to existing windows for improved energy conservation. Make sure that the meeting rails on the storm windows line up with those on the historic windows.



A Gothic Revival style pointed arch, double hung, two over two pane wood sash window found on the John T. Glover House at 1212 Sylvan Drive.



Double planed, vinyl clad wood windows with true divided lights can be made to fit most window openings, like this eight over twelve light sash in Philadelphia. This one has a movable bottom screen.



Historic homes like this one at 301 Fourth Avenue may have a variety of window types, including this small oriel window at the center of the side façade of the building. There are also large and small single and paired one over one wood sash windows on this elevation.



This large fixed stained-glass window at 101 Fourth Avenue is inset into the second-floor bay window. The stained-glass window is covered in plexiglass to protect it. Windows covered in plexiglass should have weep holes in the plexiglass to permit condensation to evaporate.

- ✓ Interior storm windows are convenient because they eliminate the need to access the upper stories from the exterior of the building for installation and removal. If aluminum storm windows are used, they should be anodized or painted to blend with the trim color.
- A satisfactory solution is to use a full view "invisible" storm window that fits the opening exactly.

#### Shutters

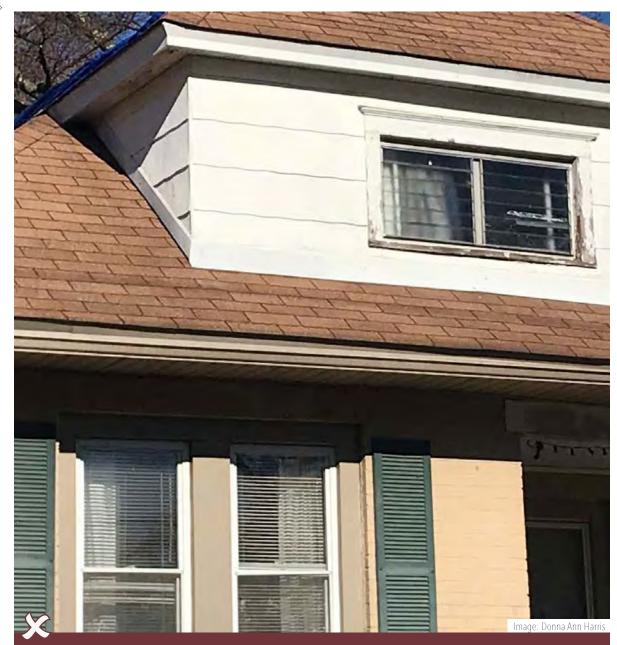
- Preserve, retain, maintain, and repair original exterior shutters. It is preferable to remove damaged shutters for future repair than to replace them with ones of inappropriate size, shape, and/or materials.
- Consider removing replacement shutters that do not fit the window openings (that is, if shutters are inappropriate in size or shape), or are not made of wood.
- ✓ Fasten shutters to the window frame, not to the siding or brick. Shutter hardware such as hinges, holdbacks (shutter dogs), and latches are visually significant and valuable and should be retained.

#### Windows on additions and new construction

 On a new addition or in new construction, windows must harmonize with the material, scale, proportion, placement, and rhythm of windows on buildings to which they are visually related. The use of historic window types is not required on additions and new construction but is encouraged.

## The HPC does not recommend:

- Replacing historic wood windows to improve energy efficiency. Due to aggressive marketing, consumers have been convinced by replacement window salespersons that historic windows are a major source of heat loss, and this is not true. Use preservation methods such as weather stripping and the installation of storm windows to upgrade energy efficiency.
- Removing, encapsulating, blocking, or filling in significant original windows, especially those that are visible from the public right of way.
- Adding non-historic windows, especially when visible from the public view.
- Changing the size or shape of a window opening, especially when visible from the public view.
- Using modern window types, including large picture windows, sliding glass doors, casements, and bow windows unless they are original to the building.
- Installing windows that are too small for the opening, and then making them "fit" by filling in the gaps with other materials.
- Adding picture windows, projecting bay windows, or greenhouse type windows on the main façade if none were there historically.
- Installing windows that are incompatible with, or are more decoratively elaborate than, the portion of the building in which they are located.



The dormer window on this Haddon Township house has been changed to a jalousie window, which is not recommended in Haddon Heights. Also note the added vinyl shutters for the first-floor window that are not the correct size for the windows.



These louvered shutters seen on a Beach Haven, NJ, home are not the correct size to cover the historic window.

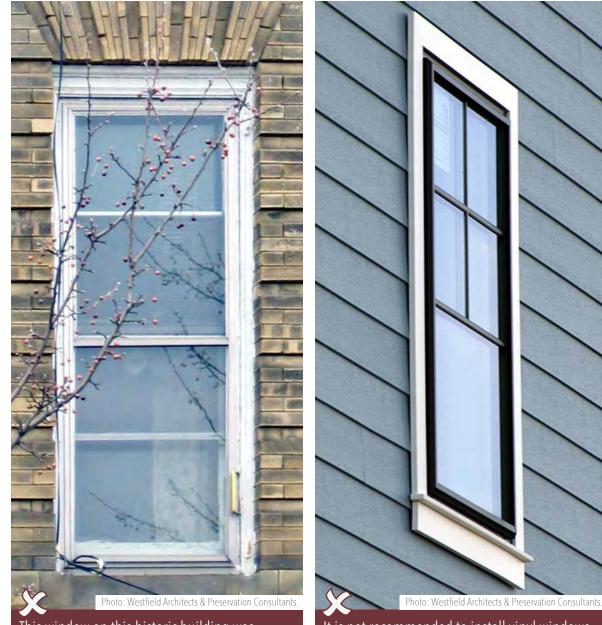


This very large historic fifteen over fifteen light wood sash on a church in Philadelphia needs regular maintenance by scraping and painting.



Several of the rowhouses in this Haddon Township row have changed their second-floor windows from the original three windows to two windows. This is not recommended in Haddon Heights.

- Installing window sashes with inappropriate division of panes. For example, it is inappropriate to replace a historic six over six sash with a one over one sash or with a single pane of glass.
- Installing fixed, single-pane glass windows unless they are documented historic features.
- Installing snap-in muntin grilles. Use window sashes with actual divided lights.
- Replacing window glass with opaque panels, such as metal, wood, or other materials.
- ➤ Using dark or reflecting tinting of glass.
- Installing fake non-operable synthetic shutters.
- Adding window shutters, unless there is evidence that they were used historically. In that case, the best choice is to use shutters of wood or metal that has the appearance of painted wood. Make sure that the shutter is proportionate to the opening (in other words, if the shutters are closed, they would fill the entire window opening).



This window on this historic building was originally one over one and has been changed to a different configuration, which is not recommended in Haddon Heights. It is not recommended to install vinyl windows on historic buildings in the Haddon Heights Historic Districts or on individually landmarked buildings.

### References for Residential Windows

- Myers, John C. Preservation Briefs 9: The Repair of Historic Wooden Windows. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1995. <u>https://www.nps.gov/tps/how-topreserve/briefs/9-wooden-windows.htm</u>
- Park, Sharon C. Preservation Briefs 13: The Repair and Thermal Upgrading of Historic Steel Windows. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1984 <u>https:// www.nps.gov/tps/how-to-preserve/briefs/13-steelwindows.htm</u>
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- Vogel, Neal V. and Rolf Achilles. *Preservation Briefs 33: The Preservation and Repair of Historic Stained and Leaded Glass.* Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 2007. <u>https://www.nps.gov/tps/how-to-preserve/</u> <u>briefs/33-stained-leaded-glass.htm</u>
- Fisher III, Charles F. Deborah Slaton and Rebecca A. Shiffer. *The Window Handbook: Successful Strategies for Rehabilitating Windows in Historic Buildings*. The Center for Public Buildings, Georgia Institute of Technology, and the Historic Preservation Education Foundation. Available for purchase from Historic Preservation Education Foundation, P.O. Box 77160, Washington, DC 20013-7160. <u>Buy at Windows –</u> <u>Historic Preservation Education Foundation (hpef.us)</u>

#### **Common Window Components**

**Sash:** Component of the window frame that holds the panes of glazing (or "lights"). A window sash may be fixed or moveable.

Muntin: The wooden horizontal and vertical dividers between panes of glass (lights) in a window. The muntins are surrounded by a window sash. The muntins and the sash hold the window glass in place and glazing putty seals the joint between the glass and the wood muntin. A single pane sash has no muntins.

**True Divided Light:** Sash in which the glazing is divided into several small panes or "lights" set in the muntins.

**Simulated Divided Light:** Sash where there is a single pane of glazing, either with applied muntins on the interior or exterior face of the glass or with muntins sandwiched within a single insulated glass unit pane.

**Mullion:** A heavy vertical divider between windows or doors, also the vertical structural member between window units in a multi-window opening.

# Common Window Types found in Haddon Heights.

**Single-hung:** Two sash window with fixed upper sash, and lower sash that can be raised and lowered vertically.

**Double-hung:** Two sash window with upper sash and lower sash that can both be raised and lowered vertically.

**Casement:** One sash window, hinged at the side, which typically swings in but may swing out.

**Awning:** One sash window, hinged at the top, which projects out at an angle; typically, horizontally rectangular in shape. Often used for foundation windows in basements.

**Hopper:** One sash window, hinged at the bottom, which projects in at an angle; typically, horizontally rectangular in shape. Often used for foundation windows in basements.

**Fixed:** Non-operable, framed glazing, such as a transom, side light, or storefront.

### Why You Should Retain Historic Wood Windows

Replacement of historic wood windows is often the quick fix for window problems that can be repaired, such as peeling paint, a rotten section of sash, loose glazing, broken sash weights, or an inoperable sash. If you are fortunate to have original or early wooden windows on your building, consider repair before replacement. Most wood sash windows and steel-framed windows can be repaired, insulated, weather stripped, and re-fitted for about the same cost of a good quality replacement window.

Older windows are often needlessly replaced because of the often-promised insulating qualities of new windows. But weatherization of historic wood windows - a combination of new weather stripping and exterior storm windows - is an economical alternative to replacement windows and will greatly improve the thermal performance of existing windows. In fact, an older wooden window with a high-quality storm window is about 15% more energy efficient than a new double thermal paned vinyl replacement window. The components of vinyl replacement sash have a relatively short life span compared to historic wooden windows. The vinyl and PVC materials and the synthetic sealants in these windows degrade within a much shorter timeframe than wooden window components.



Image: Philip Green

5 HADDON HEIGHTS DESIGN GUIDELINES

One of the joys of residential homeownership is the ability to paint your home in a way that brings out its beauty. The right color choices can invoke and capture the home's historic character and highlight every architectural detail. On the other hand, poor color choices can create a juxtaposition between neighbors and make the home an outlier on an otherwise harmonious street.

When choosing a color scheme, first consider the period and style of the building. Where historically authentic colors are desired, microscopic paint analysis will reveal the original and subsequent paint schemes. Paint analysis is best done by a conservator, who will take the samples and interpret the findings. For most paint projects, however, a familiarity with period colors and their placement is sufficient to determine an appropriate color scheme. In the bibliography at the end of this publication, there are several books listed about historic paint colors that show a variety of color schemes for different styles of historic houses.

Paint is the first defense against deterioration from water, pollution, and dirt. A good paint job is fundamental to the long -term preservation of a historic building and establishes its architectural personality. Before painting, consider the underlying reasons for paint wear, proper paint surface preparation, and an appropriate color scheme. Prior to repainting, determine if any problems exist that would shorten the life of a new paint job. There are many reasons why paint can deteriorate rapidly including moisture problems, incompatible paints, or poor surface preparation. Proper surface preparation is the key to a good paint job. Scraping and removing old paint is time consuming but will prevent problems in the years to come. There are three recommended removal methods: hand scraping, sanding, and chemical removers.

Paint color in historic districts and individually landmarked buildings is discussed in the Borough Code §450-110.

#### The HPC recommends:

- ✓ Color should be considered in the context of the entire historic district.
- When choosing color for your building façade, consider how sunlight strikes your building. This will determine how the color really appears to the eye.
- Color should be used to bring together the elements of the entire façade, from the cornice to the porch to the entrance door.
- Color should complement, respond to, and enhance the architectural character and detailing of a building.



This home at 317 Fourth Avenue has been painted with a green and yellow color scheme.



208 Fourth Avenue uses a two-color paint scheme to highlight the shingled exterior.

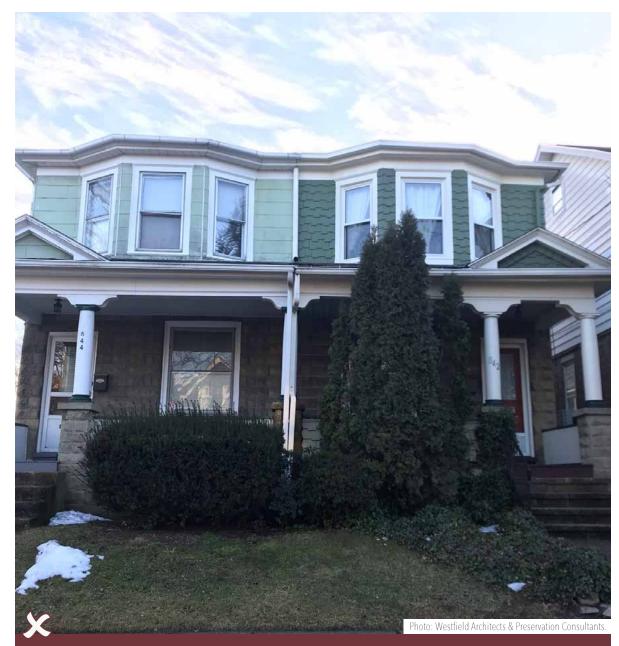


The side elevation of 302 Fourth Avenue showcases brackets holding up a shallow bay or oriel window on the second floor. This house retains its original clapboard siding, and it has been painted.

New paint schemes should match the original if known, or should be appropriate to the period of the building. Lacking microscopic paint analysis to uncover the original colors of an historic building downtown, the HPC recommends that owners consider a scheme utilizing three colors: base, trim, and accent. If considering a porch enclosure, it is recommended that this occurs only at a side or rear elevation of the porch and that the finished space looks more like a porch than an enclosed room with the colors placed historically. Even black and white photos can give you clues as to how colors were placed historically.

### The HPC does not recommend:

- Do not paint any masonry that has never been painted before.
- Using more than three colors, because it will make your façade less composed and coherent, unless your building is a true Queen Anne home.
- Painting arbitrary lines, bands, or graphics directly on the façade that have no regard for the building's character or details.





It is not appropriate to leave wood, like these steps to a door entrance, unpainted.



Highly saturated colors, like this school bus yellow on a residential building in Philadelphia, are not recommended for residential buildings in the <u>Haddon Heights historic districts</u>.

These twin houses in Haddon Township use different colors of green paint to differentiate their properties. Note also that the cladding materials are different, too. The house on the right is clad in shingles, while the one on the left has older painted asbestos siding.

