



Downtown West Orange Design Guidelines

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Acknowledgements

Main Street New Jersey provided a technical assistance grant to the Downtown West Orange Alliance (DWOA) to hire Heritage Consulting Inc., a Philadelphia-based consulting firm, to work with a small Steering Committee to review these Design Guidelines. Steering Committee members reviewed drafts, wrote the history chapter, and found historic photographs of the downtown to illustrate the document.

Steering Committee for the Design Guidelines for the Downtown West Orange Alliance

Joseph Fagan, Township of West Orange Historian
Thomas Ross, Superintendent, Thomas Edison National Historical Park
Megan Brill, Executive Director, Downtown West Orange Alliance
Jef Buehler, State Coordinator, Main Street New Jersey

Consultants

Donna Ann Harris, Principal, Heritage Consulting Inc.
Sarah Johnson, Intern, Heritage Consulting Inc.
Helen Gassmann, Intern, Heritage Consulting Inc.

Letter From the DWOA Design Team

Thank you for your interest and commitment to West Orange's four distinctive downtown districts.

These guidelines have been developed with the following in mind:

- Making all four of our downtown commercial districts attractive and pedestrian friendly;
- Preserving and maintaining the historic storefronts that remain in West Orange;
- Creating a sense of place – where people gather and enjoy the downtown;
- Fostering a “Welcome Home” feeling – for residents and visitors alike; and
- Improving the economic vitality and commerce along the Main Street corridor.

These guidelines are applicable to new construction and for adding to the visual appeal of existing structures. They should be viewed as a reference for developers, building owners, tenants, and Township staff.

These Design Guidelines combined with smart business development, appropriate marketing, quality branding, and a welcoming presentation work together to help maintain the integrity and vitality of our four downtown districts.

Whether you are interested in coming to the downtown or you are already here, we hope you find these guidelines to be a useful tool.

Best regards,

John McElroy, Board President
Downtown West Orange Alliance

Megan Brill, Executive Director
Downtown West Orange Alliance



Preserving and maintaining West Orange's historic storefronts is the main goal of the design guidelines. Schneider Hardware retains its large glass storefront windows, transom, double entrance doors, and recessed entrance. The shop owners take pride in their storefront displays, which show the range of products that can be purchased there.



In every one of our historic commercial districts, we have older buildings with historic character that deserves to be preserved. This clay tile roof on a one-story corner store is original to the building and probably dates from the 1920's, when this section of The Valley was being developed as a residential district.

Introduction

About the DWOA

The Downtown West Orange Alliance is a New Jersey nonprofit 501(c) 3 organization formed in August of 1998 to manage the town's Special Improvement District (SID). The Alliance assists in the revitalization of the commercial districts in four neighborhoods known as Tory Corner, Eagle Rock, St. Mark's, and the Valley. DWOA follows the Main Street Four Point Approach™ for its downtown revitalization activities. The Alliance partners with Main Street New Jersey and the National Main Street Center to carry out its ongoing revitalization work.

The Downtown West Orange Alliance assists and supports businesses along the Main Street corridor with various networking opportunities year-round. Businesses can further their promotional and marketing strategies by participating in our regular E-newsletters, by expanding their social media presences, and through cooperative advertising in local media at discounted rates.

The organization also offers matching facade grants for storefront improvements and signage as well as video grants for business promotion on YouTube. The DWOA Design Team and staff help business owners navigate through the permit and approval process at Town Hall as needed. Finally, the organization helps businesses plan grand-opening ribbon cutting events and initial press releases to the local media.



The navy-blue enamel sign with orange lettering that reads PLUMBING Supplies at 50 Main Street is a rare survivor in West Orange, and still advertises this hardware business today.



Remnants of painted wall signs, like this ghost sign for Coca Cola, add charm and authenticity to our commercial district. The design guidelines encourage owners to retain these signs as reminders of our past.



Quality signage and lighting, like in this example above, enhances all our downtown districts.

Special Improvement District Review

The Township of West Orange requires that the Downtown West Orange Alliance organization review any project within the Special Improvement District (SID) boundaries. Below is a map of the boundaries of the Special Improvement District (SID). Since the boundaries are irregular, check with the Planning Department or Building Department if your property is anywhere in this vicinity.

Main Street NJ - West Orange Township



The Downtown West Orange Alliance provides the following guidance about why the review of projects in the SID is important:

” The purpose of design review within West Orange’s downtown area is to improve the image of this area by improving the quality of design in the projects and improvements that are initiated.

It has been shown in hundreds of towns across the nation that this type of design review can improve not only the appearance and attractiveness of downtown, but ultimately increase business as well as property values.

Although it takes time to see results, West Orange is striving to raise standards and bring about positive change in our downtown area through a comprehensive program of incentives, training, and design review.

If your project involves any exterior work and your property is located within the Special Improvement District (SID) boundaries, the project must be reviewed by the Downtown West Orange Alliance (DWOA).

Whenever you apply for a Building Permit or file an application with the Zoning Board or Planning Board that involves exterior work within the SID, your application is automatically submitted to the DWOA and the review process is initiated. This exterior work can range from façade and storefront renovations to new signage or awnings.

It is highly recommended that you consult with the DWOA in the early planning stages of your project, before you finalize your plans or sign any contracts. DWOA may be able to make suggestions that will improve the results of your project and introduce you to programs, such as the Façade Improvement matching grant program, which can provide financial assistance in ensuring a high quality and successful project.

These Design Guidelines are also a valuable resource as you plan your project because they provide the guiding design principles we strive for within the SID. We strongly encourage the guidelines to be shared with project architects, contractors, consultants, and sign and awning designer/fabricators before creating plans or submitting permit applications.

By working with the DWOA early in your project design, you can help to ensure a smooth process and a high-quality project that will help strengthen our Main Street corridor's attractiveness and economic vitality."



Design guidelines help property owners make wise choices, whether they are undertaking major projects or replacing a sign or awning. The window displays here catch the eye of any pedestrian visiting this section of Tory Corner.



This property in Tory Corner was recently rehabilitated with two stores on the first floor and apartments above. The owners maintained and restored the cornice, cleaned and tuck-pointed the brick, and added new, modern but compatible storefronts for these thriving businesses.

For information regarding the Township of West Orange's commercial building construction and signage permitting process, download the West Orange Commercial Business Application Package at <http://nj-westorange.civicplus.com/DocumentCenter/View/2020>

This package contains required steps, application forms, and other resources to assist you in your project.

Storefront Improvement Program

For several years, The Downtown West Orange Alliance has offered a matching grant incentive program to encourage merchants and property owners to make storefront improvements with Township of West Orange funds. These design guidelines will be used by the DWOA Design Team as their reference for granting approvals for the incentive programs.

Applicants must fill out a simple form, which is available from the DWOA staff, and submit the following materials for the DWOA Design Team to review:

1. Photographs of the current condition, the façade, or proposed sign;
2. Color and/or material samples if applicable;
3. One formal estimate from a contractor for each of the components of the project;
4. Approved building permit from the Township of West Orange, and;
5. Paid receipt from the company on their letterhead and/or imprinted with company name.

The current (2017) DWOA Sign Grant is a reimbursement grant which provides matching funds of 50% for the total cost of the improvements up to \$2,000 in any calendar year, not including taxes or permit fees. The grant funds can be used for a sign, decal, awning, or improvement to an individual storefront. The grant will be made subject to the following requirements:

- Reimbursement will be made at the discretion of the Downtown West Orange Alliance Board of Trustees as funds are available;
- After certificate of occupancy has been issued by the Township of West Orange;
- After the sign, decal, awning, or improvement has been paid for and;
- After your business, has been open to the public for at least 30 days.

The tenant may apply for this incentive program but the property owner (landlord) must also sign the application and acknowledge the tenant's application for a matching grant.

Let us help you

The DWOA Design Team administers the Façade Improvement Program on behalf of the Downtown West Orange Alliance. These Design Guidelines are the basis on which the Design Team reviews matching grant proposals for design, quality, and contribution to improving Main Street.



This new storefront uses quality materials throughout. The sign uses individual gold painted wood letters that are sized for the signage band at the top of the storefront. It is lit with appropriate gooseneck lighting. There are three brown canvas awnings that shade the storefront glass, double storefront doors, and the entrance to the residential apartments on the upper floor. Storefront windows use floor to ceiling glass to showcase the business. The merchant also displays a few signs in seasonal fall colors to catch the eyes of passing pedestrians.



This handsome storefront on Valley Road uses quality metal letters on the sign band above the entrance doors to advertise their business. The storefront is illuminated with two outside lights and handsome urns planted with seasonal greenery. Small painted signs on the bottom of the display windows tell when the office is open and give the office's contact information.



This storefront is neatly painted in colors to match the entire building. There is a high quality but simple metal sign using the logo of the company in the shop. There is one gooseneck light over the sign installed in the small bracketed cornice over the storefront. This storefront retains the original recessed entrance, wooden bulkheads, and large display windows, but the shop owner does not take advantage of the display space by merchandising the windows with their wares.



The simple metal sign fits in the sign band above the three plain black canvas awnings. The exterior lighting on each of the piers between the entrances helps illuminate his façade at night.



The property owner here in Tory Corner has installed a simple and clean compatible modern storefront onto an older building. The brown aluminum storefront maintains the street wall, retains the transom area above the display windows, and has a metal bulk head that supports the window glass. There is a small painted sign on the door glass. The shop owner uses blue drapes to regulate the sun coming into the windows and provide privacy for their clients.

