

Tenafly Design Guidelines for Landmarks and Historic Districts



Prepared by T. Robins Brown
For the Historic Preservation Commission, Borough of Tenafly, New Jersey

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TENAFLY DESIGN GUIDELINES FOR LANDMARKS AND HISTORIC DISTRICTS

Borough of Tenafly

Borough Hall
100 Riveredge Road
Tenafly, New Jersey 07670

Mayor

Peter Rustin

Council

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Kevin Tremble, Planning Board Liaison

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Cover illustrations: Palisades Interstate Park (photographer Janet Strom), Roelof Westervelt House, early-20th-century postcard of Tenafly Railroad Station, house in Atwood's Highwood Park Historic District (photographer Paul Stefanowicz), early-20th-century postcard of houses in Magnolia Avenue Historic District, and "Cotswold"

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INTRODUCTION

Tenafly's historic buildings and districts reflect the community's rich heritage and give it a strong sense of place. Early farmhouses and their barns and other accessory buildings evoke the community's agrarian past. Tenafly has four stone houses that are examples of the unique regional type of building associated with the Dutch-American cultural group. The sturdy walls and foundations of local stone of these buildings and the other later stone buildings in their materials and workmanship recall specific times and construction practices. The community's history as a railroad suburb after 1859 is visible not only in the outstanding railroad station building, but also in the many picturesque late-19th-century residences located near it. Tenafly has excellent examples of 19th and 20th century country homes and a distinguished collection of architecture reflecting its 20th century growth as an automobile suburb. Tenafly's unique environment is enhanced by historic places associated with historically important people and themes. Among them are the Elizabeth Cady Stanton House, the home of the suffragette, and the Palisades Interstate Park and the Theodore Roosevelt Monument, both associated with the early-20th-century outdoor conservation and park movement. The diversity of Tenafly's historic environment is well documented in publications and in historic sites surveys.

The Borough of Tenafly recognizes that the preservation and protection of its historic landmarks and districts are important to the community. The historic properties contribute to the community's unique sense of place, inspire civic pride, and enhance knowledge of local heritage. Their preservation contributes to economic welfare through stabilized and improved property values and through reinvestment in the historic properties. Since the enactment of the State of New Jersey Municipal Land Use Law, Section 107 of Title 20:55D, many local municipalities, including Tenafly, have passed local historic preservation ordinances. In 1988, the Borough created a Historic Preservation Commission, and in 1990 the Borough adopted a revised historic preservation ordinance. This ordinance has subsequently been amended by the designation of historic sites and historic district, also known as overlay districts. The ordinance, other regulations related to historic preservation and the Historic Preservation Commission, and lists of designated historic sites and districts are found in the Code of the Borough of Tenafly, at <http://clerkshq.com/default.ashx?clientsite=Tenafly-nj> and in the Appendix.

The Tenafly historic preservation ordinance has as a policy to safeguard the heritage of Tenafly by preserving resources within the Borough which reflect elements of its cultural, social, economic, and architectural history. Preservation of Historic Sites and historic districts are important as:

- The character, lifestyle and quality of life in Tenafly depend in great measure on Tenafly's heritage.
- The ongoing presence of historic landmarks is an essential element of municipal character and identify.
- Historic landmarks are a factor in the economy of the Borough and the property values therein.
- Historic landmarks are a concern for the borough and a source of civic pride and awareness.
- Historic landmarks are vital to the education of Tenafly's citizens.
- Historic landmarks serve to unite past, present and future generations.
- The welfare of Tenafly is dependent upon the preservation of its historic heritage.

Section 35-807.1 Code of the Borough of Tenafly.

TENAFLY HISTORIC PRESERVATION COMMISSION

The Tenafly Historic Preservation Commission (HPC) is a municipal land use regulatory commission that has as its mission to promote the preservation of historic buildings, structures, objects, sites, and districts in the Borough. The five members and two alternate members of the HPC are appointed by the Mayor. All members serve without pay. One member must be knowledgeable in building design and construction or architectural history. Another member must have knowledge of or demonstrated interest in local history.

Among the HPC's responsibilities are:

- To survey buildings, structures, objects, sites, and districts (historic resources) in the Borough and to evaluate them in accordance with Tenafly's criteria of significance regarding designation of resources as Tenafly Historic

Sites and Historic Overlay Districts.

- To make recommendations to the Planning Board in the preparation and periodic updating of the Historic Preservation Plan element of the Master Plan and on the implications for preservation of historic sites any other Master Plan element.
- To advise the Planning Board on the inclusion of historic sites in the recommended capital improvement program.
- To advise the Planning Board and the Board of Adjustment on applications for development effecting any properties that are designated Historic Sites or within an Historic Overlay District or in the historic preservation element of the Master Plan.
- To carry out such other advisory educational and information functions as will promote historic preservation in the Borough. *Section 2-57.8-9 Code of the Borough of Tenafly*
- To evaluate properties and districts for designation as Historic Sites and Historic Overlay Districts, to hold public hearings on nominations, and nominate including referring the designation list to the Secretary of the Planning Board and to the Borough Clerk. *Section 35-897.7 Code of the Borough of Tenafly*
- To approve or disapprove applications for Certificates of Appropriateness (C/A), Minor Applications, and other applications for issuance of permits for proposed exterior changes on a Historic Site property or on a property within a Historic Overlay District. *Section 2-57.10 Code of the Borough of Tenafly*
- To develop and regulate a plaque program to recognize designed Historic Sites and Historic Overlay Districts. *Section 35-807.7. f Code of the Borough of Tenafly*

HPC receives every application submitted to either the Planning Board or the Board of Adjustment for historic properties identified in any component element of the Master Plan. The Commission may provide its advice on the historic preservation implications regarding these applications for development to the Planning Board and the Board of Adjustment. This advice for properties that are not designated Historic Sites or located in designated Historic Overlay Districts will not take the form of a Certificate of Appropriateness. The advice shall be conveyed through one of its designated members or staff to testify orally at the hearing on the application where the representative can explain any written reports which may be submitted. *Section 2.57.9, Code of the Borough of Tenafly*

For purposes of these guidelines both **Historic Site** and **Landmark** with capital first letters are used interchangeably to refer to an individual property designated in Tenafly's Land Development Ordinance as a historic preservation property.

For purposes of these guidelines both **Historic Overlay District** and **Historic District** with capital first letters refer to an area designated in the Land Development Ordinance as a historic preservation overlay zone.