### **Recommended Paint Colors**

Recommended color types for exteriors for residential and commercial historic buildings include:

- ✓ Nature blending colors
- ✓ Earth tone colors
- ✓ Neutral colors
- ✓ Pastel colors

Color representation on the computer screen may not be an exact match to the color chart or color paint you seek. The HPC recommends that property owners obtain a paint sample before making a final decision.

### Historic Paint Palettes from Commercial Paint Companies

Below are just three of many paint companies that offer historic paint color palettes.

### **Benjamin Moore Paints**

Historical Collection

191 colors

### **Sherwin Williams Paint Company**

65 colors, 16 palettes
70 colors, 16 palettes
6 colors, 1 palette
6 colors, 1 palette
8 colors, 1 palette
6 colors, 1 palette

1960s	7 colors, 1 palette
1970s	6 colors, 1 palette
1980s	6 colors, 1 palette
2000s	8 colors, 1 palette
2010s	7 colors, 1 palette

### **Valspar Paint Company**

#### National Trust for Historic Preservation Colors

American Classics	4 palettes
Traditional Heritage	4 palettes
Victorian	4 palettes
Modern Dwelling	3 palettes
Mediterranean Eclectic	4 palettes



The rich architectural variety of Haddon Heights is distinguished by its excellent collection of residential porches. Historically, porches were an open, outdoor room where residents could find a sheltered transition into their homes, functioned as an exterior living space, and were a place to meet and converse with neighbors. When they were constructed, the form, details, and decorative elements of porches were often intended to complement the style of the house. Porches can provide rhythm and sequence to the streetscape. Rows of projecting open front porches are a consistent visual element. Porches provide scale to the façade including trim and ornamentation that contribute to the style and the building's significance.

A porch is a covered exterior space that is attached to the first floor of a building. Porches typically run the full width of the street elevation of a residence, and they can wrap around to one or more side elevations. Porches can be small and basic or can be elaborate verandahs with complex roof structures and ornate columns and railings. The porch as we describe it in these guidelines consists of a roof structure, roofing, ceiling, posts, or columns that support the roof, ornamentation, flooring, railings, ceilings, and stairs. A stoop is a landing with steps that leads directly to the residence's entrance or porch.

Unfortunately, porches today are often one of the most altered components of a building, most frequently because they are not properly maintained or are viewed as a potentially enclosable indoor space.

### The HPC recommends:

#### Preserve/retain.

- Historic porches should be preserved and retained.
- Retain original porch features: the porch roof and its decorative cornice, the porch ceiling, columns, railings, and balustrades, as well as the flooring, steps, and railings. All combine to create a porch's historic character.
- Some porches are later replacements or additions on older houses and should be preserved because they are part of the building's history.
- Restoration of original features, such as porch posts or columns, is always preferred to simplified replacement versions.
- If the original or historic porch or stoop still exists, every effort should be made to preserve them. Severely damaged elements should be restored or replaced in kind.
- Retain porch elements in place and construct enclosure framing inside of porch columns and railings.

#### Repair/replace in kind.

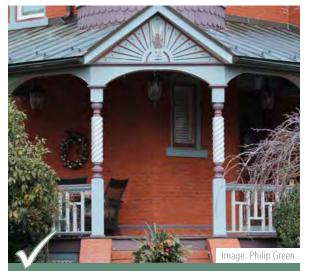
 Dutchman repairs and epoxy consolidation are cost effective, time-tested methods for repairing damaged sections of porch posts or trim without replacing the whole component.



Porch ceilings were often painted a light blue to imitate the sky, as this property owner has done at 425 White Horse Pike.



Original porch details, like these original wooden brackets, hold up the eaves on this Eastern Stick Style home at 211 White Horse Pike and make it distinctive.



This open porch at 107 Fourth Avenue still retains its elaborate turned wood porch posts, starburst pediment detail, and decorative baluster treatment.



There are a vast array of porch details in Haddon Heights. This one at 408 White Horse Pike has its original pair of short round columns on top of a stone pedestal.

- Replace only those parts of the porch which cannot be repaired. In some instances, such as when replacing porch columns and posts, the base can be replaced without replacing the entire column or post at a fraction of the cost.
- If it is necessary to replace deteriorated original porch elements such as posts, balustrades, ceiling, or flooring with new material, the replacement must match in material and design.
- If the building is a mix of historic styles or periods of construction, the replacement porch or stoop should be consistent with what was used during the era in which the portion of the building in which it is being installed was built.
- Scrape and paint deteriorating wood features of the porch. If a wood component is deteriorating, repair or replacement in kind is recommended as part of the porch's regular maintenance.
- Replace missing or deteriorated materials with similar new materials, avoiding replacement of wood railings with a metal, vinyl, or PVC railing system.
- Replace only the original elements that cannot be repaired using elements of the same material, size, profile, and other visual characteristics.
- Find and correct sources of deterioration, such as deteriorated, cracked, blocked, inappropriately hung, broken, or missing gutters or downspouts.

#### Rehabilitation

 Rebuild/restore a porch if there is appropriate documentation (historic photos, drawings, or physical evidence). The new replacement porch should replicate it in both materials and design on all elevations visible from the public right of way.

 If a substantial portion of the porch is deteriorated and cannot be repaired or replicated, or if a porch is missing, create a simplified design using stock components and moldings that convey similar visual characteristics as the original porch, duplicating the dimensions and materials but not necessarily the exact detailing.

### **Porch enclosures**

- Keep the porch open to maintain the building's historic appearance.
- If considering a porch enclosure, it is recommended that this occurs only at a side or rear elevation of the porch and that the finished space looks more like a porch than an enclosed room.
- Use reversible or temporary enclosure systems like screens that do not damage decorative or unique historic building fabric can be removed seasonally.
- Use vertical and horizontal framing members that align behind porch elements like columns and railings.
- Screened or glass-in porches are acceptable for side porches if well detailed.
- On a residential porch, the awning is usually installed under the porch cornice.

## **Porch Trim and Finishing**

- ✓ Retaining all original porch trim.
- Reusing original porch trim when replacing porches is appropriate.
- New porch trim should replicate the original trim in materials and design.
- Latticework and skirting boards should be made of wood and framed on a porch.



This glassed-in porch around the front and side of this home at 308 Fourth Avenue retains the original round porch columns as part of the framing for the porch enclosure, as well as the historic glazing.



The original side porch seen here at 271 Fourth Avenue has been enclosed with eight over one wood sash windows, and the original round porch columns are part of the framing for the porch enclosure.



The open porch at 210 Fourth Avenue retains it turned wood spindles, porch columns, and the elaborate Porte Cochere originally used so pedestrians alighting from cars or coaches could enter directly onto the porch in inclement weather.



At this property at 125 White Horse Pike, the owner has retained the open porch and porte cochere which leads to the carriage house in the rear of the property. The side porch has been in filled, but the porch columns have been retained as part of the framing for the enclosed porch.



This enclosed, glassed in porch has segmental arch transom windows. The original porch columns have been integrated into the vertical framing members and the replacement windows align behind the porch columns.



The railing on this porch in Beach Haven, NJ, has been inappropriately installed in front of the porch's columns.



Some Haddon Heights property owners, like this one at 108 Fourth Avenue, have retained the open front porch while closing in the side porch.



Photo: Westfield Architects & Preservation Consultants.

It is not recommended to use plastic lattice, especially if unframed like in this example, to cover up a foundation crawl space or enclosures as seen here in Beach Haven, NJ.

### **Porch Steps**

- Maintain wood porch steps or flooring if they are original to the porch.
- Retain original porch steps or flooring if they were made of concrete or brick.

## Porch Lighting

- Lighting should only illuminate the porch and no other parts of the building.
- New light fixtures on porches should be compatible with the character of the historic building.
- Illuminate the porch steps or stoop and/or the walkway to the porch steps with appropriate lighting fixtures.

### The HPC does not recommend:

- Removing or discarding deteriorated historic elements of a historic porch if they can be repaired and re-used.
- Enclosing open front porches with opaque walls or materials.
- Enclosing an existing porch, replacing a historic porch with a contemporary design substitute, or removing a porch.
- Brick, concrete, and pressure-treated decking materials for porches with historical tongue and groove wood flooring.
- Replacement porches or stoops that require modifying historic openings, sills, lintels, or surrounding trim.
- Replacement porches that do not match the original location of the porch on the façade.
- Replacement porches or stoops that conceal historic finishes and details.

- Replacing porch masonry wing walls with metal or wood railings.
- Replacing masonry porch concrete decks and stairs with wood decks and stairs, or the opposite.
- **×** Full enclosure of the porch with glazing.
- Enclosing a porch at the front of a building.
- ➤ Installing metal posts and railings on a historic porch.
- ➤ Using "natural" or stained wood on a historic porch.

## Porch Trim and Finishing

- Using unpainted treated wood or unfinished lumber instead of elements that would have originally been painted.
- Altering, concealing, or removing original porch trim.
- ★ Wood trim in styles older than the building.
- ➤ Using plastic latticework on a historic porch.
- Ornamental wrought iron or cast iron railing where not historically documented.

## **Porch Steps**

- Replacing wood steps with concrete or brick. Wood steps are typically appropriate for wood porches.
- Porch steps of concrete, unless the original porch steps or flooring was concrete.

## **Porch Lighting**

- Lighting spillover onto adjacent buildings and the street.
- Exposed lighting conduit, wiring, and junction boxes.



The porch treatments on this twin house in Haddon Township could not be more different. The right side owners have completely enclosed their porch using large single light windows inset into a new wall. The left side owners retained an open porch, but replaced the porch columns with iron posts. It is not recommended to use iron posts rather than porch columns on historic homes in the historic districts in Haddon Heights.



This bungalow in Haddon Township has withstood a variety of alternations, including making its open porch into a room across the front façade with two small bay windows inserted below low segmental arch transoms.



This once open porch on this home in Haddon Township has been completely removed and replaced by walls, new windows, and an entrance door.



This small bungalow in Haddon Township has changed the windows along the former porch. These vinyl windows have fake divided lights.



This bungalow in Haddon Township has had its small open porch completely infilled with single pane windows resting on a wall clad in Hardiplank boards.

#### **References for Porches**

- Park, Sharon C. Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1988. https://www.nps.gov/tps/how-to-preserve/ briefs/16-substitute-materials.htm.
- Sullivan, Aleca, and John Leeke. Preservation Briefs 45: Preserving Historic Porches. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 2006. https://www.nps.gov/tps/ how-to-preserve/briefs/45-wooden-porches. htm.



Major changes have been made to this Haddon Township home's porch. It has been completely infilled with walls and a new single light bow window, and a new entrance way has been created over the new front door.



The porch posts on this home in Haddon Township have been replaced with iron posts. Replacement of wood columns or wood porch posts with iron posts is not recommended in Haddon Heights.



It is not recommended in Haddon Heights historic districts to allow the historic wooden tongue and groove flooring of a historic porch, shown here on a house in Beach Haven, NJ, to deteriorate.



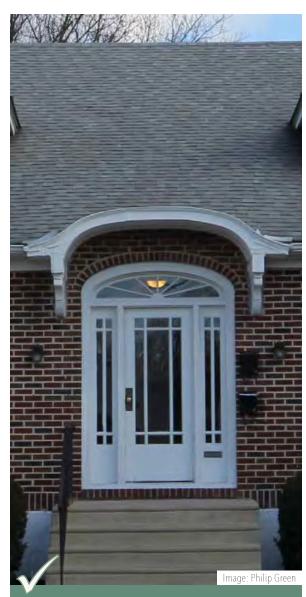
Entrance doors and frames can be the single most decorative element of an historic house. Original entrance doors are one of the great glories of owning an historic home. Owners know the tactile feel of the door handle, the view into the sidelights, the sound of the key turning the lock, and the clink of letters hitting the mail slot. All of these have been passed down from one family to the next through the home's front door.

The size and design of the door and door surround are an integral part of the style and significance of the house. Front doors also form one of the most important aspects in the public view of the house. Doors are among the most heavily used parts of a house and are subject to wear, damage, and inappropriate alterations. Preserve and repair any historic exterior door before considering any replacement in kind. Historic doors can be refurbished and will last almost forever.



This property owner at 309 East Atlantic Avenue has painted their front door aqua to make it stand out.

# 14. Residential Buildings Doors



This brick home at 604 White Horse Pike retains its original wood glazed front door with sidelights. There is a segmental arch transom over the door and sidelights. The bracketed entranceway over the door uses the same segmental arched shape, giving this small home added character.

#### The HPC recommends:

#### Preserve

 Preserve any historic door and doorway trim in its original location. Peeling paint, broken glass, stuck panel, missing hardware, or high air infiltration are not in themselves indications that door is beyond repair. All can be easily rectified by a qualified carpenter.

#### Repair or replace in kind.

- In the rare instance when the original door cannot be preserved or repaired, it should be replaced in kind, replicating the original in materials and design (dimensions, detail, texture).
- If the original or historic exterior door and/ or doorway do not exist but there is evidence (photographs or drawings) of what once was there, the new exterior door or doorway should replicate them in both materials and design.
- If the original exterior door and/or doorway do not exist and there is no evidence of what once was there, and the building is in a particular historic style, then the new exterior door or doorway should replicate what was used in the style and era of the building in both materials and design. If the building is in a mixed historic style or several different historic styles, then the new exterior door or doorway should replicate what was used during the era in which the portion of the building they are being installed in was built both in terms of material and of design.
- Wood doors of one species may be replaced with wood of a different species, if the doors were traditionally painted in that style of building.

 If doors were traditionally varnished in the style of building (e.g., oak or chestnut doors in Craftsman and Bungalow houses), chestnut and oak doors may be replaced with oak doors.

#### Trim

- Reusing original door frames, trim, and hardware when replacing doors is appropriate.
- New door trim should replicate the original trim in materials and design.

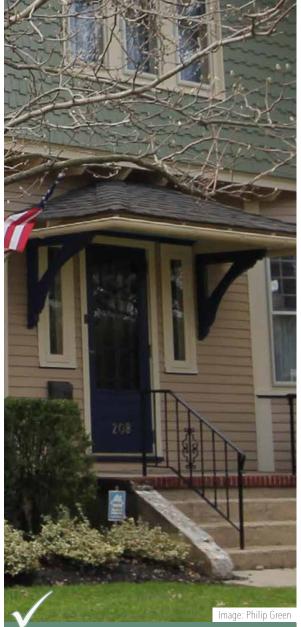
# Screen and storm doors, rear doors

- Storm doors should match the size of the existing doors and have a narrow perimeter frame so as not to mask the design of the existing door.
- Screen doors with a plain wood frame following the proportions of the prime door are appropriate.
- Storm door frames may be of any material but must be painted or clad to match or complement the trim of the structure.
- Storm doors may have narrow stiles and rails if they match or are narrower than the existing door stiles and rails in width and do not conceal door details.
- Rear doors not visible from any public way that are not historic or a significant feature of historic building may use contemporary designs for replacement doors if necessary.
- Full view storm doors that do not hide the original historic door.