Interested applicants are strongly encouraged to review these guidelines and contact the DWOA office to speak with staff about your project BEFORE beginning work on plans and designs to ensure that the proposed project will meet the review requirements of these design guidelines. Please contact DWOA at 973-325-4109 or downtown@westorange.org.

What are Design guidelines

In short, Design Guidelines address the exterior appearance of buildings. They are intended to provide ideas, stimulate thinking, and promote good design among the many participants in downtown revitalization. They address the physical aspects of supporting a healthy downtown district through storefront design and building maintenance. By establishing these guidelines, the Downtown West Orange Alliance encourages several important public and private objectives.

Design guidelines are meant to provide easily understandable and practical advice for property owners and tenants who wish to make changes to their buildings. Per the National Park Service the purposes of design guidelines are to “provide a basis for making fair decisions, consistency in design review, offer incentives for increased investment, property value enhancement, and a tool to educate people.”

All of the blue links to publications listed here are live links, so you can access the document right from your computer. Just copy the link into a browser (eliminate the period at the end of the link if there is one). We hope these publications are helpful to you in planning your project.

It is the intent of these design guidelines for Tory Corner, Eagle Rock, St. Mark’s, and the Valley, the four commercial districts within the boundaries of the West Orange Special Improvement District (SID), to:

- Improve the quality of physical alterations to downtown buildings;
- Enhance the quality of the pedestrian experience in a downtown district by providing a pleasant shopping experience for residents and customers;
- Enhance economic investment for business and property owners;
- Protect and conserve neighborhood architectural character;
- Promote community awareness of the physical environment; and
- Encourage flexible and individual creativity rather than anonymous uniformity.

General guidance on preservation for property owners can be found online:

The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, & Reconstructing Historic Buildings

<https://www.nps.gov/tps/standards/four-treatments/treatment-guidelines.pdf>



This original storefront still retains the wooden bulkhead, recessed entrance, original display windows, and an older but still effective wooden painted sign correctly positioned in the sign band at the top of the storefront. The merchant displays current merchandise and signage to promote their business in their display windows.



Painting an already painted stone storefront in a bright color and using a well-designed logo on a sign can add interest to an otherwise plain storefront.



This dental office on Valley Road has a recessed entrance and uses painted signs on its storefront window glass to great effect. The shop owner uses handsome wood Venetian blinds to regulate the sun coming through the windows and provide privacy for their clients.



This new compatible brown aluminum storefront has been nicely installed inside the carved stone storefront surround. The store's sign uses simple metal letters that fill the signage band above the storefront, and the sign is lit from above with four gooseneck lamps. The store owner uses frosted decals of sunglasses to illustrate what the store sells, but a pedestrian can easily see the inside of the shop. The shop owner uses small seasonal decorations and a small neon sign inside the glass to tell passersby when the shop is open.



This shoe store uses a traditional retractable striped canvas awning to shelter pedestrians and shade its display windows during the day. The light gray Carrara Glass has been retained as well as the maroon enamel metal panels that make up the bulk head area below the display windows. The owner has used both colors found on the façade for the simple sign and handsome awning to create a harmonious storefront.

Short History of West Orange

By Joseph Fagan – Official Historian of West Orange Township

Road signs greeting motorists as they enter West Orange boldly state “established in 1862.” But it was Fairmount Township that was founded in 1862. The following year, West Orange was created combining Fairmount with a portion of land taken from Orange to form today’s Township of West Orange boundaries.

In 1881, a small spur line on the Greenwood Lake Division of the Erie Railroad was extended to Main Street giving West Orange its second train station. This made West Orange attractive for both development and industry and helped the town create an identity separate from neighboring Orange. The area almost immediately became known as the town center and took on the name of St. Mark’s Square, named for St. Mark’s Episcopal Church which was first constructed there in 1827. A church steeple and bell tower constructed in 1861 towered over the area as it became West Orange’s first downtown district. A devastating fire in 2016 gutted the church building, and its landmark steeple and bell tower on Main Street face an uncertain future.

When Thomas Edison moved to West Orange and built his laboratories on Main Street in 1887 he was already world famous. Previously he had lived in Menlo Park, NJ where he was known as "the Wizard of Menlo Park". He had invented the phonograph and perfected the light bulb there but a devastating fire caused him to seek a larger facility in West Orange. He then constructed a sprawling research and development complex which fulfilled his vision in West Orange and helped create many jobs. While Edison continued his work on the phonograph, storage batteries, and created the world's first movie studio in his new adopted hometown his workers had to have a place to live. Housing was soon constructed in and around the Tory Corner neighborhoods extending the development of the downtown. Today the former Edison Laboratories site is a museum and West Orange can boast of being the only community in the country with a National Park on its Main Street.

The trolley line from Newark first reached West Orange in 1892 at Tory Corner. But within a few months it had been extended to the bottom of Eagle Rock Avenue. This allowed for both commercial and residential development all along Main Street. Existing homes were converted to store fronts and several buildings were constructed with apartments above commercial businesses creating the first Residential over Retail (ROR) buildings in West Orange. Many of these structures are still standing and this area is known as the Eagle Rock section at the northern most end of today’s Main Street corridor.



This original storefront still retains the wooden bulkhead, recessed entrance, original display windows, and an older but still effective wooden painted sign correctly positioned in the sign band at the top of the storefront. The merchant displays current merchandise and signage to promote their business in their display windows.



The buildings seen here in 1948, housing both commercial and residential tenants were constructed shortly after 1900 and are all still standing. They are completely recognizable today and only the names of the businesses have changed.

In 1894 on the southern end of Main Street, the South Orange and Maplewood Traction Company constructed a trolley line in 1894 from that extended from the Erie Railroad train station in West Orange to the South Orange train station of the Lackawanna Railroad.

Connecting the two rail lines by a trolley aided greatly to the development of the Orange Valley or "The Valley" as it is commonly known. The hatting industry had been firmly established in the Valley decades before and the new trolley line provided a means by which workers could reach the many hat factories in the area. This area along the Orange/West Orange border soon became a thriving community with residences, commerce, and industry.



A 1921 view of St. Mark's Square at the bottom of Northfield Avenue shows the area just a short distance away from the train station that helped make this the first town center downtown.



A 1905 photo shows a structure still standing in the Valley and offers an example of how similar buildings, which combined both commercial use on the ground floor with residential units above, aided greatly in the development of West Orange's downtown.

Today the sections of Eagle Rock, Tory Corner, St. Mark's, and the Valley, with their distinct histories, weave together a downtown corridor in West Orange over two miles long. The rail and trolley lines of yesteryear are gone but the legacy of their proud past defines the West Orange community of today as we continue to thrive in the 21st century.

Bibliography

- Shaw, William H. History of Essex and Hudson Counties, New Jersey. Philadelphia: Everts and Peck, 1884.
- Pierson, David Lawrence. History of the Oranges to 1921. New York: Lewis Historical Publishing Company, 1922.
- Williams, Samuel Crane. Historical Sketch of the Growth and Development of the Town of West Orange New Jersey 1862 – 1937. Town Publication: West Orange, NJ, 1937.
- Healy, John M. A Time Remembered: West Orange during the Depression and War Years. Ormond Beach, FL: Corporate Image Publishing, 1993.

Design Theory

Why good design makes downtowns stronger?

The physical design of the four downtown commercial districts of West Orange contributes greatly to the overall image of our Township. Each of our downtown districts has its own unique historical and cultural qualities to attract residents, customers, and visitors. The distinctive characteristics of buildings of varying ages make West Orange's downtown districts interesting and enjoyable for visitors and residents alike.

Throughout the commercial districts of West Orange, buildings built in the 19th century exist alongside those built in the mid-20th century. In some cases, commercial structures started as residences and were later converted into shops. Thus, building features from one period were reconfigured to that of another, simply to keep up with the architectural fashion of the time.

If the resulting appearance shows quality craftsmanship and is pleasing in proportion, composition, and details, then the façade is a valuable visual resource for the downtown and should be preserved and maintained. Thoughtful and new design improvements should reinforce the positive identity of the community's retail core and create a "sense of place" that is distinct to West Orange.



Stores keep pace with changing taste over time. This barbershop has changed little since this storefront was installed in the 1940s on this older building, which was built in the 1920s. Storefronts like this one have become worthy of preservation because they represent the time in which they were installed.



A well-designed sign in the shape of the item the store sells has long been popular in commercial districts and is encouraged today.



An original projecting sign like this one should be retained. If the business changes, these signs can often be retrofitted for the new shop.



A small hand carved and painted wood sign like this one hangs from a bracket mounted on the building. Projecting signs can add character to the building façade as well as identify the shop.