PURPOSE OF THESE GUIDELINES

These design guidelines provide the Tenafly Historic Preservation Commission, other governmental officials and agencies, and property owners and occupants in the Borough with guidance on appropriate methods for the maintenance and rehabilitation of historic buildings and districts. They also contain recommendations for the design of new construction on historic properties or within historic districts, whether additions to existing buildings, entirely new buildings, structures, or objects, or new public amenities and streetscape features.

The HPC does not seek to prevent change. Change is expected and reinvestment in the community's historic buildings and districts is encouraged. These guidelines are designed to help accommodate change so that modifications enhance the unique character of the historic resource and so that those features that are a significant part of the property's and Tenafly's heritage are preserved.

These guidelines provide information and guiding principles and links to additional technical information on how to maintain and rehabilitate historic materials and buildings. Awareness of the information contained here at the

beginning of project planning should help a historic property owner and his/her design professionals develop projects that effectively preserve historic features in cost-effective manners.

While the guidelines are useful for determining appropriate work on any historic property in the Borough, they are especially useful to applicants in need of a Certificate of Appropriateness (C/A) for work proposed on designated Historic Sites and properties within designated Historic Overlay Districts. They also guide the recommendations that the HPC provides to the Planning Board and Board of Adjustment related to development applications impacting properties included in the Historic Preservation Element of the Master Plan.

Knowledge of these guidelines will help applicants understand the types of work which will receive approval from the HPC. It is important to remember that each historic property is unique. The guidelines here are a framework on which to base proposed work. They are not rigid rules. The HPC will evaluate each application for a C/A or for work on a property included within the Historic Preservation Element of the Master Plan on a case-by-case basis. To best accommodate changes, additions, and alterations, the HPC encourages common sense, flexibility, good design, and respect for the historic buildings that are our community's heritage.

PROCEDURES FOR SECURING A CERTIFICATE OF APPROPRIATENESS (C/A)

When is a C/A required?

A Certificate of Appropriateness is required for an exterior modification of a property within a designated Historic Overlay District or on a designated individual Historic Site. The same application form is used for **Minor Applications**, see page 6. Please consult the list of "Designated Historic Sites and Historic Overlay Districts in Tenafly" in the *Appendix* to determine whether a property is designated. Requirements for a C/A may vary for properties with individual status and for those within a district. Within a district there may be different treatment requirements for a **Contributing Building** or a **Non-Contributing (Noncontributory) Building**. The project also must comply with zoning, building, safety, sign, lighting, and any other applicable codes and obtain other required permits for all properties, Historic Site-designated or not, within the borough. However, for some projects, the C/A is the only permit required.

Contributing Building: A buildings, site, structure, or object which adds to the historic architectural qualities, historical associations, or archaeological values for which a Historic Site or Historic Overlay District is significant because it was present during the period of significance and possesses sufficient historic integrity reflecting its character at that time, or is capable of yielding important information about the period.

Non-Contributing or Noncontributory Building: A building, site, structure, or object located within the boundaries of a Historic Site property or of a Historic Overlay District that does not add to the historic architectural qualities, historical associations, or archaeological values for which the property or district is significant; due to alterations, disturbances, additions or other changes, it no longer possesses sufficient historic integrity reflecting its character at the time or is incapable of yielding important information about the period; or it does not independently meet the criteria for designation as a Historic Site. It is a structure which detracts from or is disruptive to either the historic character or design of the streetscape. A noncontributory structure may be distinctive or significant in its own right. A noncontributory structure may also be a severely altered old structure.

Actions requiring a C/A include:

All building permits and development applications involving activities that affect the exterior of an individual Historic Site or within an Historic Overlay District also require a C/A. These actions include:

- Demolition or partial demolition of an improvement (building/structure/object) or any part thereof on a property in a Historic Overlay District or on a Historic Site.

- Relocation of any improvement within a Historic Overlay District or on a Historic Site.
- All changes to the exterior architectural appearance of any improvement within a Historic Overlay District or at a Historic Site by addition, alteration, or replacement.
- Any new construction of an improvement in a Historic Overlay District or on a Historic Site, whether it is an addition to an existing building, structure, accessory building, or object; or a new building, structure, object, or landscape feature.
- Site plans or subdivisions affecting a property within a Historic Overlay District or a Historic Site
- Changes or additions of new signs or exterior lighting within a Historic Overlay District or on a Historic Site property, except no C/A shall be required for one unlit sign per premises if the surface area of such sign does not exceed one and one-half square feet.

The C/A is required for some work at Historic Site properties and properties of Contributing Buildings in Historic Overlay Districts that would not otherwise require a building permit:

This work includes, but is not limited to:

- Any roof repairs or repairs to roof structures that change the exterior appearance or do not replicate existing materials, colors, textures, and workmanship, including removal of small decorative historic roof features (cresting, weathervanes, finials, etc.).
- Any masonry repair, including repointing, cleaning, or waterproofing.
- Exterior sandblasting of any material. (It is usually not permitted.)
- Painting or staining of previously unpainted or unstained exterior materials.
- Painting or staining when the materials were previously painted or stained.
- Any replacement of windows and doors.
- Installation of storm windows and doors or new gutters and leaders that may not be compatible.
- Any removal of exterior trim on the building, including from its porches. Any repairs to windows and porches that do not replicate the original materials, including replacement of porch railings.
- Installation of new awnings on a residential building.
- Installation of new shutters.
- Demolition of an accessory building of less than 100 square feet.
- The addition of an accessory building of less than 100 square feet when it is visible from the public view.

Actions at Historic Site properties and properties in Historic Overlay Districts that do not require a C/A:

This work includes:

- Changes to the interiors of buildings and structures that cause no exterior change, except for any publicly-owned building.
- Minor application for non-contributing buildings and structures that do not require a C/A.
- Ordinary repairs and maintenance which do not constitute a change to the exterior appearance. These are limited to:
 - Weather stripping and caulking windows and doors. Maintenance and repair of existing windows and doors resulting in no change in the design, scale, material, or other appearance.
 - Installations of storm windows that are compatible with the architectural period or design of the building. (If there is any question whether the storm windows are compatible, consult with the HPC.)
 - Maintenance and repair of existing roof materials, involving no change in the design, scale, material, or appearance of the roof.
 - Repair of existing roof structures, such as dormers and chimneys, using the same materials resulting in no change in the design, scale, material, or other appearance.
 - Maintenance and repair of existing shingles, clapboards, or other siding using the same materials that are being repaired or maintained.

- Replacement **in-kind** of existing shingles, clapboards, or other siding maintaining the architectural integrity of the structure.
- Repairs to existing signs, shutters, outdoor displays, fences, hedges, street furniture, awnings, driveways, parking areas, and sidewalks using the same materials, scale, design, and other appearance features.
- Maintenance and repair of existing porches and exterior trim using the same materials, design, scale, or other appearance.