# 14. Residential Buildings Doors

### The HPC does not recommend:

- Replacement doors that don't fit into the historic opening and require modifying historic lintels, surround, or trim. Exceptions to this rule may be made when there is no other alternative to provide barrier-free access.
- Replacement doors that do not match the original location of the door opening (for example, flush with the exterior wall or recessed from the wall).
- \* Removing existing transoms and/or sidelights.
- Adding glazed transoms and/or sidelights where none existed in the original door.
- Colored, frosted, or beveled glass where original glazing was clear glass.
- Replacement doors with panels, stiles, and jambs that do not match the historic doors.
- Replacement doors in styles older than the building.
- Altering, concealing, or removing original door trim.
- ✗ Vinyl-clad replacement doors.
- ➤ Fiberglass replacement doors.
- The use of clear plastic glass, such as Plexiglas or Lexan.
- Replacement doors with different methods of operation that do not match the historic door.
- Clearly contemporary door materials, designs, and hardware.
- × Unpainted raw metal on storm and screen doors.



The original wood and glass front door into 208 Fourth Avenue is sheltered from weather by a bracketed entranceway.



These original pair of paneled wood and glass doors at 116 Fourth Avenue also retain the original hardware.

## 14. Residential Buildings Doors



This row house in South Philadelphia uses an old metal screen/storm door with unpainted metal surfaces. The appearance of the storm door would be considerably enhanced if it were painted the same color as the historic door. The storm door's center rail also detracts from the view of the historic door. Unpainted raw metal storm and screen doors are not recommended for historic buildings in Haddon Heights.

#### **Common Door Components**

**Panel Door:** assembly that swings open and shut - the door itself. Components of panel doors include vertical stiles, horizontal rails, and panels. Glazed portions may have mullions, muntins, and lights.

**Leaf:** moveable section of a door - i.e., a double door has two leaves.

**Sidelights:** fixed glazed panels on either side of the door frame.

**Transom:** fixed glazed panel above the door - may be rectangular or arched.

**Muntin:** narrow molding that separates the panes of glazing (or "lights"). A single pane sash has no muntins.



This painted wood paneled door to a residential apartment in Philadelphia has had its transom window removed and replaced with wood. Removing a transom over a door is not recommended in Haddon Heights historic districts. **True Divided Light:** glazed panel in which the glazing is divided into several small panes or "lights" set in the muntins.

**Simulated Divided Light:** glazed panel where there is a single pane of glazing, either with applied muntins on the interior or exterior face of the glass or with muntins sandwiched within a single insulated glass unit pane.

#### **Common Door Types**

**Hinged Door:** Door hinged on one side allowing the door to pivot typically in only one direction.

**Swing Door:** Door with doubleaction hinges that allow it to open inwards and outward.

**French Door:** Door with panel at the bottom and glazed lights above. Called French window when used in pairs.

**Dutch Door:** Door divided vertically in two panels, with the upper panel operating independently from the bottom half.

**Garage Doors:** Refer to Secondary Buildings chapter and Additions and New Construction chapters of these guidelines.

## 14. Residential Buildings Lighting



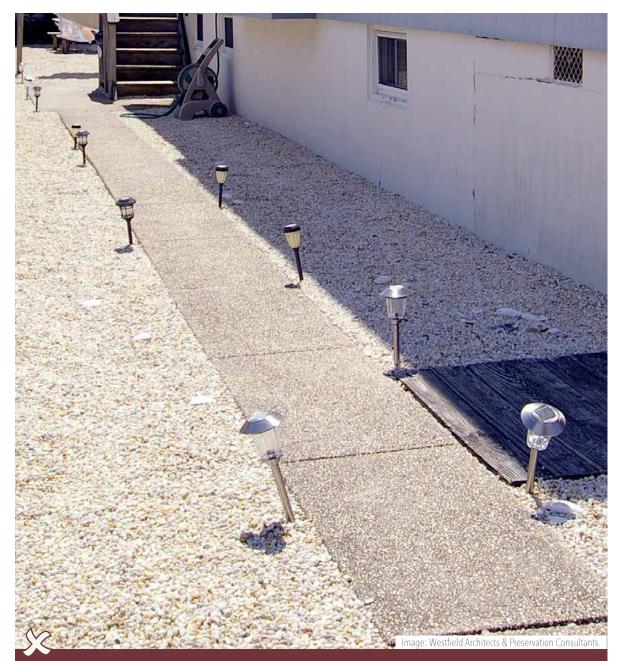
Outdoor lighting is an amenity of modern life. For a historic house, outdoor lighting should highlight the entranceway to the home and be of a style appropriate for the historic building. A wide range of wall-mounted or free-standing replica historic lighting is available for front or side entrances. With a careful selection of location and screening, modern lighting can also be unobtrusively installed on historic properties.

Some residential lighting is installed to illuminate pathways and access routes. Generally, lighting on one property should not extend onto the neighboring lots to minimize light spillage. Many lights are available that cast light downward, where it is needed to illuminate walking surfaces. Existing walkway lights can often be fitted with hoods or shields to direct light downwards.



This bracketed entranceway has two kinds of lighting: an overhead light, and two side sconces to illuminate the front door. Both would not have existed historically. The black metal hanging light has been added.

# 14. Residential Buildings Lighting



The owner of this Beach Haven, NJ, home wanted to illuminate the walkway, but they have used two different kinds of light fixtures and set them at irregular locations along the walk.

#### The HPC recommends:

- ✓ Use of traditional lighting fixtures that complement the architectural style.
- Unobtrusive lighting of historic properties that limits light spill onto neighboring properties and into the night sky.
- Lighting for walkways should illuminate only the walkway and be shielded to direct light downwards.
- ✓ Review the Borough Code § 450-136 Exterior Lighting.

#### The HPC does not recommend:

- Obtrusive lighting of historic properties that spills light onto neighboring properties.
- Use of modern lighting fixtures on historic buildings.



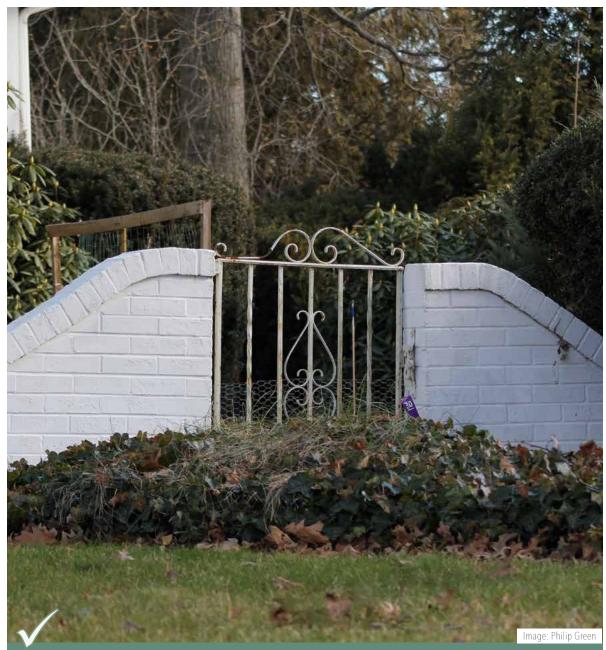
Landscaping around a historic home adds visual interest, shade, privacy, curb appeal, and the setting for an historic building. These features are seen daily by pedestrians using the sidewalk and motorists driving the street. Individual buildings on a residential street are seen as part of a larger composition and, along with the sweeping lawns, help punctuate the rhythm between houses.

For the most part, Haddon Height's historic residential buildings are set back from the street on long rectangular lots with gracious front and rear yards and smaller side yards. Frequently, these yards have mature trees, shrubs, gardens, and other landscape features that are historic elements.

Front yards include the green strip of grass at street edge (the parkway, verge, or curb strip), sidewalk entry point, lawn, garden, foundation plantings (if installed), and perhaps a tree or two. Side yards may include a driveway, parking, plantings, and storm water management systems. Usually, there is a curb cut on the street and a long drive at one side of the lot, frequently leading to a carriage house or garage at the rear. Rear yards, often obscured from public view, may contain a garage and other secondary structures like a shed, deck, path to the rear door, lawn, garden, shrubs, and trees. Some homes have historic iron fencing, hedges, or low retaining walls, and these should be retained.

While the Historic Preservation Commission does not regulate residential plantings, it recommends that older trees and plant material be considered before they are removed. For example, an overgrown evergreen adjacent to the house was planted as a small shrub. New plantings that complement the building architecture are also recommended, in order to create harmony between structures and their natural landscapes.

The Borough has a provision in the Borough Code regarding Protection of Existing Trees (see Borough Code § 432-5, Protection of Existing Trees) and also has a Shade Tree Commission (see Borough Code § 90 Shade Tree Commission) whose members can help property owners with the planting, care, and control of shade and ornamental trees and shrubbery (See N.J.S.A. 40:64-5).



This small iron entrance gate and painted brick wall at 209 Fourth Avenue are character defining features of this home's landscape.

#### The HPC recommends: Parkways/Verge/Curb strip

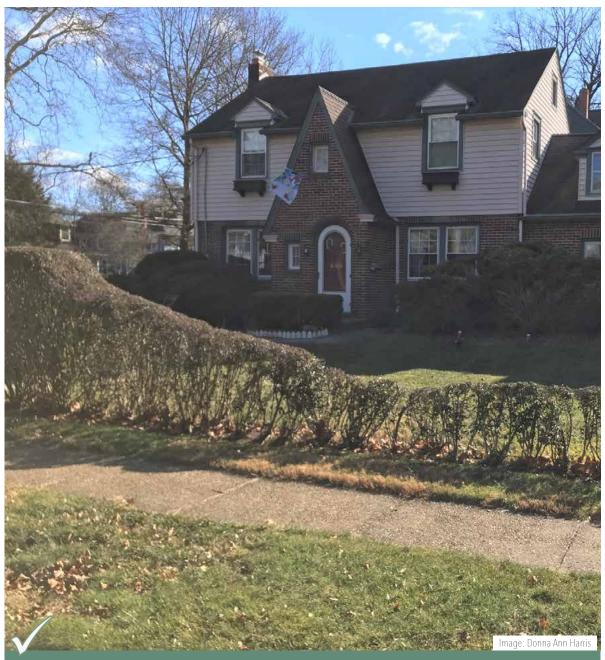
- ✓ Missing grass in parkways should be replaced.
- Contact the Haddon Heights Shade Tree Commission if trees in the parkway/verge/curb strip need treatment or replacement.
- ✓ Fencing and walls
- Preserve any historic fencing and repair as needed.
- Replace deteriorated fencing to match the original materials, size, shape, texture, and color of the original fence as closely as possible.
- Maintain building views open to the surrounding roadways.
- Maintain and keep fences, walls, and boundary markers.
- ✓ If new fencing or walls are needed and will be visible from the public view, design them to be compatible in style, size, scale, and material with the principal building. If in a historic district, they should also be compatible with the streetscape. Fences are not permitted in front yards.

## Sidewalks

- Preserve and retain historic walkway materials, like brick, and re-set when necessary.
- Surviving brick and exposed aggregate concrete sidewalks should be preserved, with deteriorated paving replaced by new brick matching the original in size, color, texture, and pattern.
- Brick and concrete are appropriate materials for new walkways in the public view.
- ✓ When replacing concrete walkways with concrete, match texture and color.

## **Screening of equipment**

- Any equipment (air conditioner condensers, generators, trash receptacles, antennas, etc.) visible from the public right of way should be screened with appropriate fencing or landscape shrubbery.
- ✓ Locate vents and mechanical connections through historic foundations or walls where they will not be visible from the public view.
- Locate or screen exposed exterior piping, wires, meters, and fuel tanks so that they are not visible from the public view.
- Locate and screen modern amenities, such as a paved terrace, playsets, garage, swimming pool, or large wood deck in the rear yard to minimize visibility from the public right of way.
- Accessory features such as garden sheds, gazebos, pergolas, and fountains should be in the rear yard to minimize visibility from the public right of way.
- Satellite dishes may be placed on rear slopes of roofs if they are not visible from the public right of way. Use materials and finishes that minimize their visibility.



The parkway/verge/curb strip, along with the sidewalk and hedges at 300 Fourth Avenue, define the edges of both the public and private spaces for this house.

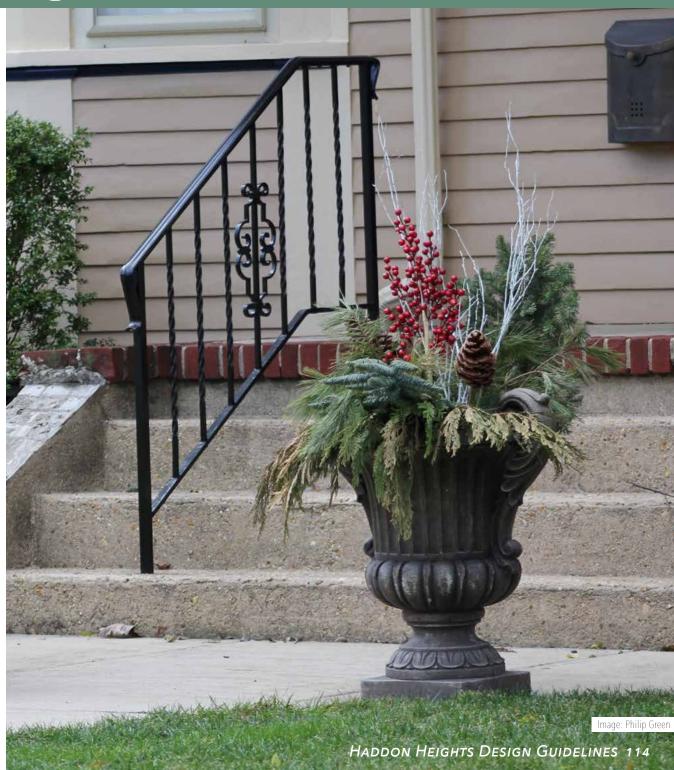
### The HPC does not recommend:

- Blocking views of historic buildings and settings with dense fencing materials or plantings.
- The installation of any equipment (air conditioner condensers, generators, trash receptacles, satellite dishes, solar panels, and antennas, etc.) on the front yard or street elevation.
- ➤ Fences in styles older than the building.
- **×** Fencing located on porches, stoops, or stairs.
- The construction of a wood or metal railing fence as a replacement for a masonry wall.
- The construction of a masonry wall as a replacement to a wood fence or metal railing.
- Unfinished wood fences visible from the public right of way.
- ✗ Secondary Buildings and Structures

#### **Resources for landscapes**

Favretti, Rudy and Joy Favretti. Landscapes and Gardens for Historic Buildings. Nashville, TN: American Association for State and Local History, 1991

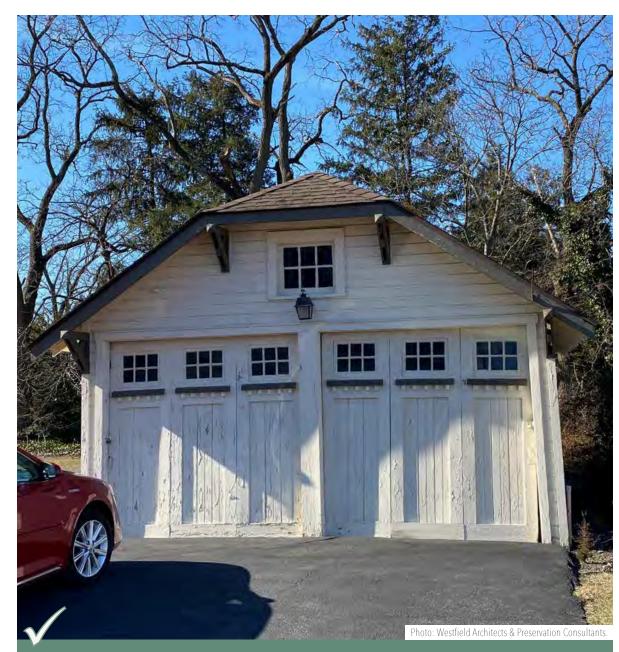
Birnbaum, Charles A. Preservation Briefs 36: Protecting Cultural Landscapes, Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 2008. Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes (nps.gov)





Most historic properties in Haddon Heights include additional buildings, such as a garage or carriage house, which contributes significantly to the overall property, its setting, and the surrounding neighborhood. Secondary buildings and structures include but are not limited to sheds, carriage houses, garages, detached decks, hot tub enclosures, playhouses, swing sets, and garden sheds. Garages were often constructed to reflect or be complementary to the property's principal building. These similarities can be seen in the form, materials, and detailing of the secondary building. Conversely, intrusive and inappropriate secondary buildings and outdoor mechanical equipment can significantly detract from a historic property or district's sense of time and place.