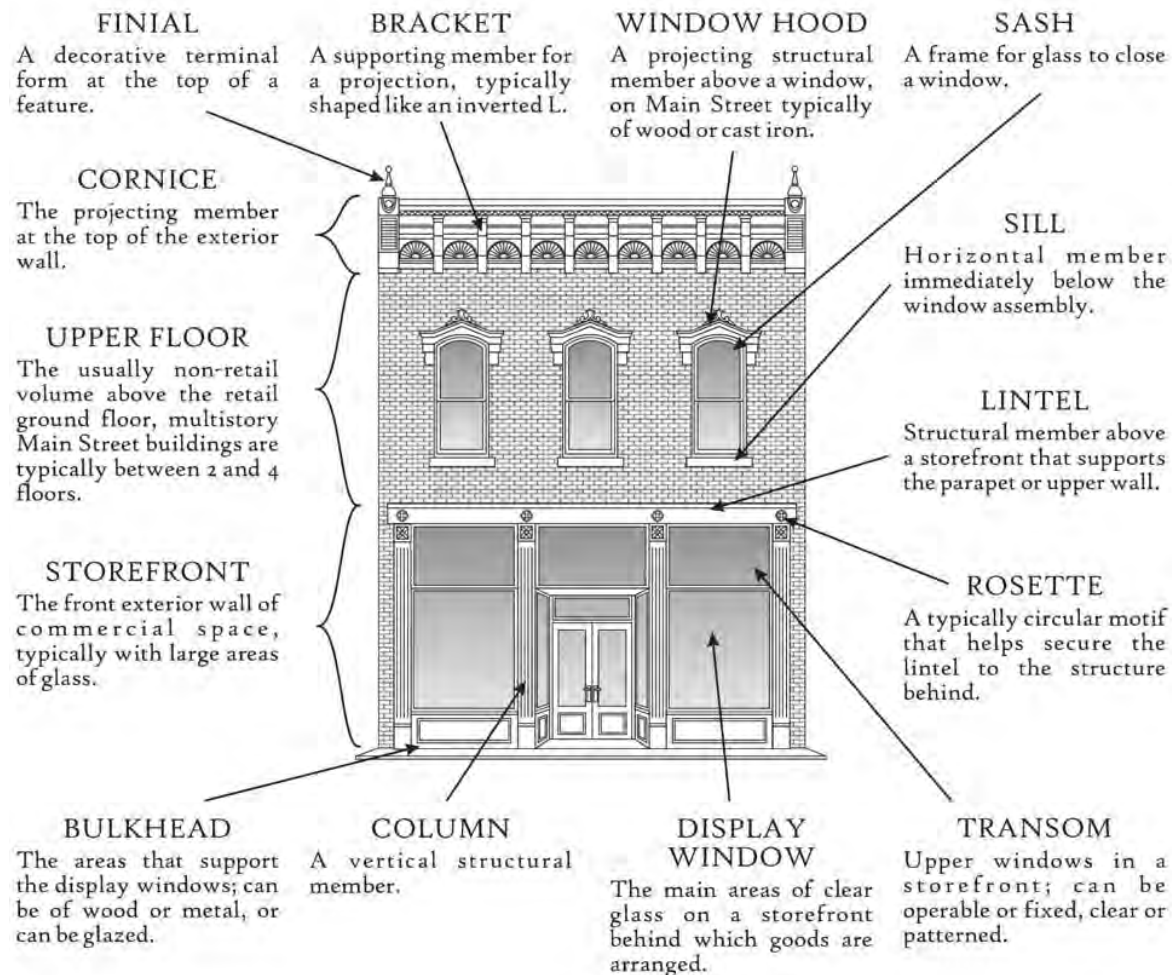


The painted wooden sign for this store takes its cue from the paint colors used on the rest of the building. The shop owner's logo is well designed and the sign is placed in the signage band above the display windows.

Anatomy of a Main Street Building

This diagram explains the common parts of commercial buildings in a downtown. Please see the glossary in the back of this document for further definitions and explanations.

ANATOMY OF A MAIN STREET BUILDING



Source: "Anatomy of a Main Street Building," Illinois Main Street
http://www.illinois.gov/ihpa/Preserve/Documents/bldg_anatomy.pdf

Where to Begin

Step 1: Evaluate your building's appearance.

It is important to take a good look at your building before proposing alterations to its exterior. Consider the windows, doors, and detailing. Note the entire façade, including the upper stories as well as the storefront. A successful improvement strategy is one that treats the building and does not neglect the upper floors. Remember that storefronts should be viewed as one part of an entire building. The goal is to achieve a visually distinct facade that relates to its surroundings and provides a sense of cohesiveness in the downtown without strict uniformity.

Step 2: Consult historic photographs

Historic photographs provide an invaluable source of information concerning the past appearance of the buildings in downtown West Orange. Construction details as well as signs and awnings may be visible so that today's property owner and their architect can make judgments about replacing missing elements or restoring the building. Consult the following books about West Orange History to search for images of your building before making rehabilitation or restoration plans.

The following books are authored by the official Township Historian Joseph Fagan, which might be useful if your building is seen in some photos. These books are available at the West Orange Public Library:

- *Fagan, Joseph. Eagle Rock Reservation, Charleston SC: Arcadia Publishing, 2002.*
- *Fagan, Joseph. West Orange. Charleston SC: Arcadia Publishing, 2009. This is from the publisher's series Post Card Histories.*
- *Fagan, Joseph. Stories of West Orange. Charleston SC: History Press, 2014.*
- *Fagan, Joseph. West Orange Revisited. Charleston SC: Arcadia Publishing, 2016.*

Also, consider consulting the library of the Thomas Edison National Historic Site. Their collection of over 60,000 images may be useful if your property is near the Thomas Edison Lab and/or Factory Site. Contact the Park Archivist for assistance. Call the general number (973) 736-0550 x11, or mail your request to Archivist, Thomas Edison National Historical Park, 211 Main Street, West Orange, New Jersey 07052.

The West Orange Public Library also might be a helpful resource. They are located at 46 Mt. Pleasant Avenue, West Orange NJ 07052. Contact them by phone at 973-736-0198, or <http://wopl.org/>.

Where to Begin

Step 3: Evaluate your building's surroundings.

A high level of upkeep always strengthens the image of a downtown district. If the downtown is clean, safe, and attractive, people will be more likely to shop there. Well-maintained banners, hanging flower baskets, trees, and flowers around trees or in sidewalk planters give the impression that downtown property owners and local government care about the image of the downtown. Sidewalk maintenance is the responsibility of the property owner whose property is immediately adjacent to it. The sidewalk should be kept free of debris and litter and washed regularly. Trash generated by the store should be kept in enclosed areas at the rear of the building and must be easily serviced by trash collection trucks.

Step 4: Establish a maintenance schedule, make needed repairs

All buildings in West Orange require regular maintenance every year. Maintenance is a voluntary stewardship action that ensures that the owner's investment in his or her property is protected. Maintenance is fundamentally a preservation activity.

Without regular maintenance, buildings show signs of decay that can lead to instability or, if neglected for a long period, may have deteriorated to the point of demolition. 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 lead to structural damage to foundations or walls which can be expensive to repair. The best way to prevent large repair bills is to regularly inspect your building and make repairs while they are small and less costly.

We urge property owners to voluntarily maintain your building in good condition by making sure that it can shed water, as this is the main cause of structural instability. Water can penetrate buildings from the roof, walls, and up through the ground. Water can seep in from the roofs, flashing, or through broken water conduction systems (gutters and downspouts), and rising dampness can be highly damaging to building materials. The best guidance is to take steps to keep water out and moisture away.

Where to Begin

Historic character is all around us. The builder of this 1925 brick building was proud of it and had his builders insert a terra cotta plaque at the center of the parapet with the name M. Rosenbaum and the date of construction.



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

1. Establish a regular inspection and maintenance routine for your building. The goal is to identify calendar months in which inspection and repairs will occur. 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 maintenance. <https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm>
2. Identify problems early. Regular inspection will help you to see where deterioration is occurring and to take steps before it is too late and repairs are costly.
3. Establish priorities for spending dollars. If there are limited funds for repair, the inspection will tell you where to concentrate your repairs.
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 other repairs. In other words, if there is a water stain on the ceiling, fix the problem outside before making cosmetic improvements to the inside.

Upper Façade and Cornice

Objective: Use the architectural features of the entire building to provide guidance for the design of the storefront. Incorporate the upper floors in any façade improvement plans.

Recommended

- Respect the entire downtown district by assessing the context of your building in the surrounding streetscape – ask, “How does my particular building work in the street?”
- 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. Whenever possible, remove old vinyl or aluminum siding and restore the siding or trim features using original materials, such as wood, brick, or stone.
- Retain any historic cornice. Keep upper story masonry, wood and metal cornices, or parapet treatments intact. Decorative cornices and parapets in the commercial districts of West Orange are important to preserve. If they are deteriorated, they should be repaired rather than removed.
- 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 be used 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.
- Use exterior lighting to accentuate the architectural features of the building.



Preserve and restore historical features of the upper façade and cornice. Retain any historic cornice. Keep upper story masonry, wood, and metal cornice or parapet treatments intact. Decorative cornices and parapets in the commercial districts of West Orange are important to maintain and preserve.



Masonry buildings that are already painted should continue to be painted. The property owner has used paint effectively to highlight architectural details in the cornice and window hoods. The colors on the high quality wooden sign and red canvas awning harmonize with the entire building, providing a quality presentation for this tavern.

Upper Façade and Cornice

Recommended

- 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. 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.
- If you need to replace damaged brick, stone, or other materials such as historic pigmented structural glass (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.
- Preserve original wood siding to the extent possible. If siding is damaged, consider replacing only those boards or pieces that are deteriorated beyond repair with new boards to match the existing in texture, size, and profile.



Preserve and restore historical features of the upper façade and cornice. This pressed tin bay has been beautifully repaired and painted to highlight the architectural details.



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




Maintain historic pigmented structural glass such as the black Carrara Glass on this storefront. If you need to replace damaged brick, stone, or other materials such as historic pigmented structural glass (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.

Upper Façade and Cornice

Not Recommended

- Covering any part of the building façade with new aluminum, stucco, asbestos siding, simulated brick, surface applied brick and stone, T1-II siding, vinyl siding, Dryvit (exterior insulation finish system), veneer, or any other sheet material.
- Removing an historic cornice, whether made of wood or metal.
- 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.
- Creating windowless blank walls or destroying original architectural detail.
- Removing existing quality materials and details from a building.
- 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.