In-kind: Matching the original in visual characteristics, including size, shape, design, decorative details, color, texture, finishes, and materials.

STEPS FOR IMPLEMENTING A PROJECT REQUIRING A C/A

Step 1. Contact the Tenafly Building Department at 100 Riveredge Road for a C/A application and other required construction application(s) for the planned work. The C/A application is also available on the Internet for download at http://www.tenaflynj.org/filestorage/82/2010_CERTIFICATE_OF_APPROPRIATENESS_HPC.pdf.

It is advisable to verify with the Zoning Official that a C/A is required and what other permits and approvals are required.

Note: All HPC reviews take place prior to an applicant's appearance before the Planning Board or Zoning Board of Adjustment (if an appearance is necessary) because a report containing the HPC's findings is required as part of the package filed with these Boards for projects on Historic Site properties and within Historic Overlay Districts.

Step 2. Refer to these design guidelines while planning and designing your project. If you have questions about the appropriateness of a proposed activity, you may request an informal review by the HPC of the concept plan for the project. Neither the applicant nor the HPC shall be bound by any informal review.

Step 3. File your completed application with required attachments for a C/A (an original plus 1 copy) with the Building Department at 100 Riveredge Road, Tenafly, New Jersey. It may be hand delivered or mailed. The Building Department's telephone number is 201-568-6100.

Please download the *Application for Certificate for Preservation of Historic Landmarks* for a copy of the application and details about the required attachments at http://www.tenaflynj.org/filestorage/82/2010_CERTIFICATE_OF_APPROPRIATENESS_HPC.pdf.

Step 4. The Zoning Official will determine if the application is a major application or a minor application, see page 6. Applications for minor work are reviewed as a Minor Application.

If the application is for major work, a full review by the HPC at a public hearing is scheduled after the applicant satisfies a public notice requirement. The applicant must implement the application information, legal notice, and proof of publication requirements required by the application process as described in Section 35-807.9.b.3 of the Code of the Borough of Tenafly. The HPC Secretary will determine before the hearing if the application for major work is complete.

The HPC usually meets the first Thursday of each month at 8 p.m. at Borough Hall. A different day in the month may be scheduled when the first Thursday falls on or near a holiday. Ordinarily no meetings are held in August. Applicants and/or the public are always welcome to speak at any meeting. The HPC will inform applicants for major work of the time, date, and place of the review hearing. The review must be listed as an agenda item at the public hearing.

Minor Application

The Chairman of the HPC may review minor work without the applicant having to implement the public notice requirement and without there being a public hearing on the application. For applications that the Zoning Official determines may be a minor application, the determination that an application is approved as a minor application is made by the Chairman of the HPC within ten (10) days of the application. The Chairman will report to the HPC on all C/A granted for minor applications at the HPC meeting immediately following the decision. If the Chairman determines the application is a major application, this is done in writing to the Zoning Official within ten (10) days of the application.

The applicant may appeal the Chairman's decision by requesting a review of the determination by the HPC at its next regularly scheduled meeting. A simple majority vote of the Commissioners present at the meeting will determine if the application is a major or a minor application. The Secretary of the HPC must notify the Zoning Official in writing within ten (10) days of the meeting of the decision.

A Minor Application is any application for a C/A which:

- Does not involve demolition, relocation, or partial demolition.
- Does not involve new addition or new construction.
- Is a request related to fences, signs, lighting, paving, or streetscape work which will comply with these design guidelines and will not substantially affect the characteristics of the Historic Sites property or a property within the Historic Overlay District.
- Is a request for painting or staining previously painted materials when the color(s) and paint type are the same as existing or the color(s) are appropriate historic colors for the style or type of building or structure. Information on appropriate historic colors is available at the Tenafly Building Department's office at 100 Riveredge Road.
- Is a minor change during construction to an approved C/A.
- Is a minor change to the Historic Site or a property within a Historic Overlay District that conform to these guidelines such as the addition of compatible shutters and masonry repairs.
- Is a change to a Non-Contributing Building in a Historic Overlay District, such as window replacement with no change in size and location, changes to roofing materials which are compatible, and awnings that conform to guidelines and do not substantially affect the characteristics of the Historic Overlay District.

When minor work is found to be appropriate, the Chairman can approve a C/A for minor work or amend an existing C/A. The process for an approved Minor Application skips Step 5. If the work is found not to be appropriate, the application must be scheduled for a public hearing before the full HPC and is not longer considered to be a Minor Application.

Step 5. It is to the applicant's benefit to be available at the public hearing to present their application and proposed materials and to answer questions about the application. An owner may also want the architect, other design professional, contractor, or craftsman to attend. Mutually agreeable modifications often are developed during the hearing. Please note that the HPC's action may take the following forms: recommend approval of the C/A, recommend against its issuance, or recommend conditions that must be met for the issuance of a C/A.

Step 6. The HPC will make a written report on the application to the Building Department within 45 days after the Secretary of the HPC has declared the application to be complete unless the applicant agrees to an extension of this time period. If the application is approved, the HPC will issue a C/A. If the HPC disapproves the application, the HPC shall state its reasons in writing in resolution form within ten (10) days of such decision. In case of disapproval, the HPC shall notify the applicant in writing of the reasons within ten (10) days of the decision and provide the applicant with a certified copy thereof. A summary of the HPC's action shall be published in the official newspaper within ten (10) days of such action. The secretary of the HPC shall send a written report on the decision to the

Zoning Officer, the Construction Code Official, the Borough Planning Board or Zoning Board, if either body is also reviewing the application, within ten (10) days of the HPC decision.

If the HPC report recommends the work or sets conditions that the applicant will meet; and the work conforms to requirements for the requested type of permit, and no additional review is needed by the Planning Board or the Board of Adjustment; the Building Department will issue a permit for the work as recommended by the HPC. If the work covered by the C/A approval is not done within two years of its issuance, the approval will expire automatically and the applicant will have to apply again. No assignment to others of the rights granted by the C/A is permitted. In the cases where demolition is permitted, the C/A shall be valid for one year from the date of the HPC approval. The one-year period cannot be extended.

If the HPC does not favorably recommend the application, the Building Department will neither issue a C/A nor other permits for the work. The applicant has the right to appeal. This procedure is explained in Section 35-57, D. (3) of the Code of the Borough of Tenafly.

Step 7. The C/A must be posted at the site where it is visible to the public throughout the duration of construction.