Like additions, secondary buildings and structures should be subordinate to and visually compatible with the primary building without compromising its historic character. Ideally, the secondary structure should be located so it is not visible from the street and if that is not possible, located so that the visibility is limited.



This original two car garage at 204 White Horse Pike retains its original shingle cladding in the gable end with jerkin head roof. The eaves are supported by wooden brackets. Especially notable are the original garage doors with three sets of six light sash across each of the garage doors.

#### The HPC recommends:

#### Preserve/maintain.

- Preserve and maintain significant secondary buildings and structures as carefully as principal historic buildings.
- Retain significant and unique details at secondary buildings and structures including cupolas, historic garage doors, residential doors, windows, etc.
- Adapt functionally obsolete buildings for new uses, such as converting a carriage house into a garage.

#### **New construction**

- Design new secondary buildings and structures to complement the principal building and other buildings on the site, using similar form, materials, and simplified detailing.
- Erect new secondary buildings or additions to existing ones following the recommendations in the chapter Guidelines for New Additions and New Construction.
- Locate new secondary buildings and structures at the rear of the main building and away from the principal entrances.
- Make the height of a new secondary building much less than the height of the principal building.
- Construct new secondary buildings in a manner that does not damage other resources on the site.

# The HPC does not recommend:

- Demolition of significant secondary buildings and structures.
- Construction of new secondary buildings or structures in a location that is highly visible from the public right of way.



This Eastern Stick Style house at 211 White Horse Pike maintains its original two car garage in the rear. This secondary building uses the same materials as the main house: painted shingles, stretchers in the upper part of the gable, and carved brackets holding the eaves of the roof overhang. While the garage doors are new, they are appropriate in both materials and design.



These satellite dishes have been installed on the front façade of this home in Philadelphia. It is not recommended to place satellite dishes on the primary elevation of a building where it can be seen from the public right of way.



It is not recommended to locate outdoor equipment such as condenser units on the primary or secondary façade of the building. However, if this is unavoidable, it is very important to provide screening such as framed lattice fencing to hide it, as seen here.

Image: Philip Green 219 White Horse Pike

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Haddon Heights' individual landmarks and historic districts are part of the ongoing history of the community. The HPC expects to review changes to historic buildings including additions and new construction to buildings in the residential historic districts such as wings, porches, and decks. These additions indicate that residents wish to stay in the community and want to invest in their home rather than move elsewhere. Likewise, additions to commercial buildings in the downtown indicate that property owners want to adapt to the changing economy that has increased demand for their products or services on Haddon Heights' Station Avenue or on White Horse Pike.

The Haddon Heights Historic Preservation Commission (HPC) does not seek to prevent change, but rather to Haddon Heights historic districts, manage change to ensure significant understanding how contemporary historic and architectural features are preserved and that additions and new construction are compatible with and enhance the historic building and its environment. As a result, additions and new construction must be considered on a case-by-case basis, because each historic building is unique. Any addition should be specific to its site and how the addition and/or new construction will relate to the surrounding buildings.

Over time there have already been many high-quality additions to historic buildings, especially along White Horse Pike, as many buildings were converted from homes into professional offices. There are excellent examples of how to create compatible and harmonious additions in town already and we have used some to illustrate this chapter.

Both additions and new construction, however, can result in a dramatic change to the visual appearance of an historic building. For this reason, the HPC encourages architects to design them to be compatible with the historic character of the building, the area, and the streetscape. Due to the visual distinction between new and old in any historic district, all property owners should take great care when proposing new construction in the design will be viewed within the streetscape and neighborhood context.

The HPC encourages the preservation of the cohesive ambiance of historic properties and areas with compatible, sympathetic, and contemporary construction. New construction and additions using contemporary design can fit within the historic character of Haddon Heights, so long as the new design is not visually overwhelming. Finally, the HPC discourages new construction that duplicates historic buildings.

The Borough Code gives detailed instructions about how the HPC will review any site plan or subdivision located within 500 feet of an individual landmark or building in an historic district.

In this section, we cite the Borough Code and then offer guidelines, drawings, and photographs to illustrate the each of the 12 design elements that the HPC will consider for any new construction, addition, repair, or replacement of an individual landmark or building in a designated historic district. The Borough Code can be found: https://ecode360.com/HA0470

The Borough Code § 450-114.

In regard to an application for new construction, alterations, additions, repairs, or replacements affecting an historic landmark or an improvement within an historic district, the following factors shall be considered: § 450-114.

- (1) Height. The height of the proposed building shall be visually compatible with adjacent buildings. § 450-114.
  - Make the height of a new addition less than the height of the principal section of the historic building.
  - For a new principal building, make the cornice and roof heights like those of adjacent historic buildings in its streetscape. The height should not exceed the maximum height allowed by Borough zoning.
  - Make the height of a new accessory building less than the height of the principal building.
  - New rooftop construction should he held back from primary elevations and avoid altering significant or distinctive elements and skyline profiles. All new rooftop construction will be reviewed to assess its impact from public rights-of-way within the historic district.

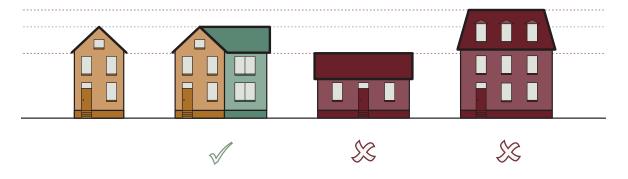


This historic photo of White Horse Pike shows how the original developer was careful to maintain the street wall, retain the rhythm of the open porches, and maintain a similar height of all the buildings shown here.



A contemporary view along Fourth Avenue in the historic district shows that the street wall has been retained, and the rhythm of the lawns, porches (some now converted into rooms) and heights of buildings have been retained.

- (2) Proportion of the 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. The Borough Code § 450-114.
  - Make the width-to-height ratio of the façade visible from public view like those of historic buildings in the streetscape.
  - For a large addition or a large new building, divide the façade(s) that are visible from the public view into smaller units to maintain the building's or streetscape's width-toheight ratio.
  - For commercial buildings, maintain a distinction between the first-story storefront and the upper stories. Refer to the Guidelines for Commercial Storefronts, and the Commercial Storefront Entrances and Doors chapter.



Make the width-to-height ratio of the façades visible from public view like those of historic buildings in the streetscape. This illustration shows that the red buildings are not compatible with the gold/green ones.

- (3) 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. The Borough Code § 450-114.
  - For an addition to a historic building, continue the rhythm established by the principal building in the divisions between the upper and the lower floors and in the alignment, spacing, and dimensions of windows and doors.
  - For a new building, relate the proportion of openings to historic buildings in the streetscape or other visually related buildings.
  - Refer to the Guidelines for Residential Windows and Residential Doors chapters. See chapters on Guidelines for Commercial Storefronts, and Commercial Storefront Entrances, and Doors.

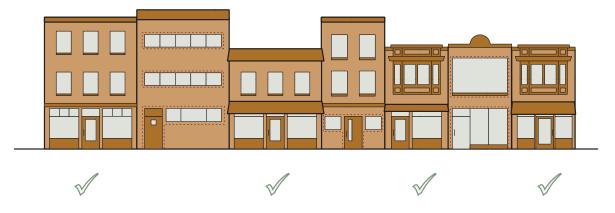


These two houses have little similarity in window placement or height. Despite the fact that both houses are a similar color and have gable ends that face the street, there is little harmony between the buildings making them not compatible.



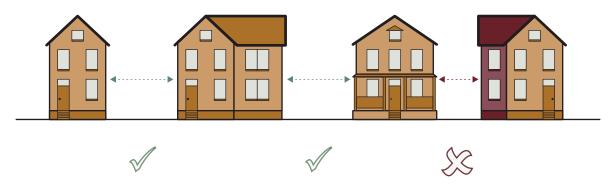
This new three-story building inserted into a row of 1920s era historic commercial buildings in Philadelphia is not compatible in the proportion, scale, height, massing, rhythm of solid to voids, or relationship of materials, texture, or color, or window placement, color, texture, location, or type to the historic buildings adjacent.

- (4) Rhythm of solids to voids on façades fronting on public places. The relationship of solids to voids in such façades of a building shall be visually compatible with the buildings and places to which it is visually related. The Borough Code § 450-114.
  - Organize the new façades that are visible from the public view so that void elements (windows, doors, storefront display windows, etc.) and the solid wall surfaces (solid elements) have similar compositions to the façades of visually related buildings.
  - In the commercial area, ensure the first-story storefronts have a high percentage of voids (glass display windows and doors).



Organize the new façades that are visible from the public view, so that void elements (windows, doors, storefront display windows, etc.) and the solid wall surfaces (solid elements) have similar compositions to the façades of visually related buildings. This illustration indicates with check marks appropriate solid to void relationships with other buildings in the row.

- (5) Rhythm of spacing of buildings on streets. 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. The Borough Code § 450-114.
  - Make the side yard setbacks for a new building or addition proportionally similar to the side yard setbacks of other buildings in the streetscape or of other visually related buildings.



The rhythm of spacing between buildings shown here is interrupted on the right. The space between the two buildings on the right is too small compared to the spacing between the other buildings in this row.

- (6) Relationship of entrance and/ or porch projections. The relationship of entrance and porch projections to the street to which it is visually related. The Borough Code § 450-114.
  - When entrance locations are consistent within a streetscape, continue this pattern. Typically, in Haddon Heights residential historic districts the main entrance faces the street, so locating the entrance to the side is not appropriate.
  - When open front porches are a characteristic of the streetscape, have an open front porch of similar proportion and scale to porches in the streetscape.
  - For a new storefront or façade in a commercial streetscape, continue the entrance location and storefront cornice height and bulkhead height that exist in the historic buildings in the streetscape. Refer to the Guidelines for Storefronts, and Store Entrances and Doors chapter.
  - Refer to the chapters on Guidelines for Porches, Residential Windows, and Residential Doors.



This historic photo of White Horse Pike shows how the original developer maintained the rhythm of porch projections on both sides of the street, retaining the same set back, front yard, and open porch for each home.

- (7) 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 building to which it is visually related. The Borough Code § 450-114.
  - For additions to historic buildings that are visible from the public view, use exterior materials that are compatible with the materials of the building. The materials may match those on the building or be different materials that are compatible with the building's architecture. Some historic architectural types and styles in Haddon Heights have compatible historic additions with exteriors of different materials than the principal section. For instance, several of the pre-Revolutionary War brick and stucco houses have frame and brick additions.
  - For additions to historic buildings, consider using traditional materials. Synthetic materials may be allowable if they have the same visual characteristics as the original materials. Refer to the Guidelines for Residential Wall Cladding chapter.

 For roof materials, refer to the Guidelines for Residential Roofs chapter and the Guidelines for Commercial Upper Façade, Cornice, Parapets, Windows, Eaves, and Roofs chapter.



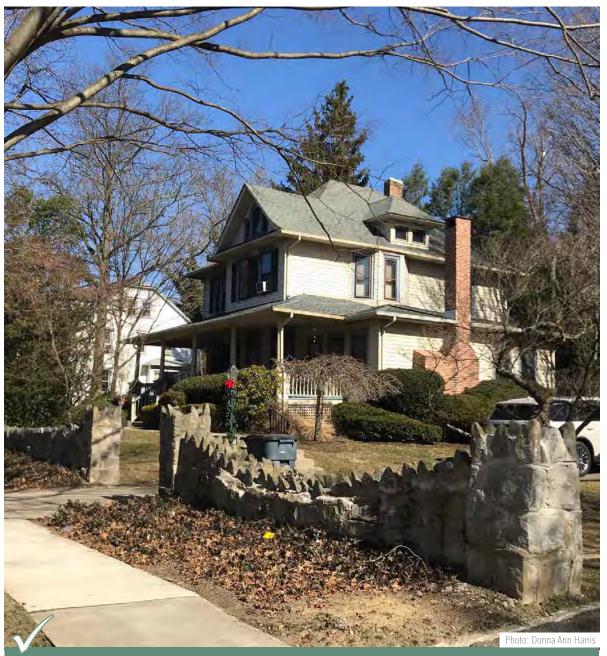
The historic Colonial Joseph Ellis House is brick covered with stucco and has two historic clapboard additions. The frame sections are c. 1710 and c. 1730. The large brick addition dates from 1810.

- (8) Roof shape. The roof shape of a building shall be visually compatible with buildings to which it is visually related. The Borough Code § 450-114.
  - Use roof shapes that are compatible with the roof shapes of the historic district. Ensure additions have roof shapes similar to the principal section, but that are less visually prominent.
  - For roofs of new buildings that are visible from the public view, use roof shapes that are compatible with existing roof shapes in the streetscape or on a visually related building.
  - For additional information, refer to the Guidelines for Residential Roofs chapter.