 Red box indicates not recommended



It is not recommended to cover any part of the building façade with aluminum, stucco (seen here), asbestos siding, aluminum siding, simulated brick, surface applied brick and stone, T1-II siding, vinyl siding, Dryvit (exterior insulation finish system), veneer, or any other sheet material.



It is not recommended to cover any part of the building façade with aluminum, vinyl, or asbestos siding, stucco, simulated brick (shown here), surface applied brick and stone, T1-II siding, Dryvit (exterior insulation finish system), veneer, or any other sheet material if those materials were not on the original building.




It is not recommended to paint brick (see above), 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.

Upper Facade and Cornice

Not Recommended

- 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 becomes part of their character. Cleaning a masonry building is not usually necessary for its preservation, and it can cause harm if not done correctly. Review Preservation Brief #1, "Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings," <https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>
- 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 any of the districts in downtown West Orange. Review Preservation Brief #6, "Dangers of Abrasive Cleaning to Historic Buildings," <https://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>
- Allowing new mortar to "feather edge" onto the face of the adjacent bricks. See Preservation Brief #1, "Repointing Mortar Joints in Historic Masonry Buildings," <https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>
- Creating the mismatched appearance of brick, stone, or historic pigmented structural glass (Vitrolite and Carrara Glass) when replacing damaged units.
- 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 with a new piece that has the same visual appearance. A woodworking shop can duplicate

 Red box indicates not recommended



Sandblasting (see results in the picture) 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 any of the commercial districts in downtown West Orange.



It is not recommended to permit new mortar to "feather edge" or for the mortar to migrate onto the face of the adjacent bricks, like the mortar has done here.

Storefront Entrances and Doors

Objective: Make storefront entrances obvious and welcoming.

Recommended

- Maintain historic doors, their hardware, and framing to the greatest extent possible.
- If original doors are missing, research old photographs of the building and the downtown to determine the type or style that was used historically. Work with the Township Historian or West Orange Librarian to determine if there are historic photos of your building, and use this information for the replacement of missing elements. If no evidence exists, choose a replacement that is appropriate for the age and style of the building.
- 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.
- Keep original entry features, such as door sidelights and overhead transoms.
- Use store entrance doors that contain a high percentage of glass so the shopper can see the items inside.
- Doors with glass also encourage shopper safety by promoting visibility into the store and permits the light from the interior to spill on to the street.
- Choose a door that is compatible in scale, material, and shape with the overall façade if a replacement is required.
- Repair any existing tile work or decorative terrazzo flooring on the exterior entrance flooring.
- Implement improvements per the Americans with Disability Act (ADA) standards for handicapped accessibility.



Retain original door locations, particularly on the main façade, such as this corner entrance shown above.



Use store entrance doors that contain a high percentage of glass (like the one shown here) so the shopper can see the items inside.

Storefront Entrances and Doors

Recommended



Display small merchandise at the front of the window or at eye level.



Doors with glass encourage shopper safety by promoting visibility into the store and permitting the light from the interior to spill on to the street.



Make the storefront display exciting, fun, and original. This merchant uses colorful umbrellas and kites to showcase what is sold in the shop.



Bulkheads can be made of wood panels, tile (seen here), polished stone, glass, or aluminum-clad plywood panels.

Storefront Entrances and Doors

Recommended



Maintain historic doors like the one here, their hardware, and their framing to the greatest extent possible.




Repair any existing tile work or decorative terrazzo flooring (shown here) on the exterior entrance flooring.



This new storefront was derived from historic photographs. New materials can be substituted for the old, but they should closely match the appearance of the historic material in photographs. The bold bright window graphics make this storefront eye catching to pedestrians. Also, note that the window graphics take up less than 25% of the window area, allowing pedestrians to see into the office space.

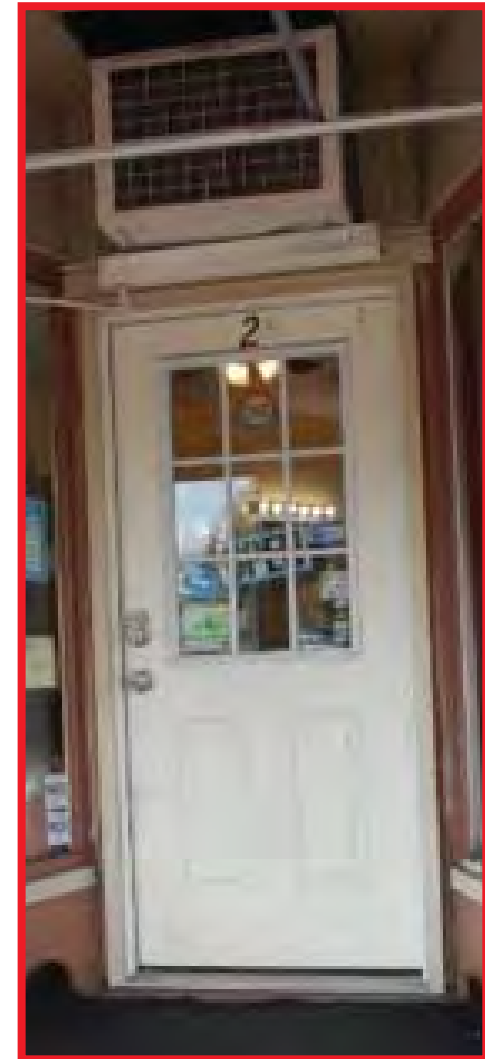
Storefront Entrances and Doors

 Red box indicates not recommended

Objective: Make storefront entrances obvious and welcoming.

Not Recommended

- Filling in any door(s) with any material.
- 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 include no glass. Doors that are more suited to residential use should be avoided for commercial entrances.
- Pulling back the entrances from the building façade. 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.
- Removing historic tile work, decorative terrazzo, or other flooring features in the entrance to the storefront. Repair these materials rather than remove them.
- Making entrances complicated or difficult to get through by crowding them with merchandise.
- Adding shutters to doors, as these were not used historically.



It is not recommended to use doors that are more suited to residential use for commercial entrances.

Storefronts

Objective: Attract attention to the products or services within the store; lighting of storefront windows to make the street feel lively, inviting, and secure.

Recommended

- Storefronts that have acquired historic significance shall be retained and preserved.
- Retain existing large historic storefront windows, their hardware, and framing, as they provide the maximum visibility into the storefront.
- 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 clear glass rather than tinted.
- Use clear glass for easy viewing into the store front by pedestrians.
- Maintain existing architectural elements around the storefront windows.
- Bulkheads can be made of wood panels, polished stone, glass, tile, or aluminum-clad plywood panels.
- Clean storefront glass regularly both inside and out.
- Use windows to display merchandise by using the full extent of the glass.
- Make the storefront display exciting, fun, and original.
- Change the display often to keep shoppers interested and to continually draw in potential customers.
- Display small merchandise at the front of the window or at eye level.



Use windows to display merchandise by using the full extent of the glass, as this shop owner does.



This stainless-steel Art Deco diner from the 1960's is significant as an example of New Jersey diners found throughout the state.

Storefronts

Recommended

- 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, 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 photography or physical evidence is used to carefully guide the reconstruction of the historic storefront design. New materials can be substituted for the old, but they should closely match the appearance of the historic material in photographs.
 - Build a new storefront design: If no historic photography or physical evidence exists, a new compatible storefront can be designed. The best solutions are those that use a simple and straightforward storefront design that blends with the building in terms of form, style, and material but does not pretend to be a historic storefront.
- Light the store front window internally, and keep the store front lights on during the early evening hours to show the store merchandise to potential customers. Shop fronts that are lit in the evening make the street feel lively, inviting, and more secure for pedestrians.
- For further guidance consult Preservation Brief #11, “Rehabilitating Historic Storefronts,”
<https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>



If no historic photography or physical evidence exists, a new compatible storefront can be designed like the one seen here. The best solutions are those that use a simple and straightforward storefront design that blends with the building in terms of form, style, and material, but does not pretend to be a historic storefront.




This storefront replacement window uses a large amount of glass and a simple, straightforward design that blends with the building in terms of form, style, and material.

Storefronts

Not Recommended

- Adding features that would not have been used on storefronts historically, such as wood-shingled mansard coverings, novelty sidings, T1-11 siding, or varnished wood storefronts.
- Inappropriate historical theme designs that create a false sense of history, such as “wild west,” “colonial,” or “frontier” designs, are prohibited.
- Curtain wall construction.
- Narrow or medium style aluminum doors.
- Aluminum storefront assemblies.
- Using of tinted, opaque or smoked glass in storefront windows.
- Covering storefront windows with signage or attaching paper signs on the inside or outside of storefront windows which obscures more than twenty five percent (25%) of the window glass. The Township of West Orange sign ordinance permits no more than twenty five percent (25%) of storefront window glass to be covered with signage or paper flyers.
- 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.
- Keeping storefront display windows empty.

 Red box indicates not recommended



It is not recommended to cover storefront windows with too much signage or to attach paper signs on the inside or outside of storefront windows.



It is not recommended to keep storefront display windows empty.



It is not recommended to clutter window displays with too much merchandise or disorganized merchandise that prevent customers and pedestrians from seeing inside the store

Upper Story Windows

Objective: Compliment the historic storefronts with appropriate commercial or residential upper story windows and protect existing historic fabric.