Step 8. When a C/A has been issued, the Construction Officer or the HPC chairman or representative shall occasionally inspect the work and shall report the results to the HPC. The applicant is subject to violations and penalties for not following the conditions of the C/A.

Appeal for Hardship or Negligible Impact in Application for a C/A

If the applicant for a C/A alleges that the C/A requirements for obtaining a C/A is an unreasonable hardship and that the nature of the proposed change is such that the change neither justifies the time or expense of a C/A review nor will impact on the historic qualities sought to be preserved, the HPC by a two-thirds affirmative vote of its full authorized membership may grant such relief from the C/A application process as it deems consistent with the public good and the preservation of the subject Landmark or Historic Overlay District.

An applicant can also request that not all the C/A application requirements be fulfilled if the addition or alteration is not visible from any place to which the public normally has access and the addition or alteration does not adversely affect the public interest and does not affect an architecturally significant elevation. If the HPC agrees by a majority vote of its full authorized membership, it may waive application requirements and grant the C/A.

If during the process of conducting the work, plans require modification from those approved by the HPC, an application must be made for approval of the changes. Minor modifications may be approved by the Chairman of the HPC as a Minor Application. If the Chairman does not find the changes appropriate, or if the changes are extensive, the application for an amended C/A should be scheduled for a public hearing before the full Commission.

GUIDELINES FOR CERTIFICATE OF APPROPRIATENESS DECISIONS

GENERAL CRITERIA FOR REVIEW

When reviewing applications for Certificates of Appropriateness, the Tenafly Historic Preservation Commission and other Borough agencies and officials use the standards for review found in Section 35-807.10 of the Code of the Borough of Tenafly. The general criteria for review are:

1. The impact of the proposed change on the historic, architectural, and/or cultural significance of the Historic Site or Historic Overlay District.
2. The importance of the Historic Site or the building, structure, object, or site to the nation, state, region, or

municipality, and the extent to which its historic or architectural interest would be adversely affected to the detriment of public interest.

3. The extent to which there would be involvement of textures and materials that could not be reproduced or could be reproduced only with great difficulty.
3. The use of any Historic Site or Historic Overlay District involved in the proposed change.
4. The extent to which the proposed action would adversely affect the public's view from the street of a Historic Site or building, structure, object, or site located within a Historic Overlay District.
5. For applications for properties within an Historic Overlay District, the impact that the proposed change would have on the character and ambience of the Historic Overlay District and the visual compatibility of the proposed change with adjacent buildings, structures, objects, and sites.

Information on how to identify what are the important character-defining features of a historic building or property may be found in the *Architecture in Tenafly* section of these guidelines.

The HPC will apply the review criteria for properties with individual Historic Site status and with Contributing Buildings in Historic Overlay District status in similar fashion. However, in a Historic Overlay District the impact on the District will be considered, as well as the impact on the individual property. For applications related to Non-Contributing Buildings within a Historic Overlay District, the HPC will focus on how the proposed change impacts the Historic Overlay District, particularly the **streetscape** in which the building is located, not on how it impacts the Non-Contributing Building.

Streetscape: The visual character of the street including, but not limited to, the architecture, building setbacks and height, fences, storefronts, signs, lighting, parking areas, materials, sidewalks, curbing and landscaping.

REHABILITATION

Standards for consideration for the review of applications for exterior changes to Historic Sites and Contributing Buildings in Historic Overlay Districts are included in the Code of the Borough of Tenafly (Section 35-807.10). Key review factors are the impact of the proposed changes on the property's historic and architectural character and on historic materials. The Tenafly Historic Preservation Commission when rendering its decisions is aided by the extensive online and paper-published informational materials, guidelines, and technical studies to promote consistent preservation practices developed by the National Park Service (NPS) of the U.S. Department of the Interior. These standards were developed to help protect our nation's irreplaceable cultural resources by promoting consistent preservation practices. Initially written in 1976, they have undergone some expansion and revisions. In 2011 revised standards were issued to clarify appropriate sustainability treatments for the rehabilitation of historic properties. The national standards related to the proper treatment for the rehabilitation of historic properties are summarized in *The Secretary of the Interior's Standards for Rehabilitation*.

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its intended historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and other visual qualities, and, where possible, materials. Replacement of missing features will be substantiated by documentary, physical or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structure, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall 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.

RESOURCES FOR REHABILITATION

National Park Service, Technical Preservation Services,

<http://www.nps.gov/tps/about.htm>,

<http://www.nps.gov/tps/standards/applying-rehabilitation.htm>

National Park Service, *Illustrated Guidelines for Rehabilitating Historic Buildings*,

<http://www.nps.gov/tps/standards/rehabilitation/rehab/index.htm>

National Park Service, *Preservation Briefs*,

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

National Park Service, *Preservation Tech Notes, Case Studies*,

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

New Jersey Historic Preservation Office, *FYI Publications*,

<http://www.state.nj.us/dep/hpo/4sustain/info.htm#for>

National Park Service, The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings, 2011

NEW ADDITIONS AND CONSTRUCTION

The HPC expects some new additions and new construction within Historic Overlay Districts and on some Historic Site properties. The goal is to regulate these changes so that the historic fabric and the architectural character of the Historic Site or Historic Overlay District are preserved. Contextual designs where the new is compatible with the old are recommended. The HPC's specific criteria for the review of new construction is outlined in the code in the "Visual Compatibility Factors," section 35-807.g, as discussed in the *New Additions and New Construction* section of these guidelines.

DEMOLITION

The demolition of a Historic Site or Contributing Building in a Historic Overlay District radically alters the character of the historic property or district. Such demolition is rarely considered an appropriate action. Some Historic Site properties and Historic Overlay Districts have Non-Contributing Buildings or elements that can be demolished without negatively impacting the significance of the property or district. An example of where a demolition will likely receive approval is the removal of a storage shed that was erected within the last 20 years and is not of architecturally compatible design with the principal building on the Historic Site building property. Another example where approval is probable is the proposed demolition of a non-significant later modification to a Historic Site when the demolition will not adversely affect the historic fabric. The demolition of a Non-Contributing Building

within a Historic Overlay District is another approvable option. Any replacement addition, building, structure, or object will need to meet the criteria for new addition and new construction.