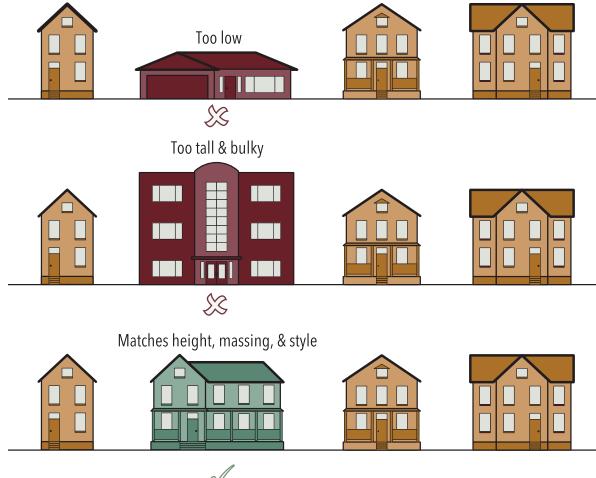
In this historic photo of Fourth Avenue, none of the roofs are exactly alike, but buildings in the row maintain appropriate and compatible scale, height, setback, massing, orientation to the street, and space between buildings and are clad in similar materials.

- (9) Walls of continuity. Appurtenances of a building such as walls, open-type fencing, evergreen, and 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. The Borough Code § 450-114.
  - Maintain the setback distances from the street that are compatible with adjacent buildings in the streetscape.
  - Maintain the visual openness or enclosure of space characteristic of the streetscape or the individually landmarked property.
  - Walls and open fencing shall maintain visual compatibility with buildings and places to which it is visually related.



This original low rustic stone wall along the property edge at 125 Fourth Avenue marks the public and private spaces around the house.

- (10) Scale of building. The size of a building, the mass of a building in relationship 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. The Borough Code § 450-114.
  - For new additions and new buildings, divide the mass using the patterns established by the window and door openings and the projecting and recessing features of visually related buildings.
  - For new buildings, break up the massing and façades visible from the public view into several smaller units to maintain a pattern like neighboring historic buildings. Use vertical divisions such as setbacks or projections from the wall plane, architectural details such as pilasters, or changes in materials to break up an incompatibly long width or an overly large volume.
  - Use decorative features that are in scale with the other decorative features on the building or on historic buildings in the streetscape.
  - Avoid large areas of blank wall. Use design accents or projections and recesses to create a more human scale.



The scale of an infill building in an historic district can have a negative impact on the adjacent historic buildings. The top row of buildings includes the red building that is far too low and is not compatible with the other gold (historic) buildings in street. The middle row red building is too tall and bulky compared to the other buildings in this row. The bottom row has a new infill building in green that maintains and matches the same scale, height, massing, and style as the other gold historic buildings on the street.



A row of Dutch Colonial and bungalows on a street in Haddon Township. This beige middle building has been added on a vacant lot. This house does not retain the similar height, scale, massing, or solid to void relationships as the other historic buildings on the block.

- (11) Directional expression of front elevation. A building shall be visually compatible with the buildings and places to which it is visually related in its dimensional character, whether this be vertical character, horizontal character, or nondirectional character. The Borough Code § 450-114.
  - For new buildings, maintain the vertical or horizontal direction of the principal façade across the new building. The directional emphasis shall relate to the buildings to which it is visually related.

Solid frontage does not match neighboring height & style



Frontage broken up to match neighboring height & style



The directional expression of infill buildings can have a negative impact on the historic buildings nearby. Here in the top row, the red building has a dominant horizontal direction, while the gold historic buildings have a vertical orientation, making the red building incompatible. The bottom row has a green colored infill building that breaks up its massing by having two pavilions, giving the new infill green colored building a vertical orientation like the gold buildings in the row.

- (12) Exterior features. A structure's related exterior features such as lighting, fences, signs, sidewalks, driveways, and parking areas shall be compatible with the features of those structures to which it is visually related and shall be appropriate for the historic period for which the structure is significant. The Borough Code § 450-114.
  - Refer to the Guidelines for Residential Landscapes and Secondary Buildings chapter.
  - Refer to the Guidelines for Signs chapter.

# Additions Within a Historic Context

The HPC offers the following recommendations specifically about additions.

There are **three primary guidelines** for additions, established by the *Secretary of the Interior's Standards for Rehabilitation*. Additions should follow all three guidelines.

# **1. Preserve significant historic materials, features, and form.**

 Preserve significant historic materials and features with minimal damage or loss of significant materials and craftsmanship such as, but not limited to, window patterns, entrances, roof shapes, cornices, decorative molding, or glazing.

#### The HPC does not recommend:

 Avoid additions that obscure, damage, or destroy significant architectural material. Historic building fabric must not be radically changed, obscured, damaged, or destroyed.



This large addition on the right of 425 White Horse Pike is two stories tall and is set back from the original house. The new addition has divided the massing using patterns established by the historic house's window and door openings. There is a two-story set back between the old house and the new addition that visually distinguishes the old from the new. The new addition uses the same cladding: painted wood clapboard on the first floor, and painted shingles on the second floor and dormers as the original home. There is a simple one over one sash on the second floor bay that matches the original sash on that floor throughout the building. The first floor windows in the two-story bay are contemporary wood windows that mimic a large transom over a one over one wood sash in recognition that the ground slopes down in this location. There is a side porch entrance into the professional office that uses simple porch posts to hold up the porch roof.

### 2. Be compatible.

- The new addition should complement the existing structure through simplified design and detailing so that it does not overpower the original structure.
- An addition to an historic building should be subordinate to the historic building and read clearly as an addition.
- Work with your architect to site your addition so that the addition is set back from the front plane of the historic building(s) it attaches to. The addition should read as a setback, and as an addition to the historic building or buildings.
- An addition should be smaller than the original building with similar floor-to-floor and first floor heights.
- The new addition should be subordinate in both size and design to the historic building.
- The construction materials and the color of the new addition should be harmonious with the historic building materials.
- Contemporary design and additions to existing properties should be compatible with the design of the property and the historic district.

## The HPC does not recommend:

 Additions to primary elevations which distract from the historic building should be avoided.



There are several successful renovations along White House Pike where an office has expanded into an adjacent home and an annex or passageway is created to unite them into one professional office building. Here at 200-204 White Horse Pike, the new addition, seen from the parking lot, is pushed far back behind Haddon Heights Bank, and a passageway/addition attaches to the back of 204. The new addition is only one story tall and reads as an addition, even though it curves to attach the two buildings.

# **3. Be differentiated from the historic building.**

- An addition should respect the historic building's shape, massing, proportion, materials, features, craftsmanship, window arrangement, color, and setting and relate to these characteristics, paying particular attention to proportion and mass to avoid overpowering the structure it is being added to.
- ✓ Plan the addition so it provides some differentiation in architectural design characteristics.
- A rear or other secondary elevation is usually the best location for a new addition.
- If removed in the future, the new addition should maintain the essential form and integrity of the historic property and its environment so that it would be unimpaired.

#### The HPC does not recommend:

- ➤ Pseudo-historic details and elements.
- A new addition that is highly visible from the public right of way.
- Confusing the public by making it difficult or impossible to differentiate the old from the new or to recognize what part of the historic building is genuinely historic.



At some point in the past the homeowner at 317 West Atlantic Avenue was permitted to alter this building into a two-family dwelling, necessitating the addition of a stair to the second floor.



Several new houses have been constructed as infill buildings. This is a successful example that is complimentary to other buildings on Fourth Avenue, where it is located just outside of the historic district.

#### A

#### ACCESSORY BUILDING, STRUCTURE, OR USE: A building,

structure, or use which is customarily associated with and is incidental and subordinate to the principal building, structure, or use and which is located on the same lot therewith, including but not limited to garages, carports, decks, sheds, nonportable swimming pools, and all roofed structures. Any accessory building attached to the principal building shall be considered part of the principal building. § 450-11. Definitions.

#### ACRYLIC-COATED POLYESTER-COTTON AWNING

**FABRIC:** Often used to replicate historic canvas awning coverings. This fabric is durable, dries quickly, and allows light in while keeping heat out. Though it doesn't stretch or shrink like canvas, it still requires maintenance and replacement after a number of years.

**ADDITION:** The construction of a new improvement as a part of an existing improvement when such new improvement changes the exterior appearance of any landmark. § 450-11. Definitions.

**ALTERATION:** Any work done on any existing improvement which is not an addition to that improvement or changes the appearance of the exterior surface of any improvement. §450-11. Definitions.

**ALUMINUM SIDING:** Often present on wood frame houses in historic districts, chosen because it is assumed that it will be maintenance-free and give the houses a renovated appearance. Its impact on the historic resource must be carefully considered, however. When placed on top of original siding, it obscures the projection of the window and door casings and corner boards. Lightweight material that is often painted rather than left in its natural color.

**ARCHITECTURAL FEATURES**: The visual arrangement of the exterior of a structure, including but not limited to type, color, and texture of materials, components, and finishes and including but not limited to windows, doors, lights, and signs.

**ARCHITRAVE**: In classical architecture, a horizontal element resting on columns or piers. In current usage, the trim elements around window and door openings.

**ASBESTOS CEMENT:** A building material used to make asbestos shingles and reinforce cement sheets; this material rose to prominence in the mid-20<sup>th</sup> century and can be a source of toxic fibers leading to disease, so more recently produced cement reinforcement is made of other fibers.

**ASBESTOS SHINGLES:** (see asbestos cement) A shingling material made up of a nonconducting, fireproof mineral used in roofing and siding. No longer allowed due to health risk.

**ASHLAR:** Stones hewn and squared for use in building, as distinguished from rough stones.

**ASPHALT ROLL SIDING:** Sheets of siding popularly used to renovate and cover the exteriors of homes in the mid-twentieth century. Some versions of this siding have historically contained some asbestos.

**ASPHALT SHINGLE:** A roofing material made of a brown or black tar like substance mixed with sand or gravel.

**ASYMMETRICAL:** Unbalanced façades which can include uneven window, door, and/or gable placement, or other unevenly distributed architectural and decorative features.

**ATTIC STORY WINDOWS**: Small windows found in the attic area or frieze of Greek Revival houses.

**AWNING:** A roof-like covering of canvas, aluminum, or other material, attaching to a metal or other frame which is entirely supported by the building or structure to which is it attached. § 450-11. Definitions. Awnings can be retractable or fixed mounted shading devices and can be ornamental.

**AWNING SIGN:** A sign which is attached to or made part of an awning. § 450-11. Definitions.

**AWNING WINDOW:** A window hinged along the top edge.

#### В

**BALUSTER**: One of a series of uprights, often vase-shaped, used to support a handrail.

**BALUSTRADE**: The low wall made up of a series of balusters and railing.

**BARGEBOARD/VERGEBOARD:** Wooden ornately carved scrollwork, attached to and hanging down under the eaves of the projecting edge of a gable roof.

**BARRIER FREE ACCESS:** To enable handicapped persons to enter a store or home without other assistance to reach an entrance, usually due to a ramp, lift, and use mechanical devices to open doors.

**BATTEN:** a siding component, which are the thin pieces of wood that cover the wider boards set vertically with butt joints. See board and batten.

**BAY (BUILDING):** Sections of a building, usually counted by windows and doors dividing the house vertically. Alternate definition: One unit of a building that consists of a series of similar units, commonly defined by the number of window and door openings per floor or by the number of spaces between columns and piers.

**BAY WINDOW:** A projecting form containing windows that rises from the ground or from some other support, such as a porch roof (see also: oriel).

**BEAD BOARD:** Often used on interiors, bead board has alternating wide and thin slats that are aligned vertically.

**BELT COURSE:** Also known as a stringcourse. A projecting horizontal molding separating parts of a wall surface in a façade.

**BEVELED SIDING:** Tapered wood siding that overlaps for weather protection. It is applied horizontally to buildings of frame construction.

**BITUMEN:** A type of roofing sheet which involves some traditional materials but uses modern fabrication and installation methods. Frequently made from rolls of asphalt reinforced with a fiberglass or polyester-reinforced mat.

**BOARD AND BATTEN:** describes a type of exterior siding or interior paneling that has alternating wide *boards* and narrow wooden strips, called *battens*. The boards are usually (but not always) one foot wide. The boards may be placed horizontally or vertically. The battens are usually (but not always) about 1/2 inch wide. These battens are placed over the seams between the boards. *Reverse* board and batten has very narrow boards with wide battens installed over the seams.

**BOND**: The method of masonry construction which is used to hold multi-wythe brick walls together (Ex: Common bond, Flemish bond, English bond).

**BRACKET(S):** Historically, a support element used under eaves or other overhangs. In Victorian architecture, exaggerated brackets used under wide eaves are decorative rather than functional.

**BUILDING LINE:** A line formed by the intersection of a horizontal plane at average grade level and a vertical plane that coincides with the exterior surface of the building on any side. In case of a cantilevered section of a building, the vertical plane will coincide with the most projected surface and all yard requirements shall be measured to the building line. § 450-11. Definitions.

**BUILT IN GUTTERS:** Built in gutters are built within the cavity of the box gutter, open to the sky, with a sloped bottom, to direct water into the downspout. See also: Pole Gutters.

**BULKHEAD:** The area that supports the display windows; can be of wood, stone, or metal, or can be glazed.

**BUTTRESS:** An exterior mass of masonry set at an angle to strengthen a wall or support. In wooden buildings, these are normally false buttresses, employed as stylistic elements in Gothic Revival churches.

#### С

**CANOPIES:** A more permanent, i.e., not fabric, version of an awning. In historic buildings of the 19<sup>th</sup> century, these shingled versions are called pent eaves.

**CANTED:** Cant or canted in architecture is an angled or oblique line or surface, particularly which cuts off a corner.

**CANTILEVER:** A projecting beam supported or fixed at one end carrying a load at the other.

**CAPITAL:** Top part of a column, usually decorated. Three classical Greek styles: Doric (the earliest and simplest of the three), lonic, and Corinthian (the latest and most ornate).

**CARRARA GLASS**: Historic pigmented (colored) structural glass, or opaque colored glass used in pieces for façades of commercial buildings.

**CASEMENT WINDOW:** A metal or wooden window that opens outward or inward.

**CEMENTITIOUS ARTIFICIAL BRICK OR STONE:** Faux brick or stone sheets applied to walls or other surfaces (Ex: Garden State Brick face, Permastone).

**CENTER HALL PLAN:** Homes with a center hall plan emphasize symmetry around a central interior hall, dividing rooms on either side.

**CHARACTER DEFINING FEATURE:** A visual aspect or physical feature contributing to the unique appearance of a historic building; can include the building's overall shape, materials, craftsmanship, decorative features, interior spaces, and/or aspects of the surrounding environment.

**CLAPBOARD:** A house siding of long, narrow boards with one edge thicker than the other, overlapped to cover the outer walls of frame structures.

**COLOSSAL ORDER:** Columns or pilasters that rise through several stories.

**COLUMN:** A vertical structural member, can be made of wood, metal, or stone, often round. Columns have capitals that can be Doric, Ionic, Corinthian, or Composite.