Recommended

- Retain any upper story windows as windows. See advice from Preservation Brief #9, “The Repair of Historic Wooden Windows” <https://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>
- Retain historic upper story windows, their hardware, and framing.
- Re-open any windows that have been blocked.
- Use the second and even third floor windows for displays (as appropriate).
- Retain any decorative features around upper story windows. If deteriorated, make repairs to decorative window hood molds (wood, brick, or metal features over the windows).
- If original upper story 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. Seek guidance from Preservation Brief #9, “The Repair of Historic Wooden Windows” as mentioned above.
- 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. Wood is extremely long lasting and a good insulator. The wood should be painted to protect it from the elements.
- If historic windows are completely missing, it may be acceptable to use an alternative window material, such as composite, aluminum or aluminum-clad wood, if it can be affirmatively demonstrated that the appearance of the window will match the characteristics of a historic wood window.

Upper Story Windows

Recommended

- 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 the storm windows line up with those on the historic window. A good solution is to use a full-view "invisible" storm window 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 window.




Retain any upper story windows as windows.



Retain any decorative features around upper story windows. If deteriorated, make repairs to decorative window hood molds (wood, brick, or metal features over the windows) shown here.

Upper Story Windows

 Red box indicates not recommended

Not Recommended

- Reducing window size to an area smaller than the original.
- Boarding up or closing upper story windows in any fashion.
- Vinyl windows that are inappropriate replacements for a historic building's windows.
- Using upper floor window space for storage.
- Adding picture windows, projecting bay windows, or greenhouse type windows on the main façade if none were there historically.
- Insert or pop-in muntins.
- Adding window shutters unless there is some evidence that they were used historically. If they are to be added, the best choice is to use shutters of wood or metal that have 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).



It is not recommended to reduce the window size to an area smaller than the original, as seen here.



It is not recommended to board up or close upper story windows in any fashion.

Signs

Objective: Communicate the name of a store and add visual interest to the streetscape experience.

This section on signs has been prepared to help business owners and property owners, along with their sign fabricators, develop signs that meet the objectives of the Township of West Orange Sign Ordinance Ord. No 2357-12 § 25-15 Signs and to facilitate the Building and Planning Department's implementation of the ordinance.

This section is also intended to serve as a reference guide for applicants seeking matching funds from the DWOA façade improvement budget line item,

Please note that all the signs depicted here are high quality signs that conform to the goals of these guidelines.

The Downtown West Orange Alliance encourages signage within the Special Improvement District to be handsome, distinctive, and creative. At the same time, it should also be pedestrian-oriented, restrained in character, and harmonious with the sensitive nature of the district. Large, bright, and conspicuous designs may be suitable on commercial corridors, such as Route 10, Central Ave in East Orange, and many streets within the City of Newark that are geared to motorists, but such designs are not appropriate within the four commercial districts of West Orange.

Signage regulation in West Orange

All signs in downtown West Orange must receive approval from the Department of Planning and Development prior to construction.

Signage in the Downtown must adhere to the following requirements: Township of West Orange Sign Ordinance Ord. No 2357-12 § 25-15 Signs.

These guidelines are provided to help clarify the intent of the Matching Grants for façade improvements administered by the DWOA. The Department of Planning and Development may stipulate requirements that are stricter than the Sign Ordinance. Because every building and every application is unique, these guidelines do not specify precise expectations. Rather, the Design Team of the DWOA uses its reasonable judgment in applying them.

Signs

The DWOA does not have purview over the specific words or message of a sign. Where terms such as “should,” “appropriate,” “encouraged,” “desirable,” and “preferred” are used, the DWOA may require conformance with the provision to the extent that it is applicable, practical, and reasonable in each situation.

The signs depicted in this section illustrate “good signage,” though each individual sign does not necessarily exemplify all the desirable features that are discussed in this document.

Overview of Signage

The following aspects of a sign are subject to review by the Planning Department.

- A. Overall Design
- B. Sign Location
- C. Size and Shape
- D. Colors
- E. Sign Illumination
- F. Materials
- G. Typefaces
- H. Building Mounted Signs
- I. Projecting Signs
- J. Awning and Canopy Signs
- K. Window Signs
- L. Freestanding Signs
- M. A Frame or Sandwich Signs

A. Overall Design

Recommended

- Historically significant signs should be retained, repaired, and reused. For advice, please review Preservation Brief #25, “The Preservation of Historic Signs.” <http://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm>
- Pedestrian scaled signage that is consistent in scale with other signs in the downtown and that complements the building’s architecture.
- Signage that is harmonious with the character of the building with which it is associated in terms of form, design, scale, and proportion, keeping the pedestrian in mind.
- Understated signage. Creative but appropriate use of signage on historic buildings can lend interest and liveliness to the streetscape. Buildings that are architecturally or historically significant, however, should have signs that are somewhat understated to allow the building to be the primary visual element.
- Simple and legible sign design.
- High quality of design and materials.
- Reuse of existing vintage signs. These can create a memorable image for a new business. Reuse of existing historic signs can create a sense of longevity and permanence for a business, even if it is new in downtown West Orange.



Entranceways were popular locations to add signage in the early 20th century. Many of these signs still exist, like this historic tile vestibule sign. Historically significant signs should be retained, repaired, and restored.



Reuse existing vintage signs. These can create a memorable image for a new business. Historically significant signs should be retained, repaired, and reused, like this old neon sign now repurposed as a projecting sign for this business.



Historically significant signs should be retained, repaired, and reused, like this historic neon sign.

A. Overall Design

Recommended



Signage for stores does not need to be complex to be effective. This store sign identifies the business in a straight forward way using white applied lettering on a dark background.



This carved wooden sign is made of high quality materials. The simple and straight forward design is recommended. The lettering is carved into the sign. The gold leaf and white lettering placed against the darker brown background makes the sign highly legible



This handsome carved wood sign is an unusual shape, which calls attention to the business. The sign uses applied and carved lettering in gold leaf on a brown background, making this sign highly legible.



This painted sign, mounted in the sign band area above the storefront, uses beige paint on a dark brown background which matches the storefront colors. This sign is an appropriate size for the pedestrian walking on the street.



A simple and legible sign made of metal letters highlights the name of this business.



This hand painted wooden projecting sign is mounted on a wooden bracket and is harmonious with the character of the building on which it is mounted in terms of form, design, scale, and proportion. The small size of the sign is made to be viewed by the pedestrian walking on the street.

B. Sign Location

Recommended

- Signs should be mounted in such a way to minimize damage to historic materials.
- On masonry buildings, it is preferable that bolts extend through mortar joints rather than through masonry units.
- Generally, the appropriate area for signage, including the brackets for projecting signs, is above the storefront windows and below the sills under the second-floor windows.
- Commercial buildings typically have a long, thin (typically less than three feet wide) area above the storefront where a sign would be traditionally located. This is an appropriate location today for signage. Large display windows also provide an appropriate location for signage.
- Building mounted signage is more pedestrian oriented than free-standing signs.
- Free-standing signs within the four downtown West Orange commercial districts should be carefully designed, located, and scaled in order that they do not undermine the scale and character of the district and the Township sign ordinance.
- Where multiple signs are used on one site, they should be compatible with one another and part of an overall sign plan for the building.



Generally, the appropriate zone for signage, including the brackets for projecting signs, is above the storefront windows and below the sills under the second-floor windows. This wooden sign uses carved gold leaf lettering on a black background. Four gooseneck lamps light the sign at night.



This carved and painted wooden sign uses gold leaf for lettering. This sign is well positioned over the door and between the transoms. This is an effective location for a quality sign.

B. Sign Location

Recommended



Commercial buildings typically have a long, thin (typically less than three feet wide) area above the storefront where a sign would be traditionally located, like this tattoo parlor. This is an appropriate location for signage today.



Reverse-painting a sign on the glass portion of an entrance door can also be effective for a business.



Free-standing signs within the four downtown West Orange commercial districts should be carefully designed, located, and scaled in order that they do not undermine the scale and character of the district. This handsome wooden sign uses an unusual shape to call attention to the business. This effective sign uses white and black lettering on two different colors of gray for the background.

Not Recommended

- Covering building elements such as windows and cornices with signs.
- It is preferable that freestanding signage not be used but it is allowed if there is sufficient space and it is desired by the applicant.

C. Size and Shape

Recommended

- Signs within the downtown district should be significantly smaller than those situated on highways and strip shopping centers.
- Signs in the downtown should be scaled and oriented to relate to pedestrians, as well as passing motorists.
- Projecting, flush-mounted, and window signs may be appropriate for buildings in West Orange.
- Signs appropriate for buildings often take cues from the building itself. Signs should be sized to the scale of the building, the storefront, and the street. Wall signs are typically horizontal and projecting signs are typically vertical.
- Each commercial use may have a combined sign area limited to a size of one and one-half (1.5) square feet of sign area for each one (1) foot of the width of the building, including window and door area, up to a maximum of two hundred (200) square feet for each facade fronting a street, sidewalk, or parking area. The maximum height of any facade sign shall be two (2) feet.
- Ground signs are more pedestrian oriented when they are small and vertical.
- Most signs are rectangular. Nonrectangular shapes add variety and interest and can be appropriate, but use of strange or highly irregular shapes, where not rationalized by the nature of the business, should be avoided.
- Generally, detached ground signs, free standing and monument signs when permitted under zoning ordinance, should not exceed six (6) square feet or eight feet in height, though smaller signs are preferable.
- Wall signs are typically horizontal and projecting signs are typically vertical.
- Ground signs are more pedestrian oriented when they are small and vertical.
- Most signs are rectangular. Nonrectangular shapes add variety and interest and can be appropriate, but use of strange or highly irregular shapes, where not rationalized by the nature of the business, should be avoided.




Most signs are rectangular. Nonrectangular shapes add variety and interest and can be appropriate, like this handsome painted wood projecting sign advertising two different businesses in one building.