Tenafly's review criteria for demolition of any building, structures, object, or site located on a property within a Historic Overlay District or of individual Historic Site status specify that the following factors be considered:

1. Its historical, architectural, archeological, cultural, and/or scenic significance.
2. Its use, its intended use, and/or the use for which the building, structures, object, or site was originally designed and the feasibility of the continuation of its designed use.
3. Its importance to the Borough and the extent to which its historical or architectural value is such that its removal would be detrimental to the Historic Site, Historic Overlay District, and/or to the public interest.
4. The extent which it is of such old, unusual, or uncommon design, craftsmanship, texture, or material that it could not be reproduced or could be reproduced only with great difficulty.
5. The extent to which its retention would promote the general welfare by maintaining real estate values, generating business, creating new jobs, attracting tourists, students, writers, historians, artists and artisans, attracting new residents, encouraging study and interest in American history, stimulating interest and study in architecture and design, educating citizens in American culture and heritage, or making the Borough a more attractive and desirable place in which to live.
6. If it is within a Historic Overlay District, the probable impact of its removal upon the ambience of the Historic Overlay District.

Section 35-807.10.a., Code of the Borough of Tenafly.

RELOCATION, REMOVALS WITHIN OR OUT OF THE BOROUGH

The HPC reviews requests to move to a new location any building, structure, object, or feature located on Historic Site property or located within a Historic Overlay District. The following factors are considered for a relocation request:

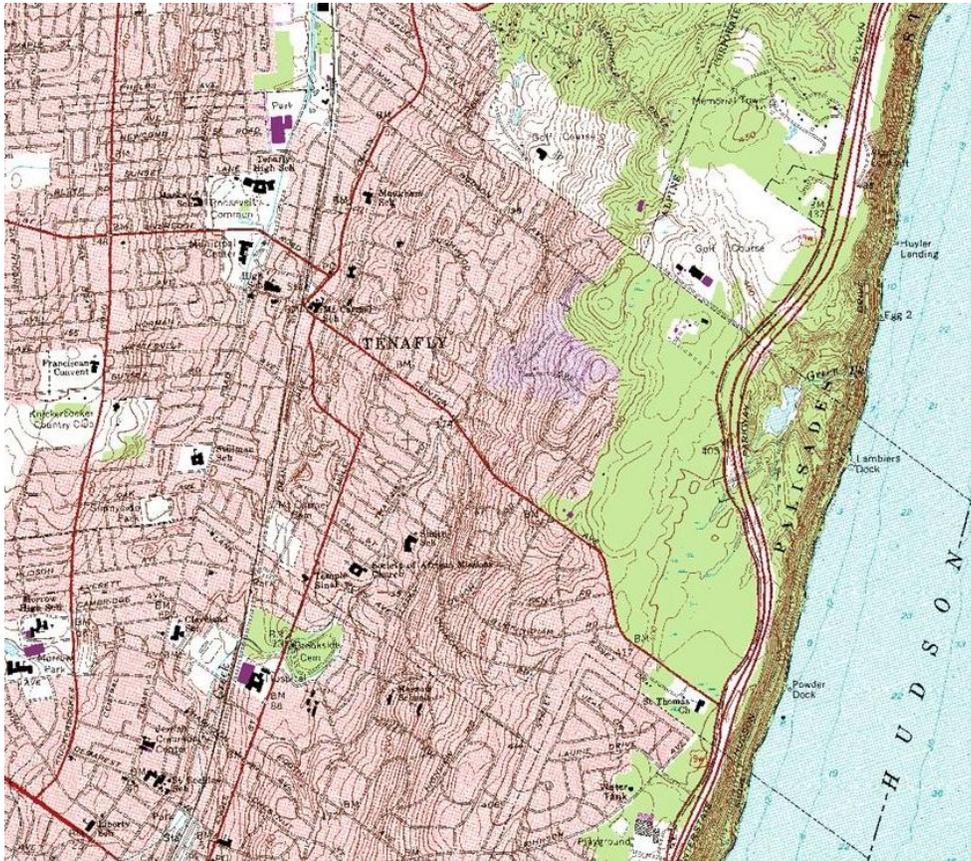
RESOURCE FOR RELOCATION

National Park Service, John Obed Curtis, *Moving Historic Buildings*, 1975. Reprinted 1991 by W. Putnam. Available from Publications Department, International Association of Structural Movers, P.O. Box 2637, Lexington, SC 29071-2637.

1. The historic loss to the site of the original location. The impact of the loss of integrity suffered as a result of the removal from the original and/or historic location; and, if located within a Historic Overlay District, the impact of that loss upon the integrity of the district as a whole.
2. The compelling reasons for not retaining the building, structure, object, or feature at its present location.
3. The proximity of the proposed new location to the Borough, including the accessibility to the residents of the Borough and other citizens.
4. The probability of significant damage to the physical integrity of the building, structure, or object itself as a result of the move.
5. The compatibility, nature and character of the areas adjacent to both the present site and the proposed site as they relate to the protection of Historic Sites and Historic Overlay Districts.
6. In the event that the proposed new location is on a Historic Site property or within a Historic Overlay District, the visual compatibility of the moved building with to the adjacent buildings, structures, objects, or sites.
7. All of the factors that are considered under Demolition.

Section 35-807.10 .b. and c., Code of the Borough of Tenafly.

ARCHITECTURE IN TENAFLY



BRIEF DEVELOPMENTAL AND ARCHITECTURAL HISTORY OF THE BOROUGH OF TENAFLY

1979 Geological Map of Tenafly.
U. S. Department of the Interior
Geological Survey, Yonkers, NY- NJ
Quadrangle, 7.5 minute series, 1966,
photo-revised 1979.

This chapter succinctly focuses on the developmental and architectural history of the Borough of Tenafly to provide a context for its historic buildings, structures, objects, and districts. It does not attempt to present a full overview of the community's history or even of its developmental and architectural history. The reader is encouraged to consult more comprehensive histories to learn more about the borough's fascinating heritage; about the many interesting historical figures associated with Tenafly; and about how its residents responded to local, state, and national events. For additional information about its architectural history and specific buildings consult the "Brief References" at the end of this chapter and the "Resources for Understanding Tenafly's Architecture" at the end of the next chapter.

Tenafly is located in the Northern Valley of Bergen County along the Hudson River. Much of the land is on the western slope of the Palisades, a ruggedly beautiful landscape with scenic ridges and meandering streams.

The first human occupants of Tenafly were prehistoric people and then the Lenape, a native people. Information about Tenafly's prehistory can be found in the ground at archaeological sites.