**COMPLEMENTARY COLORS:** Color scheme involving shades that are opposite one another on the color wheel.

**COMPOSITE ORDER CAPITAL:** A classical order dating from late Roman times, formed by superimposing lonic volutes on a Corinthian capital.

**CONTRASTING COLORS:** Scheme with colors of different amounts of tint and shade.

**COPING:** A type of stone or concrete block that is used to cap off and waterproof the top of a stone or brick wall. Modern metal version is referred to as "cap flashing."

**CORBELING:** Masonry term describing the parts of a wall or chimney that "step out" progressively to create a shadow line or rain protection, or to support what is above.

**CORINTHIAN ORDER CAPITAL:** The most ornate of the three main orders of classical Greek architecture, characterized by an inverted bell-shaped capital decorated with acanthus leaves.

**CORNICE:** A decorative feature found under the eaves of a roof; projecting ornamental molding along the top of a building or a wall; in classical architecture, the uppermost projecting section of an entablature.

**CORNICE LINE:** Usually refers to the top of a flat roofed façade.

**COURSE:** A continuous horizontal row of masonry (brick or stone) in a wall.

**CUPOLA:** Small tower raised above the roof, also called a belvedere or "beautiful view."

**CURTAIN WALL CONSTRUCTION:** A nonstructural exterior wall, usually of glass and steel.

#### D

**DEFLECTION:** The angle or distance that a structural element is displaced beneath a load.

**DELAMINATION**: A failure of materials involving the separation of layers; can occur in concrete, brownstone, slate, and other composites in which layers can fracture.

**DEMOLTION**: The partial or total razing or destruction of any landmark or of any improvement within an historic district. § 450-11. Definitions.

**DENTILS:** Small, oblong blocks spaced in a band to decorate a cornice.

**DESIGN GUIDELINES:** Written advice that is adopted by a municipality to serve as a visual and graphic aid in describing acceptable alterations for downtown properties within the boundaries. They are usually generously illustrated and written in a manner that would be understood by most property owners.

**DETAIL/CRAFT:** The method of assembly of the building components and the quality of work and material used in the assembly of the building image.

**DIMENSIONAL LUMBER:** The dimensions of modern lumber such as a 2 by 4 are slightly smaller than traditional sizes, which should be taken into consideration in cases where replacement of old lumber is necessary.

**DISPLAY WINDOW:** The main areas of clear glass on a storefront behind which goods are arranged.

**DORIC ORDER CAPITAL:** The oldest and simplest of the classic Greek Orders. Has a plain saucer shaped capital with a rounded section at the bottom, known as the *echinus*, and a square at the top, called the *abacus*.

**DORMER**: An upright window projecting from the sloping roof of a building; also, the roofed structure housing such a window.

**DOUBLE BRACKETED CORNICE:** Common in the Italianate style, these cornices are supported by pairs of ornamental brackets not widely spaced from one another.

**DOUBLE HUNG WINDOW:** Two sash windows with upper sash and lower sash that can both be raised and lowered vertically.

**DOUBLE THERMAL PANED WINDOWS:** A window that has two sheets of glass between muntins which provides more insulation.

**DRESSED SHAKE:** Shingle smoothed to fit evenly on roof; once crafted by hand by planing the split shake, the process is now replicated with sawn shingles. Many modern shingles remain "undressed" and are inappropriate for use on any historic buildings in Haddon Heights.

**DRESSED STONE:** Stone worked to a desired shape, often with a smooth face.

**DRIVIT:** A brand name for a particular exterior insulation and finish system (EIFS) that resembles stucco, sometimes called spray stucco.

**DUTCH DOOR:** Door divided vertically in two panels, with the upper panel operating independently from the bottom half.

**DUTCHMAN REPAIRS:** Replacing small sections of a damaged area with stone to match the size and material.

#### Ε

**EAVES:** The projecting overhang at the lower edge of a sloping roof.

**ECLETIC:** Deriving ideas, style, or taste from a broad and diverse range of sources.

**EFFLORESCENCE:** An unsightly crystalline deposit caused by evaporation of alkaline salts either in the building materials such as brick or transported by capillarity from the ground.

**ELEVATION:** An external face of a building; also, a drawing made in projection on a vertical plane to show any one face (or elevation) of a building.

**EMBELLISHMENT:** Any kind of ornament on a building.

**ENGLISH BOND:** A style of brick bond with alternating rows of headers (short side of brick) and stretchers (long side of brick).

**ENTABLATURE:** In classical architecture, the part of the structure between the column capital and the roof or pediment.

**EPOXY CONSOLIDATION:** A method of repair in which epoxy is used to fill voids left by deteriorated wood when there is sufficient wood left for the epoxy to adhere; can be used to stabilize decayed wood, shape the ends of decaying logs, etc. This method is most successful in areas protected from moisture.

#### EXTERIOR INSULATION AND FINISH SYSTEM (E.I.F.S): A

system of building cladding where the exterior walls insulate and waterproof the surface below; was historically attached adhesively to commercial buildings and sometimes homes in the 20<sup>th</sup> century and prone to leaking.

**EYEBROW WINDOW:** A curved dormer with no sides, covered by a smooth protrusion from the sloping roof.

#### F

**FABRIC:** A connotation relating to the physical aspects of a building, structure, or city, referring to an interweaving of its component parts.

**FAÇADE:** Façade is a French word meaning the front or face of a building; most commonly refers to the front wall/main view/primary elevation, but with modifiers can refer to other views (such as rear façade, south façade, etc.).

**FAÇADE COMPOSITION:** How parts of a façade are organized or articulated to create an overall sense of visual harmony. The traditional system consists of base, shaft, and cornice.

**FAÇADE SIGN**: Any sign attached to or painted on a building. § 450-11. Definitions.

**FASCIA:** The vertical surface of the horizontal element that encloses a box cornice or covers the outer edge of a porch floor structure.

**FEATHER EDGE:** When repointing brick or stone, the mason does not apply the mortar into the mortar joint in a neat way, letting the mortar smear over the mortar joint onto the brick itself.

**FENCE:** A structure usually made of posts, boards, or rails serving as an enclosure, barrier, or boundary for access to or from a part or whole of a property, including walls, screens, or hedges intended to be a natural or man-made fence. § 450-11. Definitions.

**FENESTRATION:** Openings in an external wall such as doors and windows. While individually not always of paramount concern, the pattern of fenestration is often a key character defining element of a historic property.

**FIBER CEMENT:** A composite material made of sand, cement, and cellulose fibers. One common tradename is Hardiplank.

**FIBERGLASS:** Cladding material, or material used to create reproductions of decorative elements of storefronts, brackets, and cornices.

**FINIAL:** An ornament, often urn-shaped, used to decorate the top of a spire, gable, or pinnacle.

**FIXED WINDOW**: Non-operable, framed glazing, such as transom, side light, or storefront.

**FLASHING:** Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and the vertical surfaces of roof penetrations, chimneys, or abutting walls.

**FLEMISH BOND:** A decorative bond of brick incorporating alternating stretchers and headers; the latter are sometimes glazed for decorative effect.

**FLUE CAP**: The metal piece at the top of the inside of a chimney to prevent rain and animals from entering.

**FORM**: The geometric shape of the building components and their interaction to create a whole image.

**FREESTANDING SIGN**: Any sign attached to a structure, the sole purpose of such structure being to support the sign. § 450-11. Definitions.

**FREIZE:** The part of an entablature between the architrave and the cornice.

**FRENCH DOOR**: Door with panel at the bottom and glazed lights above. Called French window when used in pairs.

**FUNCTIONAL SIGNS:** Directional, informational, or public service signs, such as signs which provide information to motorists and pedestrians, indicating locations of rest rooms, telephones, or similar facilities of public convenience, and signs located on mechanical dispensing equipment that identifies its product. § 450-11. Definitions.

### G

**GABLE:** The triangular wall segments at the end of a double pitch or gable roof.

**GAMBREL**: A ridged roof with two slopes on each side, with the lower slope having a steeper pitch.

**GARAGE, PRIVATE**: A building or enclosed space used as an accessory to the main building which provides the storage of motor vehicles and in which no occupation, business, or service for profit is carried on. § 450-11. Definitions.

**GEOMETRIC MOTIF:** Decoration on a building that uses geometric forms, such as squares, circles, or triangles.

**GLAZING:** Window glass, often called windowpanes. Most common is six over six glazing in upper story windows.

**GLAZING PATTERN:** The layout of particular styles of sash glazing, which depending on the design can contain various numbers and sizes of muntins and windowpanes. Generally, with most architectural styles the size of panes increased over time and the number decreased.

**GRAIN:** Pattern made in synthetic siding to inaccurately simulate wood.

**GRAVEL AGGREGATE:** Types of aggregate include stones, sand, and other fine sources. Appropriate aggregate depends on the purpose of the gravel.

Η

HALF ROUND GUTTER: Gutter shape that is half a circle.

**HALF TIMBERED:** Wall construction in which spaces between wooden timber framing are filled with brick, stone, or other material; used decoratively in 20th century houses.

**HARDIPLANK:** A brand name for a fiber cement siding used to cover the exterior of a building in both commercial and domestic applications. Fiber cement is a composite material made of sand, cement, and cellulose fibers. Fiber cement siding can be made to resemble clapboard, shake, and other siding imitations.

**HEAD:** Top horizontal part of a window.

**HEADER:** The short end of the brick seen in a brick course.

**HIERARCHY:** A system for organizing the façade so that important parts of the building façade are visually distinguished from those that are not. For instance, important windows are larger than the others, or main entries are centered and recessed and/or have a small porch roof, and the cornice line above the main door is often embellished.

**HIGH STYLE:** Fashionable and current, the newest style in fashion or architectural design usually adopted by a limited number of people.

**HINGED DOOR**: Door hinged on one side allowing the door to pivot, typically in only one direction.

**HIPPED ROOF:** When four sloping surfaces form the roof, as opposed to a roof with two sloping surfaces that meet at a horizontal line.

**HISTORIC BUILDING**: Any building or structure which is historically or architecturally significant. § 450-11. Definitions.

**HISTORIC DISTRICT:** A geographically definable area possessing a significant concentration, linkage, or continuity of sites, buildings, structures, and/or objects, which, viewed collectively: (1) Represents a significant period(s) in the development of the Borough; (2) Have distinctive character resulting from their architectural style; (3) Because of their distinctive character, can readily be viewed as an area or neighborhood district from surrounding portions of the Borough. § 450-11. Definitions.

HISTORIC LANDMARK: Any buildings, structures, sites, objects, or districts which possess integrity of location, design, setting, materials, workmanship, and association and which are determined, pursuant to the terms of this chapter, to be (A) of particular historic significance to the Borough of Haddon Heights by reflecting or exemplifying the broad cultural, political, economic, or social history of the nation, state, or community, (B) Associated with the historic personages important in national, state, or local history, (C) The site of an historic event which had a significant effect on the development of the nation, state, or community, (D) An embodiment of the distinctive characteristics of a type, period, or method of architecture or engineering, (E) Representative of the work of an important builder, designer, artist, or architect, (F) Significant for containing elements of design, detail, materials, or craftsmanship which represent a significant innovation, (G) Able or likely to yield information important in prehistory or history. § 450-11. Definitions.

**HISTORIC PRESERVATION COMMISSION**: The body which, for the purposes of the chapter, acts as the historic preservation commission as cited in the Municipal Land Use Law, N.J.S.A. 40:55D-1 et seq. [Amended 7-3-2018 by Ord. No. 1456] § 450-11. Definitions.

**HOLDBACKS:** On shutters, a small decorative metal movable device inserted in the mortar joint that holds the shutter to the wall, often called shutter dogs.

**HOOD MOLD**: Decorative, projecting element placed over a window; may extend down the sides of a window as well as surround the top.

**HOPPER WINDOW:** One sash window, hinged at the bottom, which projects in at an angle; typically, horizontally rectangular in shape.

**INFILL BUILDING:** Any new building to be constructed on a site with one or more of its walls adjoining buildings on adjacent sites.

**IN-KIND:** Replacement of one element of a building with another of the same material, design, size, and appearance.

**INTEGRITY:** Authenticity of the historic identity of a property, demonstrated by characteristics remaining from a previous period in its history.

**INTERNALLY LIGHTED OR LIT:** Any sign whose sole source of artificial illumination is contained within the display portion of the sign. § 450-11. Definitions.

**IONIC CAPITAL:** Has two scrolls called volutes on its capital.

**JALOUSIE WINDOW:** Adjustable glass louvers in doors or windows to regulate light and air or exclude rain.

**JAMB**: The side parts of a window frame or window opening, as distinct from head and sill.

**JIGSAW CUT ORNAMENT:** Ornamental pieces of wood cut using a jigsaw.

### Κ

**KEYSTONE:** A wedge-shaped stone in the crown of an arch or center of a lintel to bind the structure.

#### L

**LANCET:** A pointed, narrow arch.

**LATTICE:** Openwork produced by interlacing of wood laths or other thin strips. Used as screening, especially under a porch.

**LEAF:** A moveable section of a door, i.e. a double door has two leaves.

LIGHT: A section of window, the pane of glass.

**LINTEL:** The horizontal top piece of a window or door opening.

Μ

**MANSARD ROOF:** Named after the French architect Francois Mansart (1598-1666), a double slope roof with the lower slope being longer and steeper with a concave curve. Can be sloped on all four sides or just two sides (front and back).

**MARQUEE:** Any hood, canopy, awning, or permanent construction which projects from the wall of a building, usually above an entrance. § 450-11. Definitions.

MASONRY: Being of stone, brick, or concrete.

**MASSING:** The bulk and shape of a building. Composition of a building's volumes and surfaces that contribute to its appearance; for example, many classical-style buildings have a central or main pavilion, flanked by subordinate and symmetrical masses or wings.

**MEETING RAIL:** A horizontal member of upper or lower double-hung window sash at their junction.

**MICROSCOPIC PAINT ANALYSIS:** A determination of the colors of paint that have been applied to the surface based on microscopic examination.

**MOBILE SIGN**: A sign which is not affixed to the building structure or permanently attached to a freestanding structure. § 450-11. Definitions.

**MOLDED BRICK:** Bricks made from the traditional method of using a wooden mold box dusted with sand to help the brick release smoothly.

**MOLDING:** A piece of trim that introduces varieties of outline or curved contours in edges or surfaces as on window jambs and heads. Moldings are generally divided into three categories: rectilinear, curved, and composite curved.

**MORTAR:** A mixture of sand, water, lime, and cement used to lay bricks, stone, tile, or concrete block.

**MORTAR JOINT OR PROFILE:** The level of visibility of the mortar between masonry and stone; can be concave, convex, or flush, with subtypes including raked, struck, weathered, and beaded.

**MULLION**: A vertical post or other upright that divides a window or other opening into two or more panes. Sometimes only ornamental.