Generally, wall signs like this green sign for a restaurant should not exceed one square foot in area for each linear foot of building frontage nor two feet in height. This sign fits well within the traditional sign band of this building.

D. Colors

 Red box indicates not recommended

Recommended

- Colors for signs should be chosen to complement the color of the building.
- In general, it is best to use no more than three colors on a sign: one for the background, one for the lettering, and a third color for accent (such as for borders, motifs, logos or shading). A fourth color might be used for illustrations if applicable. It is preferred that dark or medium colors be used for the main, background part of the sign and that light colors be used for the lettering. Many signs use gold leaf for lettering. With a dark background, gold leaf can bring much beauty to a sign.

Not Recommended

- Colors on signs that clash with the existing building.
- Using long, complicated messages.
- Reflective signs and illuminated signs.



Colors for signs should be chosen to complement the color of the building. Individual gold letters are used on the green sign band above the storefront and below the second-floor windows. These colors blend well with the rest of the building.



This projecting sign uses four different colors that harmonize together, effectively highlighting this business.



Colors on signs that clash with the historic building are not recommended. The bright orange color of the awning stands out against the red brick.

E. Sign Illumination

Recommended

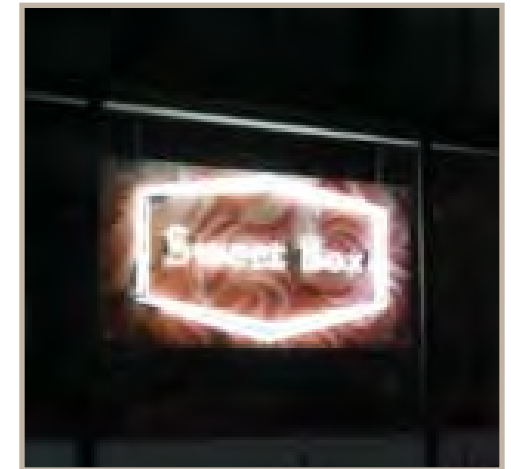
- Lighting is an important factor in a sign's character.
- Illuminated signs shall use an indirect lighting method, such as overhead or gooseneck lights.
- Often street lights or other area lights provide sufficient lighting, such that the sign need not be lit at all.
- For signs that are externally lit, the light housing should not obscure important features of the building.
- Signs may be externally illuminated by one or more shielded, stationery bulbs projecting onto the sign.
- Neon signs, exposed tubes filled with a gas that glows when electrified, are permitted if located behind the storefront glass. One neon sign is permitted behind the storefront glass.
- Where there is a need for changing advertising, portable signage may be a good solution like an A frame /sandwich board or chalk board.



Illuminated signs shall use an indirect lighting method, such as overhead or gooseneck lights.




Signs may be externally illuminated by one or more shielded, stationery bulb projecting onto the sign. Here, the handsome sign for Steam Works is illuminated from below using long lighting fixtures.



Neon signs, exposed tubes filled with a gas that glows when electrified, are permitted if located behind the storefront glass. This neon sign for a bakery is especially effective at night to identify the business.

E. Sign Illumination

 Red box indicates not recommended

Not Recommended

- Flashing, blinking, twinkling, animated or moving sign of any type are prohibited.
- Internally lit signs, fluorescent lighting or spotlights are strongly discouraged for signs on the exterior of buildings in the downtown. The plastic feel of internally illuminated signs is inappropriate in a historic district.
- Neon lighting for signs on the exterior of buildings is discouraged.
- Use of changeable copy signs is strongly discouraged.
- Electronic message or movable message signs are highly inappropriate in the downtown.




Flashing signs from any time are prohibited in West Orange and in the historic downtown.



Internally lit signs, like this one here, are prohibited on the exterior of buildings in the downtown. The plastic feel of internally illuminated signs is inappropriate in our historic downtown.

F. Materials

 Red box indicates not recommended

Recommended

- Metal and wood are traditional materials that are appropriate for buildings. Attractive signs are made of cedar, redwood, and mahogany (though teak, cypress and others are sometimes used). These woods are resistant to rot and decay and take paint and varnish well.
- Various newer synthetic products achieve the desired look of hand-crafted traditional signage. Urethane, a synthetic material, is used increasingly. It is durable and easy to work, and it resembles wood when painted.
- Materials should have a matte finish.
- Signs should have a “solid” feel rather than a “plastic” feel.

Not Recommended

- Signs made of:
Sheet plastic, Plastic substrates, Interior grade wood, Unfaced plywood
Plastic in its entirety, Plastic banner-like materials
- Signs that use reflective or translucent finishes.



Metal and wood are traditional materials that are appropriate for historic buildings. Attractive signs are made of cedar, redwood, and mahogany (though teak, cypress, and others are sometimes used). These woods are resistant to rot and decay and take paint and varnish well.



Using plastic banners where signs should be placed is not recommended.



Plastic lettering, used here, is not recommended for the West Orange commercial district.



Various newer synthetic products achieve the desired look of hand-crafted traditional signage. Urethane, a synthetic material, is used increasingly. It is durable and easy to work, and it resembles wood when painted. The colors on this projecting sign harmonize well with the rest of the building.

G. Typefaces

Recommended

- A sign utilizing easily recognized symbols and clear, crisp lettering. This will identify a business or activity effectively and will enhance and complement the general appearance of the street.
- Carefully selected typefaces that are harmonious with the building and nature of the business.
- Generally, no more than two lettering styles, to increase legibility.
- Simple graphics to encourage readability and ease of identification.
- Symbol signs. These are especially effective.
- Signs with fewer words. This is more effective in conveying the store or business's message.



This projecting sign uses clear, crisp lettering. This will identify a business or activity effectively and will enhance and complement the general appearance of the street. This sign is also simple to read and legible for the pedestrian.



Generally, no more than two lettering styles should be used to increase legibility. This projecting sign advertises the name and number of the shop.



Symbol signs, like this projecting sign in the shape of a column for an antique store, can be especially effective.



Signs with fewer words can be effective to convey the store or business's message. This simple oval painted wood projecting sign hangs from a metal bracket. It uses a script logo and simple lettering to show the name of the store.

H. Building Mounted Signs

Recommended

- Building mounted signs – including wall signs, projecting signs, awning signs, and canopy signs – should be in the most appropriate location on the building. There is frequently a horizontal band or panel, or an open section on the wall that is clearly the most logical location for a sign.
- Generally, the appropriate are for signage, including the brackets for projecting signs, is above the storefront windows and below the sills under the second-floor windows.
- It may be appropriate to place an understated wall sign identifying a building on the band under the cornice (uppermost crown) at the top of a multistory building.
- Window signage on upper stories, advertising businesses located on the upper stories, is appropriate provided it is not unduly prominent, and not occupy more than twenty five percent (25%) coverage of the window glass.
- Signs should be placed where they respect an existing sign line established by the signs on adjacent establishments.
- Wall signs should be affixed to the building, parallel to the building with one face showing.
- Group multi-tenant signs and unify the graphic design or use a building directory.



Building mounted signs – including wall signs, projecting signs, awning signs, and canopy signs – should be in the most appropriate location on the building. There is frequently a horizontal band or panel, or an open section on the wall that is clearly the most logical location for a sign.



Generally, the appropriate zone for signage, including the brackets for projecting signs, is above the storefront windows and below the sills under the second-floor windows. Here, two businesses have located their signs in the sign band above the storefront and below the second-floor windows.



Signs should be placed where they respect an existing sign line established by the signs on adjacent establishments. Here in Tory Corner on Main Street the businesses in this row all place their signs in similar locations: above the storefront, but below the second-floor windows.

H. Building Mounted Signs

Not Recommended

- Signs that obscure any architectural features, including the windows, of the building.
- Using many signs that are confusing to read – use one or two signs.
- Paper or any other material that is attached to the inside or outside of the window glass and that covers more than twenty five percent (25%) of the window area.
- Roofs signs. These are highly inappropriate, except on one story buildings where there are few. Otherwise, signage placed above the second-floor sills is discouraged, but may be approved if the design is suitably understated and is compatible with the building.

I. Projecting Signs

Recommended

- Projecting signs should be placed perpendicular to the building and should have two faces.
- Projecting, flush-mounted, and window signs that are mounted should not impede any pedestrians walking on the sidewalk.
- Projecting signs that are vertical rather than horizontal in form.
- Sign brackets made of painted wood or pre-finished, pre-painted metal.
- Guy wires, if needed, should be as inconspicuous as possible.
- Temporary signs such as a banner, pennant, or balloon display are permitted for 30 days' maximum per the sign ordinance.
- Banners that say "OPEN" are permitted and should be mounted to not impede any pedestrians walking on the sidewalk.



Projecting signs that are vertical rather than horizontal in form are recommended.




Banners or flags that say "OPEN" are permitted and should be mounted to not impede any pedestrians walking on the sidewalk.

Not Recommended

- Using large projecting signs that are secured onto a building by metal armatures.
- "Vertical hotdog" (inflatable) signs are also prohibited except for temporary use.

K. Window Signs

 Red box indicates not recommended

Recommended

- Window signs may be painted on, attached to, or suspended behind the window.
- There should be a minimal area covered – under twenty five percent (25%)--so that the signage does not block the view into the establishment nor appear to be cluttered or chaotic.
- It is best that lettering be placed either at the top and/or bottom of the window, or centered in the window.

Not Recommended

- Covering more than twenty five percent (25%) of the window opening with temporary or permanent signs that obscure the pedestrian's view into the store.



Large display windows also provide an appropriate location for signage, like this handsome window design for a hairstylist. According to the Township sign ordinance permanent window signs cannot occupy more than twenty five percent (25%) of the total area of the window glass. It is best that lettering be placed either at the top and/or bottom of the window, or centered in the window.