Tenafly is within the area of New Jersey and New York that was New Netherlands from 1609 to 1664. The Palisades presented a barrier to development and Tenafly's settlement by European settlers did not begin until the late 17th and early 18th centuries. As late as 1830, probably there were as few as fifteen homesteads in the area. Early families included the Bantas, Brinkerhoffs, Demarests, Duries, Huylers, and Westervelts. They were part of the multi-ethnic Dutch-American cultural group that settled in northern New Jersey and in New York and whose cultural presence endured long after Dutch political control ended. During the English colonial rule, the Revolutionary War period, and the early years of our nation, Dutch-American culture influenced local development and blended with English and other influences. The settlement pattern in the Tenafly area until the mid-19th century was one of scattered farmsteads along or near early roads which today are County Road, Jefferson Avenue, Tenafly Road, and



Tenafly area in 1861. The route of the Northern Railroad, which was completed through the area in 1859, is clearly shown. The scattered houses and few roads reveal the developmental pattern just before much of the area was transformed into a railroad suburb and location for country estates. The straight road on a diagonal on the map just below the road leading to Huyler's Landing (which is in Alpine today) is Hudson Avenue. The short section of east-west road near the bottom left on the map is Ivy Lane, now on the border of Tenafly and Englewood. Detail from the wall map, G. M. Hopkins, *Map of the Counties of Bergen and Passaic, New Jersey*, Philadelphia: G. H. Corey, 1861.

West Clinton Avenue. These early roads followed the curving contours of the land and connected to landings on the Hudson River or to larger communities. The Dutch-American farmstead typically had a number of associated buildings, such as outkitchens, New World Dutch barns with distinctive H-bent frames, and hayracks. While no New World Dutch barns or hayracks survive in Tenafly, early stone houses remain tangible links to the community's agrarian past as do a few later barns and other farm structures.

While there were real estate development efforts earlier such as the Peter Jay's attempt in 1829 to sell lots along Hudson Avenue by a lottery, the change of Tenafly from rural to suburban came after the arrival of the Northern Railroad in 1859. This railroad line linking Piermont, New York, with Jersey City, New Jersey (and New York City), was the developmental catalyst along with the area's scenic landscape for the gradual transformation of Tenafly in the mid-and-late-19th-century into a location for handsome country estates and into a railroad suburb. Wealthy New York City businessmen built imposing country homes on expansive estates. Often these new residents became developers of middle-class housing developments closer to the railroad station, such as the 350-acre Highwood Park. Many of the new developments were laid out with curving streets displaying romantic planning principles. The houses erected in them between 1860 and 1880 typically displayed the popular romantic architectural styles of the day: Gothic Revival, Second Empire, Italianate, Stick, and Northern European Vernacular. The large Highwood Hotel erected in the 1860's in the Second Empire style helped attract future residents. When the hotel burned in 1873, it was not replaced. The new Gothic Revival stone railroad station, built in 1872-74 to the designs of Daniel T. Atwood, became and continues as the visual landmark for the community.

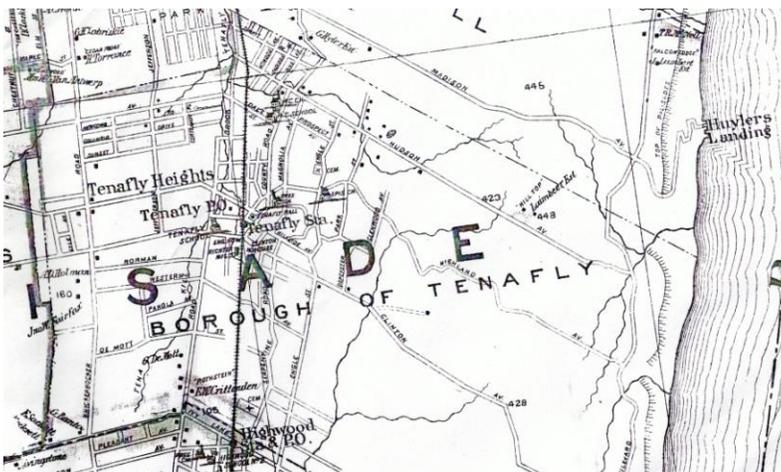
High quality architecture helped to make Tenafly a particularly desirable residential community for urban commuters. A number of buildings were designed by nationally-prominent architects and some of these designs beginning with those of Daniel T. Atwood and George Woodward were published in architectural publications.



Tenafly area in 1876, the yellow area and part of the green area is the land that later became the Borough. The numerous streets and greater density of buildings indicate that a railroad suburb had developed around the railroad station. Detail of plates 80 and 81 of Palisades Township. A. H. Walker, *Atlas of Bergen County, 1777-1876*. Reading, PA: C.C. Pease, 1876. This atlas also had a plate showing in greater detail the area near the railroad station.

George Woodward, who lived in Rutherford, New Jersey from about 1867 to 1876, is best known today as the publisher of architectural books. In the early 1860's Woodward, Woodward's brother Francis W. Woodward, Atwood, and Peter B. Mead were partners in the New York City firm of Mead & Woodward, an architecture and landscape architecture firm that also was the publisher of *The Horticulturist*. *The Horticulturist* was the landscape magazine which influenced American rural architecture and that from 1846 until his death in 1852 was edited by Alexander Jackson Downing, the famous arbitrator of mid-19th century American taste. By 1867, Mead, a horticulturist, and Daniel T. Atwood were Tenafly residents. Atwood, a New York City

architect who also would practice in Tenafly, played an important role in the development of Tenafly. He not only designed the railroad station and houses in the community, but also was the developer of Atwood's Highwood Park, a residential development which is now a designated historic district. Other important architects associated with existing mid-19th century buildings in Tenafly include Brooklyn architect Gamaliel King and John H. Stephens of Closter. It is likely that John R. Hamilton, an English architect who immigrated to the United States in 1850 where he practiced in Cincinnati and then in New York City, designed the demolished Lyman-Browning House. The Everett-Dunn House was erected around 1867 to the design of Richard Morris Hunt. Hunt, who was America's first architect to study at the French Ecole des Beaux Arts, is a major figure in American architectural history.



Borough of Tenafly, 1902. This map shows the railroad route and road pattern just prior to the developmental change from railroad suburb to automobile one. It is also before the Palisades Interstate Park Commission developed the park on the Hudson River waterfront. E. Robinson, compiler, *Map of Bergen County, New Jersey with a Portion of Passaic County, New York*: E. Robinson & Co., 1902.

By 1880 Tenafly was a remarkably picturesque railroad suburb with many curving roads providing house lots with scenic views. Its buildings displayed a range of architectural styles and housed 927 residents. A small commercial area surrounded the railroad station. While farming continued in outlying areas, only 27 people in the 1880 census were identified as farmers. In the late 19th century, new buildings were erected in the newly popular Queen Anne, Shingle, and Colonial Revival styles. By 1894, when Tenafly became a borough, it had most of the geographic area it has today. The new municipality had 1,532 residents and a number of civic amenities such as water mains, a volunteer fire company, and community center. Development west of the rail tracks was expanding. Soon electricity was available (around 1900) and then gas (around 1904).