**MUNTIN:** A secondary framing member that holds individual panes of glass within a window or glazed door. Usually applied to horizontal members.

### Ν

#### **NEOPRENE SEALANTS ON WINDOWS:** A synthetic,

weather-resistant rubber often produced in sheets used in weather stripping.

**NEWEL:** The principal post in a banister at the foot of a staircase and at the corners of landings.

**NON-CONTRIBUTING:** A building within a locally designated or National Register Historic District that is not considered to be historic.

#### 0

**OFF SET:** Not in alignment, or when a regular pattern is interrupted.

**OFF-SITE SIGN:** Any sign located on a lot other than the lot occupied by the use, event, or product which said sign identifies. § 450-11. Definitions.

**OPAQUE GLASS:** Carrara glass or Vitrolite glass that you cannot see through.

**ORDER:** A term applied to the three styles of Greek architecture, the Doric, Corinthian, and Ionic, referring to the style of columns and their entablatures; it also refers to the Composite and the Tuscan, developed from the original three orders.

**ORGANIC:** Using natural forms, such as plants, as building motifs.

**ORIEL WINDOW:** A projecting window of an upper floor, supported from below by corbels or brackets.

**ORIENTATION:** The juxtaposition of components and elements to each other as well as the juxtaposition of the image as a whole to its environment.

**ORNAMENTATION**: An applied and incorporated decoration used to embellish the building. Examples are cornices, window hoods, columns, quoins, etc.

#### Ρ

**PALLADIAN WINDOW:** Named after Andrea Palladio, an Italian architect who lived from 1508 to 1580. The son of a miller and trained as a sculptor, Palladio began working as an architect in 1550. By training with an accomplished architect, reading *De Architectura* (On Architecture) by the Roman architect Marcus Vitruvius Pollio (1st century B.C.) and studying ancient Greek and Roman ruins, he brought new architectural ideas into Renaissance culture. He also wrote a treatise on architecture, calling it "The Four Books of Architecture." He made these windows, which are very common in the Federal style, popular in the 18th century. They are large windows, divided into three parts by pilasters or columns. The center section is wider than the others and is arched. Also a round-headed window or door flanked by lower rectangular windows and separated by columns.

**PANEL DOOR**: Assembly that swings open and shut - the door itself. Components of a panel door include vertical stiles, horizontal rails, panels, mullions, muntins, and lights (glazed panels).

**PARAPET WALL:** A low wall placed to protect any spot where there's a sudden drop, such as at the edge of a bridge or housetop.

**PARGED:** Traditional stucco placed over brick walls.

**PARKWAY/VERGE/CURB STRIP:** The strip of grass between the curb and sidewalk. Street trees are often planted in parkways, sometimes called a verge or curb strip.

**PAVILLIONS:** Part of a building projecting forward from the rest; an ornamental structure found outdoors in gardens and parks.

**PEDESTRIAN FRIENDLY:** A street that caters to the many needs of the pedestrian: sun and rain protection, restful sitting area, diminished traffic noise (to allow for conversations), natural beauty (trees and planters), and manmade beauty (attractive architecture, pavement, parks, lighting, benches, and wastebaskets).

**PEDIMENT:** Classical triangular, roof-like ornament usually found over a main entry, doors, or windows.

**PEDESTAL:** In classical architecture, the base supporting a column or colonnade.

**PERMASTONE:** Sheets of simulated stone used as a substitute material to cover walls on houses.

**PIER:** A vertical structural member. Can be made of wood, metal, or stone, often square shaped.

**PILASTER**: A flat form of a pillar or column applied to a wall and used as decoration.

**PITCH:** The slope of the gable roof, can be high (steep) or low (shallow).

**PLATE GLASS:** A high-quality float glass sheet, formed by rolling molten glass into a plate that is subsequently ground and polished on both sides after cooling.

**PLEXIGLASS**: Trade name for clear plastic glass, also called Lexan.

**PLINTH:** A base for a pedestal, column, or statue; a course of continuous stones to support a wall.

**POLE GUTTERS:** Inaccurately called built-in gutters. Pole gutters are attached to the surface of the roof's slope and direct water into the downspout. Built in gutters are built within the cavity of the box gutter, open to the sky, with a sloped bottom, to direct water into the downspout.

**POINTING:** The treatment of joints between bricks, stone, or other masonry components by filling with mortar; also called tuck-pointing.

**PORCH POSTS:** Structurally important to supporting porch roofs or upper decks; can vary in design and material depending on the style of the house, but wooden posts can be prone to decay if water is allowed to seep into open joints.

**PORTE COCHERE:** A large, covered entrance porch through which vehicles can drive and passengers can alight from a vehicle and enter a building.

**PRESERVATION:** Taking actions to sustain the existing form, integrity, and material of a building or structure and the existing form and vegetative cover of a site. It may include initial stabilization work as well as ongoing maintenance of the historic building materials.

**PRESSURE TREATED WOOD:** Lumber treated in a pressurized chamber with chemical preservatives to preserve it from insects and decay; this kind of lumber is durable but can shrink over time.

**PRINCPAL FAÇADE:** The portion of the building that faces the street which generates the most vehicular and pedestrian traffic, as determined by the approving authority.

§ 450-11. Definitions.

**PRISMATIC GLASS TRANSOM:** Small panes of patterned glass, usually set-in wood, or metal framework in the transom over a storefront or entrance, used to diffuse or direct natural light into a deep, poorly lit space.

**PROFILE:** See mortar joints.

**PROJECTING SIGN:** A display or exhibit cast or reflected upon a wall, screen, or other surface or area, whether for continuous periods or not. § 450-11. Definitions.

**PROPORTION:** The artists and architects of ancient Greece and Rome sought an ideal system of proportions which would create beauty. Vitruvius (1st century B.C.E.) said that "Beauty arises in the proportion of the parts, such as that of finger to finger, and the entire forearm to the upper-arm and...of everything to everything else." He believed that this system, which ruled the human figure in art, must also be applied to architecture. Proportion, according to him, was "a correspondence among the measure of an entire work, and of the whole to the certain part selected as a standard." **PVC:** Polyvinylchloride, a plastic compound used in water supply and waste pipes.

Q

**QUOIN OR QUONING**: Rectangles of stone or wood used to accentuate and decorate the corner of a building.

R

**RAFTER/ RAFTER ENDS:** Framework (typically wooden) that supports the roof of the house, which always requires systems of joists or trusses for further support. Rafters can sometimes extend beyond the edge of the wall where they are enclosed within the cornice or left to be visible as part of an overhanging roof.

**RAIL:** Door construction detail, the vertical pieces of wood that hold the panels.

**RECONSTRUCTION:** Reproducing by new construction the exact form and detail of a vanished building as it appeared at a specific period for interpretive purposes.

#### **REHABILITATION OR HISTORIC REHABILITATION:**

Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those aspects or features of the property that are significant to its historical, architectural, and cultural values.

**REPAIR:** Any work done on any improvement which: (A) is not an addition to the improvement, and (B) Does not change the appearance of the exterior surface. § 450-11. Definitions.

**REPLACEMENT**: Repairs when a building permit is required for the same. § 450-11. Definitions.

**REPOINTING**: The treatment of joints between bricks, stone, or other masonry components by filling with mortar; also called tuck-pointing.

**RESTORATION:** Process of accurately recovering the form and details of a property and its setting as it appeared at a particular period by means of removal of later work or by the replacement of missing earlier work.

**RETRACTABLE AWNING:** Retractable awnings were historically useful to shopkeepers who wanted to change the amount of shade outside their storefront depending on varying weather conditions. Surviving hardware like bolt holes, clamps, fasteners, gearboxes, slide rods, rollers, or extension arms can reveal the one-time presence and dimensions of a retractable awning on storefronts and other buildings.

**RHYTHM:** A pattern in spacing of buildings or architectural elements (doors, windows, porches, etc.) giving cadence to the visual aspect of a building or historic district.

**RIDGE VENT:** Opening at the highest point of a sloped roof which allows for ventilation from the upper story.

**ROLL ROOFING:** Large sheets of asphalt used for roofing, similar to asphalt shingles but often cheaper, thinner, and less durable.

#### **ROOF:**

- gabled: roof sloping downward in two parts from a central ridge; the gable is the part of an outside wall in the shape of a triangle between the sloping roofs
- gambrel: a ridged roof with two different slopes on each side of the ridge, the lower slope having a steeper pitch (sometimes called a Dutch roof)
- hipped: a roof with four uniformly pitched or sloping sides
- mansard: two slopes on each of its four sides; one part very steep and curved, often with dormers

**ROOF GABLE:** Triangular portion of a wall at the end or intersection of roof pitches.

**ROOF SIGN**: Any sign erected, constructed, or maintained upon or over the roof of the building with its principal support on the roof structure. § 450-11. Definitions.

**ROOF TAILS:** Exposed ends of roof rafters seen on the exterior of a building that support the eaves of a frame house.

**ROSETTE:** A round pattern with a carved or painted stylized flower.

**ROUND SHINGLES**: Round edged shingles, frequently used on mansard roofs among other styles.

**RUSTICATION:** Masonry cut in massive blocks separated by deep joints, used to give a rich, bold texture to an outside wall. Common in Romanesque homes. Effect sometimes simulated in stucco and other building materials.

#### S

**SANDBLAST:** An abrasive form of cleaning in which sand is propelled at a surface such as brick to clean or smooth it. Sandblasting causes serious damage to historic surfaces.

**SASH:** The part of a window frame that holds the glazing, whether moveable or fixed.

**SCALE:** The apparent size and mass of a building's façade and form in relation to nearby buildings. Important factors in establishing the scale of a façade include: the physical relationship of elements such as window area to wall area, the shape and size of fenestration forms such as the subdivision of windows into lights, the bonding pattern of brickwork, and details such as cornices and trim.

#### SECRETARY OF THE INTERIOR'S STANDARDS: The

Federal standards established by the US Department of the Interior regarding the preferred treatment for preservation, reconstruction, rehabilitation, or restoration of historic properties.

**SEGMENTAL ARCHED WINDOW**: An arch that is in the form of a segment of a semicircle.

**SEMI-OCTAGONAL:** a portion of an octagonal roof, or dormer often showing four sides.

**SETBACK:** An area extending the full width of the lot between the street right-of-way and the required yard within which no buildings or parts of buildings may be erected. §450-11. Definitions

**SHED DORMER:** A dormer window covered by a single roof slope without a gable.

**SHED ROOF:** A type of roof covering a dormer window in which the eave line is parallel with that of the larger roof.

**SHINGLES:** Thin pieces of wood used in overlapping rows to cover roofs and exterior walls of houses; sometimes shaped like fish scales

**SHIPLAP SIDING**: A style of wall cladding in which each board is joined to another with overlapping rabbets to prevent gaps between the boards and maintain a flat surface.

**SHUTTER DOGS**: Small metal attachments used to hold the shutters against the wall in the open position.

SIDELIGHTS: Windows at either side of a door.

**SIGN**: Any symbol, device, image, poster, flag, banner, billboard, awning, or design used for advertising purposes attached to, erected upon, or otherwise maintained on or in any premises containing any work, letters or parts of letters, figures, numerals, phrases, sentences, emblems, devices, trade names, or trademarks by which anything is made known, such as are used to designate an individual, firm, association, corporation, a profession, business commodity, or product which is visible from any public highway and is used to attract attention. §450-11. Definitions.

**SIGNAGE BOARD OR BAND:** Location along the top edge of the storefront where signage was located on historic storefronts.

**SIGNIFICANCE:** Recognized importance of a property; an understanding of the landscape as a continuum through history is important to assess, as there can be multiple factors contributing to a property's significance.

**SILL:** The lower horizontal part of a window frame. Materials vary widely, from wood to marble.

**SIMULATED DIVIDED LIGHT:** Sash where there is a single pane of glazing, either with applied muntins on the interior or exterior face of the glass or with muntins sandwiched between layers of a single insulated glass unit pane.

**SINGLE HUNG:** Two sash window with fixed upper sash, and a lower sash that can be raised and lowered vertically.

**SOFFIT:** The underside of any architectural element (as of an overhang or staircase).

**SOLAR PANELS, SOLAR COLLECTORS:** Used on the roof as solar collectors.

**SOLUTION DYED ACRYLIC AWNING FABRIC:** See acryliccoated polyester-cotton awning fabric.

**SPALL OR SPALLING:** A condition of brick or stone in which layers break off parallel to the plane of the building and fall away. This is usually caused by internal pressures due to water or salt crystallization or repointing with Portland cement mortar that is harder than the adjacent brick.

**SPINDLE TURNED ORNAMENT:** Wooden decorative trim including porch posts, balusters, or other wood features turned on a wood cutting lathe.

**SPIRE:** A tapering conical or pyramidal structure on the top of a building, typically a church tower.

**STEPPED GABLE:** A style of gable where the top end projects above the roof in a stacked step pattern of brick or stone.

**STICKS:** Boards at intersecting right angles applied over the clapboard surface of a house and in other decorative ways to represent the home's structural skeleton; a trademark of the Stick Style of home popular in the third quarter of the 19<sup>th</sup> century.

**STILE:** On a paneled door, the vertical pieces of the door that hold the panels.

**STOOP**: The landing and stairs, covered or uncovered, leading to the main entrance of a house.

**STOREFRONT**: The front, first floor level, exterior wall of commercial space, typically with large areas of glass.

**STORY:** The habitable space between a floor and a ceiling. Also the number of stories a building reflects in its height by counting the stacked floors. If a building has dormer windows inset into the roof, that top section of the building is called a 1/2 story.

**STREAMLINED:** Simplified forms, often curved, to give the appearance of speed.

**STREET FURNITURE:** Man-made, above ground items that are usually found in a street's right of way, including benches, plants, canopies, and shelters. §450-11. Definitions.

**STREETSCAPE:** The assemblage of building façades, sidewalks, plantings, and open spaces that make up a street as they are experienced by someone walking down the street.

**STREETWALL:** The vertical plane along a street that is created by the façades of buildings.

**STRETCHER**: The long side of a brick when laid horizontally.

**STRING COURSE**: A narrow horizontal band of masonry, extending across the façade, which can be flush or projecting, and flat surfaced, molded, or richly carved.

**STRUCTRUAL TRIM:** The molding, battens, capping, nailing strips, latticing, platforms and letters, figures, characters, or representations in cut out or irregular form which are attached to the sign structure. §450-11. Definitions.

**STUCCO:** Plaster made from Portland cement, sand, and water used as an exterior wall surface finish; usually applied over a galvanized metal lath or wood lath base.

**STYLE:** Denotes a specific type of architecture distinguished by special characteristics of structure and ornament and often related in time; also, a general quality of distinctive character.

**SUBORDINATE:** Smaller sized-decorative elements that when paired with the matching larger versions can emphasize or deemphasize entryways and other architectural features.