Glass on entrance doors can also be an effective location for a sign for the business.



Paper window signs that are attached to the inside or outside of the window glass and that cover more than 25% of the window area are not recommended.

L. Freestanding Signs

Recommended

- Free standing signs may be permitted in parts of the downtown district based on the current zoning. Please consult with the Planning Department before planning any free-standing sign in the downtown district to make certain it is permitted.
- Use of building signage is preferred in downtown but freestanding signs may be used if desired by the applicant.
- Freestanding signs should be small in area and low in height to reinforce the pedestrian character of the district.
- Larger freestanding signs should be further set back from the sidewalk in order not to overwhelm the pedestrian.
- Freestanding signs should be supported by two wood, metal, or granite posts that, generally, are square in cross section.
- A freestanding sign may be hung from a bar cantilevered off one post.



Free-standing signs within the four downtown West Orange commercial districts should be carefully designed, located, and scaled in order that they do not undermine the scale and character of the district. Freestanding signs should be small in area and low in height to reinforce the pedestrian character of the district.



Freestanding signs should be supported by two wood, metal, or granite posts that, generally, are square in cross section.



An example of a monument sign permitted under the Township of West Orange sign ordinance.

Not Recommended

- Large pylon type signs.
- Use of round steel poles to hold signs up.

M. A Frame or Sandwich Signs

Recommended

- Only one A Frame/Sandwich Board sign is permitted for each business not exceeding 3,000 square feet in gross floor area.
- The A Frame/Sandwich sign shall be no more than seven (7) square feet and no taller than four (4) feet.
- The A Frame/sandwich sign must only be out when open and brought in when the store is closed.
- An A Frame/sandwich sign must not impede pedestrians on the sidewalk, and a permit is required.



Only one A Frame/Sandwich Board sign is permitted for each business with a business of more than 3000 gross square feet. This A frame sign is made of black painted wood and chalkboard, and the message is changed often.

Not Recommended

- Sandwich signs made entirely of plastic.

This section on signs was modeled on Rochester NH Historic District Sign Guidelines:

http://www.rochesternh.net/sites/rochesternh/files/file/file/historic_district_guidelines_-signage_april_2010.pdf

Awnings and Canopies

Objective: Add an exterior building element that serves a practical purpose and enhances a store's appearance.

Recommended

- Assess your storefront for the appropriateness of an awning.
- Consider using retractable canvas awnings.
- Use larger awnings to provide a covered place for outdoor merchandise display and sales on the sidewalk.
- Unless deteriorated beyond repair, metal awnings that have historic significance should be retained.
- Use awnings to mask security grilles and window air conditioners if installed.
- 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.
 - Materials: Canvas awnings are the most appropriate.
 - 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 its bottom edge has a more traditional appearance than one that either has no valance or is fitted to rigid piping.
 - 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.
 - 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). Fit window awnings within the window opening so that architectural details are not covered up. Scale the size of the awning to the building, however, no awning or canopy may extend below six foot six inches (6'6) to the ground when extended or retracted and may not extend out more than six foot (6') from the building.
 - 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.
 - Signage: Awnings can be used for building signage along the valance or side panels of the awning (if installed). See the previous section on signage as it relates the awnings.
 - Further information is available from the National Park Service, Preservation Brief #44, "The Use of Awnings on Historic Building: Repair, Replacement and New Design," <https://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>
- Please review the Township of West Orange's sign ordinance chapter on canopies and awnings before drawing up plans for submission to the DWOA or the Planning Department for approval.

Awnings and Canopies

Recommended



Consider using retractable canvas awnings.



This high quality retractable awning has a scalloped valence with the name of the shop on it.



Use larger awnings to provide a covered place for outdoor merchandise displays and sales on the sidewalk, as is being done here.



Storefronts and display windows are the most logical places to add an awning.




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. This brown and white awning adds interest to an otherwise plain brown painted brick façade.



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 of the awning has a more traditional appearance than one that either has no valance or is fitted to rigid piping, but both are permitted.

Awnings and Canopies

 Red box indicates not recommended

Not Recommended

- Back lit or internally lit awnings with plastic grates to cover bulbs.
- Awnings made of aluminum, vinyl, plastic, wood, wood shingles, concrete, fiberglass, or other non-traditional materials.
- Bubble or rounded awnings on main facades, 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 of an awning attached to a building without its canvas covering.



Covering architectural details, such as these transom windows, with continuous awnings or oversized awnings is not recommended.



Back lit or internally lit awnings with plastic grates to cover bulbs are not recommended.




Bubble or rounded awnings on main facades, as these were not typical and tend to hide important architectural features, are not recommended



Retaining the metal armature of an awning attached to a building without its canvas covering is not recommended.

Landscaping

 Red box indicates not recommended

Objective: Strengthen the appeal of your business and the character of the downtown district.

Recommended

- Well-tended, pedestrian-scaled window boxes and urns planted with live, seasonal flowers are encouraged.
- Water the plants in window boxes and urns regularly, and replant flowers seasonally if window boxes and urns are installed.
- Materials and detail for walls and fences in the downtown should be wood, brick, stone, or wrought iron.
- Decorative fencing is encouraged in downtown to differentiate between public and private spaces, parking areas, etc.
- Fences, low walls and hedges can define walkways and give pedestrian scale to the street. They create a transition between public and private spaces, and they can screen and mitigate the effects of service areas, dumpsters, recycling, other garbage receptacles, parking lots, and other vacant space.

Not Recommended

- Using flowerboxes and urns as ashtrays.
- Not watering or replacing flowerbox or urn plants when they wither or die.
- Using fake flowers or other fake greenery in flowerboxes or urns, rather than living plants.
- Vinyl fences, chain link fences, non-historic welded wire, and concrete block walls are not permitted in the district in areas that can be seen from public rights-of-way.
- Masonry walls that were historically unpainted should not be painted.



Well-tended, pedestrian-scaled window boxes and urns planted with live, seasonal flowers are encouraged.



Using flowerboxes and urns as ashtrays is not recommended.

New Construction in Downtown West Orange

Objective: New construction is important to fill in “gaps” in the streetscape. Working with the existing historic environment will help with the successful integration of the new buildings and any new businesses that will inhabit them.

On West Orange’s Main Street, which is now filled with traditional buildings and storefronts, the construction of a new structure can easily result in a loss of visual continuity and cohesiveness. New buildings must be designed to fit into the context of their site. A registered architect familiar with the intricacies of historic and infill building design should be consulted. Please consult with the Township of West Orange’s Planning and Development Department staff for advice in advance of submission of any preliminary plans. The following design factors should be considered:

Recommended

- The three-dimensional form of a new building and its roof shapes should be like the surrounding structures.
- Any new building should have the same relative placement on the lot as the existing, older structures with an equal setback.
- New buildings should be within a few feet in height of their neighboring structures, with similar heights in cornices, window heads and sills, and first floor elevation above the ground.
- The proportions of height-to-width of the façade and its components should be consistent with adjacent buildings.
- New construction should respect established rhythms of the streetscape.
- The appeal of older buildings is often their use of quality materials and detailing; new construction should continue the use of established neighborhood materials.



Any new building should have the same relative placement on the lot as the existing, older structures with an equal setback. This new building retains the street wall of the other buildings on this street.



New buildings should be within a few feet in height of its neighboring structures, with similar heights in cornices, window heads and sills, and first floor elevation above the ground. New construction should respect established rhythms of the streetscape.

New Construction in Downtown West Orange

Not Recommended

- Buildings with elements out of scale with the surrounding buildings, such as over-sized doors or windows.
- Buildings with elements incomparable to the surrounding buildings, such as differing floor-to-floor heights or cornice lines.
- Buildings with different set-backs or where parking is placed in the front of the lot, whereby nearby buildings are located at the sidewalk line.

Additions to Downtown Historic Buildings

Objective: Any downtown commercial district needs the ability to expand itself for modern needs; appropriate additions to historic structures can add character and business opportunities as they mark the passage of time.

Much has been written about making additions to historic buildings and the best source of advice is from The Secretary of the Interior's Standards and Guidelines for Historic Buildings. Section on Alterations/Additions to Historic Buildings, found here:

<https://www.nps.gov/tps/standards/rehabilitation/rehab/>

Another excellent source of advice is the chapter on New Additions to Historic Buildings, also by the National Park Service, found here:

<https://www.nps.gov/tps/standards/four-treatments/treatment-guidelines.pdf>

Glossary of Terms Used in These Guidelines

Terms taken from the guidelines above.

ALTERATION: An act or process that changes one or more historic, architectural features of an area, site, place, or structure, including but not limited to the erection, construction, reconstruction, or removal of any structure.

AWNING: Retractable or fixed mounted shading devices, usually constructed of fabric and metal pipe. Awnings can often be ornamental.

BAY (BUILDING): A measurement of building width usually determined by the distance between major load bearing walls and/or windows and doors.

BELT COURSE: A horizontal band usually marking the floor levels on the exterior facade of a building.

BRACKET: A supporting member for a projection, typically shaped like an inverted L, often made of wood, stone, or metal.

BULKHEAD: The areas that support the display windows; can be of wood, stone, or metal, or can be glazed.

CANOPIES: A more permanent, i.e. not fabric, version of an awning. In historic buildings of the 18th century, these shingled versions are called pent eaves.

COLUMN: A vertical structural member. Can be made of wood, metal, or stone, often round.

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.

CORNICE: A continuous, projecting, horizontal element that provides the transition between building wall and roof, or between storefront and upper stories.