With the introduction of the Model T in 1908, automobiles became affordable to the middle class. Soon their availability would change the developmental pattern of many suburban communities, including Tenafly. The initial evolution of Tenafly from a railroad suburb to an automobile and trolley suburb (the trolley came in 1910) was



Borough of Tenafly, 2003. Comparing this map with the 1902 map reveals many additional streets indicating the full development of the automobile suburb, except in the northeast section of the Borough and along the Hudson River where parks, nature conservation, and recreational uses have limited development. The presence of the Palisades Interstate Parkway provides the borough with a major transportation link. *Borough of Tenafly Street Map, revised March 2003.*

smooth, with the benefits provided by the automobile coexisting with those of the train and trolley. Residential expansion adjacent to the Hudson River was eliminated and a nationally significant event in the history of American conservation occurred when the Palisades Interstate Park Commission acquired the land along this river for parkland soon after the turn of the century. Most of the former estate buildings within the park were eventually demolished. In the early 20th century Tenafly's residential areas near the railroad station received infill buildings on formerly vacant lots, while additional new houses were erected on lots further away from the station. These new houses and the civic, educational and commercial buildings erected to serve the expanding population reflected the styles and

building-types popular at the dates they were built. The Colonial Revival, Medieval Revival, and Arts and Crafts styles were particularly popular in Tenafly. The bungalow and four-square house types were also favored. Detached garages replaced barns and carriage houses as accessory buildings. However, by the 1920's and 30's new houses no longer typically had freestanding garages as the practice of building garages into the houses had begun.

By 1920 Tenafly's population was 3,585 persons. In 1922 the borough enacted its first zoning ordinance, placing 90 percent of the land into a residential zone. Residential development continued and was accelerated by the installation of sewers in 1928 and the opening of the George Washington Bridge in 1932. The borough's population of 5,669 people in 1930 expanded to 7,413 in 1940, in spite of the Great Depression.

While much of the architectural development in the 20th century was the work of developers who erected a number of generally similar houses for middle-class residents on newly subdivided lots, the erection of imposing country homes continued. Outstanding among them are "Cotswold" erected in 1918-20 for the Herbert Coppells to the design of Harrie Lindeberg, the Malcolm Mackay House of about 1922 designed by Frank K. Forster, and the George O. and Emma B. Muhlfeld House of 1931, a Georgian Revival design on the Tenafly-Englewood border. Both Lindeberg and Forster were nationally prominent architects specializing in the design of country houses. Their Tenafly designs and selected other 20th-century buildings in Tenafly were published in the architectural books and periodicals. This recognition is an indicator of the high quality of much of the architecture erected in the Borough. Old Smith Village, developed by K. B. C. Smith, has numerous houses designed by R. C. Hunter and Brother that were widely published in the architectural press of the 1920's. Other architects associated with Tenafly are Henry Welles Redfield, William L. Stoddart, and Halsted D. Fowler, who had practices in New York City or Brooklyn and lived in Tenafly in the early 20th century. Tenafly retains buildings designed by Aymar Embury II, who practiced in New York City and resided in Englewood from around 1905-1925, by Edward S. Hopgood of Hartford, Connecticut, and by Frank T. Cornell, Fred C. Winters, and Squires & Wendehack, all of New York City.

Expansion continued in the mid-20th century as Tenafly participated in the housing boom that followed World War II and had additional automobile transportation accessibility after the construction of the Palisades Interstate Parkway between 1947 and 1957. (Both the passenger rail service and the trolley service to Tenafly did not survive the competition of car and bus.) Housing types expanded to include ranch houses and other modern house types. In

1970 Tenafly's population was 14,827. Its 2000 population was 13,806 and the 2010 population was 14,488. The population reduction between 1970 and 2000 did not indicate an absence of new construction. Instead family sizes are now smaller, although often the typical recent single-family house is larger than many earlier houses. Also, condominiums are now a popular residential type. While some of the recent new construction is located on previously undeveloped land, older buildings are being demolished for new ones or older buildings are extensively enlarged. Tenafly is included in the National Trust for Historic Preservation's list of historic communities threatened by teardowns. A teardown is the replacement of an older, but typically sound, house with a new larger one.

In 1988 Tenafly created a Historic Preservation Commission to regulate the preservation of the borough's historic properties and districts. While a number of significant historic buildings and sites and two historic districts are protected through local historic preservation zone overlay (see Appendix), intense redevelopment pressures continue to endanger historic properties not yet designated as local landmarks.

BRIEF REFERENCES FOR THE HISTORY OF TENAFLY

Bergen County Department of Planning and Economic Development, *Bergen County Data Book*, 2003,
<http://www.co.bergen.nj.us/planning/data/databook.pdf>

Bergen County Office of Cultural and Historic Affairs, *Bergen County Historic Sites Survey, Borough of Tenafly*, 1982-83

Based on the survey work of T. Robins Brown with research assistance from Virginia T. Mosley and other volunteers. It contains information on many of the Borough's historic buildings and districts along with a developmental history of the Borough.

Mosley, Virginia T., compiled by Paul Stefanowicz, *The Writings of Virginia Mosley*, 2010

National Trust for Historic Preservation, *Teardowns by State and Community*, March 2008,
http://www.preservationnation.org/issues/teardowns/additional-resources/teardowns_states_and_communities.pdf

A Pictorial History of Tenafly, 1894-1994, Tenafly: Borough of Tenafly, 1994

Rigney, Alice Renner and Paul J. Stefanowicz, *Tenafly: Images of America*, Charleston, S.C.: Arcadia, 2009

Rigney, Alice Renner, *Tenafly's Unidentified Photographer*, Tenafly: 2010

Sisson, Eva Browning, *The Story of Tenafly*, Tenafly: The Tenafly Trust Co., 1939

Tenafly Historic Preservation Commission, designation and other reports, website: <http://www.tenaflynj.org/> then "Boards, Commissions and Committee's and then "Historic Preservation Commission"; other reports in files of the HPC

Wall, Dave, *History of Tenafly*, Tenafly: the author, 1998

Architectural form: the shape of the building.

Architectural type: a grouping of historic properties based on a set of shared physical or associative characteristics. Physical characteristics may relate to geography, cultural affiliation, building materials, age, structural forms, architectural styles, use, and/or site type. Associative characteristics may relate to the nature of the associated events or activities, to associations with specific individuals or group, or to the category of information about which a property may yield information.