**SWALE:** A narrow, troughlike depression in the ground that carries water from higher to lower ground.

**SWAN NECK PEDIMENT**: Often seen over doors and on entrance ways, these are curving S-shaped carved wood or stone embellishments.

**SWING DOOR**: Door with double-action hinges that allow it to open inwards and outward.

**SYMMETRY:** A characteristic (particularly of classical architecture) by which the two sides of a façade or architectural floor plan of a building present mirror images of one another.

#### Т

**T1-11 SIDING:** Grooved plywood sheet siding designed to imitate vertical shiplap siding.

**TEMPORARY SIGN:** A sign, which is erected for a limited period of time, as provided by the Haddon Heights Borough Code. §450-11. Definitions.

**TERRA COTTA:** Fine-grained fired clay often used for roof tiles and ornamental features. It was also used as cladding and occasionally for load-bearing masonry walls, which, because it could be glazed to look like stone, can be difficult to identify for the casual observer.

**TERRAZZO:** A composite topping to cover floors and walls, usually composed of pieces of marble, granite, glass, or other materials, bound with cement.

**TEXTURE:** The feel or shape of a surface visually created by shadows and tangibly created by physical characteristics.

**TRACERY**: Wood, metal, or stone ornamental openwork, typically in the upper part of a Gothic window.

**TRANSITION ZONE:** The area between the street and the building where the pedestrian feels protected by the building without entering it, and/or the sidewalk area where one prepares to enter or look within. On buildings set back from the sidewalk with a large planted or paved expanse, this zone may be referred to as a lawn or plaza.

**TRANSOM:** Small, usually rectangular or fanlight window over a door. Some transoms open to cross-ventilate a home, while others are only decorative. A transom is a horizontal bar of wood that runs along the top of the door. A "light" is a pane of glass used to make up a window. The transom light is a window placed above the door.

**TRUE DIVIDED LIGHTS:** A window with individual panes of glass separated by muntins.

**TURRET:** A slender tower often at the corner of buildings, sometimes containing a circular stair.

#### U

**UNCOURSED**: An exterior wall laid up in irregular units of stone.

**UPPER FAÇADE:** Area of the façade which rests on the base and supports the top.

**UPPER FLOORS /UPPER STORY:** The usually non-retail volume above the retail ground floor, multistory Main Street buildings are typically 2 and 3 floors.

#### V

**VALANCE**: The loose flap of an awning, attached below the frame, which often has the name of the establishment and the address number.

**VENEER BRICK:** A façade used on wood frame houses to give the appearance of a masonry structure, usually distinguishable by the lack of header bricks and the predominance of stretchers. Sometimes half bricks are used for headers in common bond on veneer brick.

**VENT STACK:** A vertical pipe (visible on the roof) to help regulate the air pressure of a house's plumbing system and exhaust sewer gases.

**VERGEBOARD/BARGEBOARD:** A board fastened to the projecting gables of a roof to give them strength and protection, and to conceal the otherwise exposed end of the horizontal timbers or purlins of the roof to which they are attached.

**VERNACULAR:** Architecture that draws more on folk traditions and forms, stressing basic functionalism, economy, and utility rather than the rules, principles, and ornamentation of high-style architecture. May contain secondary high-style design elements.

**VICTORIANIZED:** A set of architectural styles popularized during the reign of Queen Victoria, including Queen Anne and Folk Victorian; frequently included lighter frames, heavy exterior adornment, asymmetry, irregular grounds plans, and loose references to other styles like the Medieval, Gothic, and Italianate.

**VINYL SIDING:** Often present on wood frame houses in historic districts, chosen because it is assumed that it will be maintenance-free and give the houses a renovated appearance. Its impact on the historic resource must be carefully considered, however, as it often leads to hidden damage.

**VITROLITE:** Panels formed of clear glass with colored glass laminated to one side and used as a wall veneer.

**VOLUTE:** A carved spiral form in classical architecture; often used in pairs as in the capitals of lonic columns.

### W

**WATER CONDUCTION SYSTEM:** The roof, gutters, and downspouts channel water away from entering the building via leaks.

**WATERTABLE:** An architectural feature projecting away from the exterior of a building slightly above the ground to deflect rainwater away from the foundation of the building.

**WEATHER STRIPPING:** Process of sealing openings and movable parts of a home, such as doors and windows, to prevent the elements from entering and to keep interior air from leaving. Some of the most durable types of weather stripping for historic homes include spring metal and high-quality synthetic materials.

#### WINDOWS

- sash: a frame in which the panes of the window are set
- double hung: a window with two sashes, one above the other, arranged to slide vertically past each other
- casement: a window with the sash hung vertically and opening inward or outward

**WINDOW HOOD:** A projecting structural member above a window; on Main Street, typically of wood or cast iron.

**WYTHE:** A continuous vertical section of masonry, one unit in thickness. A wythe may be independent of, or interlocked with, the adjoining wythe(s).

### Ζ

**ZIG ZAG:** Using sharp turns, angles, or alterations on a building such as in a zigzag course.

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New Jersey Historic Preservation Office, Glossary of Architectural Terms, n.d.

Poppeliers, John, S. Allen Chambers and Nancy B. Schwartz. *What Style Is It?* Revised Edition, Washington, DC: The Preservation Press, National Trust for Historic Preservation, 2003.

### **Design Guidelines**

We reviewed dozens of design guidelines to create this work for the Haddon Heights Historic Preservation Commission. Design Guidelines that we found particularly helpful were:

- Brown, T. Robins, "Design Guidelines Borough of Closter NJ, Closter Historic Preservation Commission," 2006. <u>Design Guidelines | Borough</u> of Closter, NJ (closterhistory.com)
- Hawkins, Dominique M., "City of Paterson NJ Downtown Historic District Design Guidelines," July 2012, <u>1453738941\_37474.pdf (patersonnj.</u> <u>gov)</u>
- Hawkins, Dominique M., "Guide to Maintaining and Rehabilitating Historic Buildings and Landscapes," Historic Preservation Commission, Township of Hopewell NJ, 2005,
- Design Guidelines for Historic Properties | Hopewell Township, NJ (hopewelltwp.org)
- Harris, Donna Ann, "Design Guidelines for the City of Milford DE and Milford Main Street Inc." 2018, <u>Milford-DG..pdf (downtownmilford.org)</u>
- Harris, Donna Ann, "Design Guidelines for East Market Street in Georgetown, DE," 2014, <u>Design Guidelines for East Market Street.</u> <u>pdf (georgetowndel.com)</u>
- Hunton, Gail L. "Plainfield NJ Historic Preservation Commission, Design Guidelines. <u>1 cover (plainfieldnj.gov)</u>
- Watson and Henry Architects, "Design Standards for the City of Cape May, NJ Cape May Historic Preservation Commission 2002. <u>City of Cape May,</u> NJ - Historic Preservation Commission (capemaycity.com)

Westfield Architects & Preservation Consultants, Design Guidelines Beach Haven New Jersey, 2018. <u>Design Guidelines Final pt1.vp (state.nj.us)</u>

### Further reading about paint colors.

- Moss, Roger W. ed. *Paint in America: The Colors of Historic Buildings*. New York: John Wylie & Sons, 1995.
- Moss, Roger W. Century of Color: Exterior Decoration for American Buildings, 1820-1920, Philadelphia, American Life Foundation, 1991.
- Moss, Roger W. and Gail Caskey Winkler. *Victorian Exterior Decoration: How to Paint Your Nineteenth-Century American House Historically*, Revised edition, New York, NY: Holt Paperbacks, 1992.

### **National Park Service publications**

- The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings Revised (2017) by Anne E. Grimmer from Kay D. Weeks and Anne E. Grimmer (1995). The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings. The Secretary of the Interior's Standards for the Treatment of Historic Properties With Guidelines For Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings (nps.gov)
- National Park Service. Illustrated Guidelines for Rehabilitating Historic Buildings. <u>Rehabilitation Standards and Guidelines–Technical Preser-</u>vation Services, National Park Service (nps.gov)
- National Park Service, Preservation Briefs. <u>Preservation Briefs Technical</u> <u>Preservation Services, National Park Service (nps.gov)</u>
- National Park Service, Preservation Tech Notes.<u>Preservation Tech Notes</u>\_ <u>Technical Preservation Services, National Park Service (nps.gov)</u>
- National Park Service, Preservation Tax Incentives for Historic Buildings. <u>http://www.nps.gov/tps/tax-incentives.htm</u>
- Rypkema, Donovan R. *The Economics of Historic Preservation*. Washington: The National Trust for Historic Preservation, Second Edition, 2005.

# **16. Resources & Further Reading**

### Further information on the history of Haddon Heights. These books are available from the Haddon Heights Library.

- Hunter, Robert J, ed., *An Architectural Guide Through Haddon Heights*, Haddon Heights NJ: The Borough of Haddon Heights, 1992.
- Maser Jill. *Images of America: The White Horse Pike*, Arcadia Publishing Company, 2005.
- Witzig, Jack and Jodi Clark, eds., *The Ideal Suburb, Haddon Heights Remembered*, Haddon Heights NJ: Haddon Heights Historical Society, 2006.

The Secretary of the Interior's Standards for Rehabilitation, codified as 36 CFR 67, are regulatory for the Federal Historic Preservation Tax Incentives program. See Tax Incentives–Technical Preservation Services, National Park Service (nps.gov). The Guidelines for Rehabilitating Historic Buildings and the Guidelines on Sustainability for Rehabilitating Historic Buildings, which assist in applying the Standards, are advisory.

Rehabilitation projects must meet the following Standards, as interpreted by the National Park Service, to qualify as "certified rehabilitations" eligible for the Federal 20% rehabilitation tax credit. The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

The Standards apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

The Office of the U.S. Secretary of the Interior, which administers historic preservation at the federal level, recognized the public's need for design guidance. Working with preservationists across the country, they developed standards and guidelines for both the rehabilitation of historic buildings and new design in historic districts. First published in 1979, the Standards for Rehabilitating Historic Buildings presents ten (10) clear and brief statements representing appropriate design in a historic context. Supplemental to these standards, an extensive set of guidelines was also developed, providing more specific guidance on things such as exterior surfaces, roofs, windows, interiors, and even sites and districts. These standards and guidelines can be used by historic district commissions to assist in determining whether proposed changes should be approved or disapproved. The standards and guidelines are nationally accepted and represent the present thinking on appropriate methods of intervention.<sup>1</sup>

From <u>Rehabilitation Standards and Guidelines–Technical</u> <u>Preservation Services</u>, <u>National Park Service (nps.gov)</u>

# Secretary of the Interior's Standards for Rehabilitation

- 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 materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
- 3. Each property will 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 elements from other historic properties, will not be undertaken.
- 4. Changes to a property that have acquired historic significance will be retained and preserved.
- 5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

<sup>1</sup> Reexamination Master Plan 2006, appendix 1.

- 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, where possible, materials. Documentary and physical evidence will substantiate replacement of missing features.
- 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 shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
- 10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### Four Approaches to the Treatment of Historic Properties

The National Park Service provides these definitions of the four treatments of historic buildings.

The choice of treatment depends on a variety of factors, including the property's **historical significance**, **physical condition**, **proposed use**, and **intended interpretation**. Historic buildings are used as an example below. The decision-making process would be similar for other property types.

**From:** Four Approaches to the Treatment of Historic Properties–Technical Preservation Services, National Park Service (nps.gov)

**Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.

**Rehabilitation** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.

**Restoration** depicts a property at a particular period in its history, while removing evidence of other periods.

**Reconstruction** re-creates vanished or non-surviving portions of a property for interpretive purposes.

# **18. Credits & Photo Credits**



Donna Ann Harris, Principal of Heritage Consulting Inc., wrote these design guidelines and provided a portion of the photographs. Philip Green designed the document and provided photographs. Helen Gassmann edited the document.

**Donna Ann Harris** is the principal of Heritage Consulting Inc., a Philadelphia-based Women's Business Enterprise (WBE) boutique consulting firm that aids non-profit organizations and government agencies nationwide in the following practice areas: downtown and commercial district revitalization, historic preservation, tourism product development, and non-profit organizational development.

Prior to starting her firm sixteen years ago, Ms. Harris was state coordinator for the Illinois Main Street program for two years and the manager of the Illinois suburban Main Street program for four years. During her tenure, Ms. Harris served 56 Illinois Main Street communities, led a staff of 12, and managed a budget of over a million dollars. Ms. Harris' focus is on historic preservation and organizational aspects of Main Street revitalization.

Prior to her Main Street career, Ms. Harris spent 15 years as an executive director of three start-up and two mature preservation organizations, each with its own organizational and fundraising challenges. Since starting her firm, Ms. Harris has worked with state and local Main Street programs in 23 states. She has spoken for the last twelve years at the National Main Street Center annual conference, and at the International Downtown Association annual meetings five times in the last eight years.

AltaMira Press published her book New Solutions for House Museums: Ensuring the Long-Term Preservation of America's Historic Houses in 2007. This title has been the best seller for AltaMira Press since its publication. A second edition was published by Rowman and Littlefield Publishers/AASLH in November 2020. Ms. Harris' chapter on "The Essential Role of Board in Reimagining Historic House Museums," is included in *Reimaging Historic House Museum: New Approaches and Proven Solutions*, edited by Kenneth Turino and Max Van Balgooy for Rowman and Littlefield Publishers/AASLH in 2019.

Ms. Harris earned a Master of Science degree in Historic Preservation from Columbia University in New York City, and a Master of Public Administration degree from the Fels Institute of Government at the University of Pennsylvania in Philadelphia. She was certified as a Main Street professional in 2019 by Main Street America.

**Philip Green** is an economic development professional and freelance graphic designer. He graduated with his M.S. in City and Regional Planning from Temple University in May, 2021, and holds a B.A. in Sociology, Magna Cum Laude, from Portland State University.

Prior to earning his masters degree, Mr. Green was the Main Street Manager for the Ardmore Initiative in Ardmore, Pennsylvania. There he organized promotional events for the downtown district, attracting thousands of residents and visitors from across the Philadelphia region. He also managed small business grant programs and planning and implementation efforts with a focus on downtown walkability.

Mr. Green began his career in economic development as the Program Co-Director of the North 5th Street Revitalization Project, located in Philadelphia's Olney neighborhood. There he employed a grassroots and creative placemaking approach to engaging merchants and residents on one of the Commonwealth's most ethnically and racially diverse commercial corridors. During his five years with the organization, he executed impactful streetscape improvement projects, improved merchant safety, assisted numerous minority and immigrant merchants in obtaining business improvement grants, and inspired civic pride through

### **18. Credits & Photo Credits**

promotional events and community building activities.

Mr. Green has presented at national and statewide economic development conferences and has received professional acknowledgments for his work. The Philadelphia Association of Community Development Corporations' awarded him the 2015 Rising Star Award for his accomplishments at the North 5th Street Revitalization Project. That same year, he was inducted into the Knight Foundation's Emerging City Champion program for his innovative creative placemaking approach to community engagement.

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