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

CUPOLA: A small, roofed structure crowning a ridge or turret, originally domed, sitting on a circular or polygonal base.

DESIGN GUIDELINES: A set of guidelines adopted by a municipality to serve as a visual and graphic aid in describing acceptable alterations for specific properties or districts, they are usually generously illustrated and written in a manner that would be understood by most property owners.

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

DORMER: A projecting vertical structure on the slope of a roof which provides light and headroom to the interior space.

DOUBLE-HUNG: A window consisting of two sashes, one above the other, both of which slide vertically on separate tracks.

DRIVIT: A brand name for an exterior insulation and finish system (EIFS) that resembles stucco.

EAVE: Refers to the part of a facade where a gabled roof meets the exterior wall, i.e. where gutters and soffits are found.

Glossary of Terms Used in These Guidelines

ELEVATION: Each of the vertical exterior walls of a building, also called façade.

FAÇADE: Each of the vertical exterior walls of a building, also called elevation.

FAÇADE COMPOSITION: How parts of a façade are organized or articulated to create an overall sense of visual harmony. The traditional system of this is divided into three parts:

1. **STOREFRONT LEVEL-** Main Floor/Foundation or base.
2. **UPPER FACADE-** Area of the facade which rests on the base and supports the top.
3. **CORNICE-** How and where the building expresses its height and stature: the crown/attic.

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

FENESTRATION PATTERN: The placement and rhythm of window and door openings on a building's facade.

FINIAL: A decorative terminal form at the top of a feature.

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

GABLE: Triangular shaped wall which supports a sloped roof with two sides.

GLAZING: Window glass, often called window panes, most common is six over six glazing in upper story windows.

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.

HIERARCHY: A system for organizing the facade so that important parts of the building facade 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.

HEAD: Top horizontal part of a window.

LINTEL: Structural member above a storefront that supports the parapet or upper wall.

MASSING: The three-dimensional form of a building.

MULLION: A heavy vertical divider between windows or doors.

MUNTIN: The wooden horizontal and dividers between panes of glass in a window. The muntins are surrounded by a window sash. The muntins and the sash hold the window glass in place.

PARAPET WALL: The part of the facade wall which extends up beyond the roof. It increases the building's stature, and its shape can help indicate the location of the main entry and/or help the facade to harmonize with its neighbors.

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).

Glossary of Terms Used in These Guidelines

PEDIMENT: Classical triangular roof like ornament usually found over a main entry.

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

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.

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

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.

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

ROSETTE: A typically circular motif that helps secure the lintel to the structure behind, most often made of cast iron.

RHYTHM: Refers to a streetscape with an established pattern of similar building widths and heights traditionally interrupted or accented by public buildings, parks, and the most important commercial structures.

SASH: A frame for glass to close a window.

SCALE: A system for evaluating the parts of a building facade and determining if they look too large or too small to fit into the overall facade. Similarly used to determine whether a building is too large, small, narrow, tall, etc., to visually harmonize with its neighbors, or fit into the established streetscape pattern.

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.

SIGNAGE BAND: Location along the top edge of the storefront where signage was located on historic buildings.

SILL: Horizontal member immediately below the window assembly, made of brick, wood or stone.

SOFFIT: The exposed underside of a component of a building such as a canopy.

STOREFRONT: The front, first floor level, exterior wall of commercial space, typically with large areas of glass.

STREETSCAPE: The assemblage of building facades, sidewalks, plantings, and open space that make up a street as they are experienced by someone walking down the street.

T1-11 SIDING: Grooved plywood sheet siding designed to imitate vertical shiplap siding.

Glossary of Terms Used in These Guidelines

TRANSOM: Upper windows in a storefront, or above a door. Transoms can be operable or fixed, and made of clear or patterned glass.

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, a large planted or paved expansive area, a transition zone may be referred to as a lawn or plaza.

UPPER FLOORS /UPPER STORY: The usually non-retail volume above the retail ground floor. Multistory Main Street buildings are typically between 2 and 4 floors.

WINDOW HOOD: A projecting structural member above a window, on Main Street typically of wood or cast iron.

Source for Glossary terms:

Design Guidelines for Downtown Newark DE, 2nd Edition 2007;
Secretary of the Interior's Standards for Rehabilitation, "Anatomy of a Main Street Building," with additions by Donna Ann Harris.

Resources and Further Reading

We reviewed dozens of design guidelines to create this work for West Orange NJ. Guidelines that we found particularly helpful were:

Design Guidelines for Georgetown DE, found https://imageserv11.team-logic.com/mediaLibrary/286/Georgetown_Design_Guidelines__FINAL_2014-10-15_.pdf

“Design Guidelines for Torresdale Avenue in Tacony” for the Tacony Community Development Corporation, Philadelphia PA 2013 found at <https://historictaconyrevitalization.files.wordpress.com/2012/07/final-design-guidelines.pdf>

“Rochester NH Sign Guidelines,” Adopted by the Rochester Historic District Commission on February 10, 2010 found at http://www.rochesternh.net/sites/rochesternh/files/file/file/historic_district_guidelines_-signage_april_2010.pdf

Further reading

The following books and articles may be helpful.

Morton III, W. Brown, Gary L. Hume, Kay D. Weeks and H. Ward Jandl: *The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings*
<https://www.nps.gov/tps/standards/rehabilitation/rehabilitation-guidelines.pdf>

National Park Service. *Illustrated Guidelines for Rehabilitating Historic Buildings*.
<https://www.nps.gov/tps/standards/rehabilitation/rehab/>

National Park Service. *Preservation Briefs*.
<https://www.nps.gov/tps/how-to-preserve/briefs.htm>

National Park Service, *Preservation Tech Notes*.
<https://www.nps.gov/tps/how-to-preserve/tech-notes.htm>

National Park Service. *The Secretary of the Interior's Standards for Rehabilitation*.
<https://www.nps.gov/tps/standards.htm>

National Park Service. *Preservation Tax Incentives for Historic Buildings*.
<https://www.nps.gov/tps/tax-incentives.htm>

Rypkema, Donovan R. The Economics of Historic Preservation. Washington: The National Trust for Historic Preservation, Second Edition, 2005.

Weeks, Kay D., and Anne E. Grimmer. The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings.
<https://www.nps.gov/tps/standards/four-treatments/treatment-guidelines.pdf>

The Secretary of the Interior's Standards for Rehabilitation

From
<https://www.nps.gov/tps/standards/four-treatments/treatment-guide-lines.pdf>

While none of the Main Street neighborhoods in the Special Improvement District in West Orange are listed on the National Register of Historic Places, the Main Street Four Point Approach™ promotes historic preservation and proactive maintenance of historic buildings.

The Downtown West Orange Alliance used The Secretary of the Interior's Standards for Rehabilitation as the basis for these design guidelines. We provide the Standards here for the benefit of applicants to the DWOA Storefront Improvement Program.

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.

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. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work 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 such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

To learn more about these Standards see:

Weeks, Kay D., and Anne E. Grimmer. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings.*

<https://www.nps.gov/tps/standards/four-treatments/treatment-guide-lines.pdf>

Credits

Donna Ann Harris, Principal of Heritage Consulting Inc. wrote these design guidelines and provided photographs. The chapter on the History of West Orange was written by Township Historian Joseph Fagan. He also provided the photographs to illustrate that chapter. Sarah Johnson and Megan Brill provided additional photographs as noted in the photo credits below. Helen Gassmann edited this document.

The following people reviewed this document and provided advice about its content and we are highly grateful for their involvement: Thomas Ross, Superintendent of the Thomas Edison National Historical Park, Megan Brill, Executive Director, Downtown West Orange Alliance, and Jef Buehler, State Coordinator of Main Street New Jersey.

Donna Ann Harris is the principal of Heritage Consulting Inc., a Philadelphia-based WBE consulting firm that works nationwide in downtown and commercial district revitalization, historic preservation, heritage tourism, interpretive planning, and nonprofit organizational development.

Prior to starting her firm thirteen 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-ups 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 24 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 in 2013, 2008, and 2009.

AltaMira Press published her book *New Solutions for House Museums: Ensuring the Long-Term Preservation of America's Historic Houses* in 2007. She has also written six feature articles in *The National Main Street Center's* quarterly journal *Main Street News* and scholarly articles in the *American Association for State and Local History's* *History News* and the *National Trust's* *Forum Journal*.

Photo Credits:

All photos are provided by the following individuals.

Donna Ann Harris:

Chapter 5 - 1, 2, 3

Chapter 7 - 2, 4, 5

Chapter 8 - 2, 3, 4, 5

Chapter 10 - 2, 4, 5

Chapter 12 - 1

Chapter 13 - 2, 3, 4, 5, 6, 7, 8, 9, 10

Chapter 14 - 2, 4, 5, 6, 8, 9, 10

Chapter 15 - 1, 2, 4, 5, 6, 7

Chapter 16 - 1, 2, 3, 4

Chapter 17 - 1, 2, 3, 4

Chapter 18 - 2, 3, 5, 7, 10, 11, 12, 13, 14, 15, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46

Chapter 19 - 1, 2, 3, 5, 6, 7, 8, 9, 10, 11

Chapter 20 - 1

Chapter 21 -- 1, 2

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Chapter 6 - 1, 2

Chapter 7 - 1, 3

Chapter 8 - 1

Chapter 10 - 1, 3

Chapter 13 - 1

Chapter 14 - 1, 3, 7

Chapter 15 - 3

Chapter 18 - 1, 4, 6, 8, 9, 16, 17, 35

Chapter 19 - 4

Joseph Fagan:

Chapter 9--1, 2, 3, 4