Architectural style: a specific type of architecture distinguished by special characteristics or structure and ornamentation usually built in the same time period; having a general quality of distinctive character and intent to be fashionable.

Vernacular architecture: built according to traditional designs and methods, usually without the direction of an architect.

The Elizabeth Cady Stanton House's national importance is due to its association with a nationally significant person. It was the home of the suffragette from 1868 until 1887, during her most active years. Today the house's exterior displays features from several periods of time. Its original Second Empire style of 1868 remains visible in the massing, in the composition of the main block, and especially in its mansard roof. Now a colossal classical portico added in the early 20th century is a dominant visual feature. Additional changes date from the early 20th century and to a recent rehabilitation. Photograph at right by Paul Stefanowicz. Circa 1905 photo below, Tenafly Historical Archives.



This section is designed to help residents and their architects and contractors understand the architecture of their buildings and the architectural history of their community and to provide references to sources of additional information. Before undertaking a rehabilitation project of a historic building or new construction within a historic context, it is important to understand the architecture of the building and its setting. What are the visual characteristics that associate a building with a specific **architectural form, type, or architectural style**? What features are original to its initial

construction? Which features are later modifications, but also worthy of preservation because they contribute to the historic visual character of the building? Which features are incompatible alterations whose removal or modification will enhance the building's visual appearance and/or prolong the life of original materials?

Answering these questions and defining a building's form and style require an investigative approach. Many buildings are examples of **vernacular architecture**, common or everyday buildings that were built according to traditional designs and methods, usually without the direction of an architect. They have relatively little applied decoration and are characterized more by their form – their size, shape, and materials - than by sophisticated architectural design. They reflect local building preferences and practices and have a very specific visual link to their times and places. Tenafly's earliest buildings were not designed by architects but by local builders who continued to use tested construction practices, while gradually incorporating newer architectural design features.

Beginning in the mid 19th century, architectural designs for homes became widely available through pattern books and agricultural and ladies magazines. Also, architects, such as Tenafly's Daniel Topping Atwood, began to practice in the new suburban communities as well as in urban centers. Tenafly's new suburban residents also had access to numerous architects in the New York City metropolitan area. Homeowners began to choose among a number of architectural styles popular throughout the eastern United States. From the mid-19th century through the 20th century Tenafly had a rich architectural heritage associated with prominent American architects and popular building styles. This trend to employ building styles popular nationally continues to the present.

Complicating the visual investigation is the fact that the exteriors of older buildings are frequently the product of change and enlargement over time so that they have features from several architectural time periods. Other buildings were erected by builders and architects who mixed features from various styles. Tenafly has many buildings that are outstanding examples of an architectural type, form, or style. However, the community has other historic buildings or improvements that are typical examples of local architectural forms and styles, or that have features from several styles and types or that achieve their primary importance due to association with a significant person or historical events. These houses, stores, churches, and along with other historic structures and improvements collectively are Tenafly's heritage, linking the borough today to the continuum of history since the early 18th century. Some of the Borough's resources such as the Elizabeth Cady Stanton House, the Palisades Interstate Park, and the Roosevelt Monument help to tell the stories of national events and movements.

Fortunately, the National Park Service has produced *Walk through Historic Buildings*, an online tutorial, and other publications on how to analyze a historic building's visual aspects which are included in *Resources for Understanding Tenafly's Architecture*.

In addition to carefully looking at the building and studying its features to determine what are the significant visual elements, it is helpful to know its history and what architectural historians consider to be its important characteristics. Tenafly's residents and property owners are fortunate to have a number of excellent resources about the Borough's architecture which are included in the *Resources* list. These and the many publications on American architecture can serve as a starting point for further study. These resources and many others on Tenafly's history and architecture are available at the Tenafly Public Library and other libraries.

Property owners are encouraged to document the history and architecture of their buildings. A systematic framework for how to do this is found in the guidelines for preparing historic structure reports and preservation plans. A historic structure report provides documentary, graphic, and physical information about a property's history and existing condition. A historic structure report also addresses the use or re-use of the property. It provides the basis for selecting the best approach to physical treatments prior to commencing rehabilitation or restoration work and outlines a recommended scope of work. The report serves as an important guide for changes to be made to a historic property. It can also provide information for maintenance procedures. A preservation plan is a similar but less comprehensive document with analyses focused on a particular rehabilitation project, rather than the entire property. A cultural landscape study includes intensive study of the landscaping and setting of a historic property. While these research reports are usually prepared for museum properties and major buildings, similar, if less detailed, investigations would benefit the rehabilitation of any historic property.

RESOURCES FOR UNDERSTANDING TENAFLY'S ARCHITECTURE

For Tenafly Architecture

Barnes, Bruce, "Stick Style Architecture," Claire T. Carney Library, UMass/Dartmouth website, http://www.lib.umassd.edu/digicoll/stickarch/Stick_architecture.html. Information on Daniel Topping Atwood, Tenafly Railroad Station, and Atwood's Highwood Park.

Bergen County Office of Cultural and Historic Affairs, *Bergen County Historic Sites Survey, Borough of Tenafly*, 1982-83. Based on the survey work of T. Robins Brown with research assistance from Virginia T. Mosley and other volunteers. It contains information on many of the Borough's historic buildings and districts along with a developmental history of the Borough. For list of surveyed sites recommended by survey staff as eligible for listing on the State and National Register of Historic Places see the Appendix and <http://www.co.bergen.nj.us/planning/os/2011RegList.pdf>.

Bergen County Office of Cultural and Historic Affairs, Office of Albin Rothe, *The Early Stone Houses of Bergen County*, 1979. A report prepared by the Office of Albin Rothe with survey forms prepared by Claire K. Tholl. This inventory contains considerable information on an important early building type, including survey forms for four early stone houses in Tenafly. Available for consultation at the office of the Bergen County Division of Cultural and Historic Affairs.

Brown, T. Robins and Schuyler Warmflash, *The Architecture of Bergen County, New Jersey*, New Brunswick: Rutgers University Press, 2001. Places the Borough's architecture in the larger context of Bergen County.

Historic American Buildings Survey, http://memory.loc.gov/ammem/collections/habs_haer/, search for "Tenafly," Contains measured drawings for two early stone houses buildings in Tenafly. For Sickles-Melbourne House, <http://www.loc.gov/pictures/item/NY0680/>.

National Historic Landmarks Program, <http://www.nps.gov/history/nhl/>. Information on Elizabeth Cady Stanton House, <http://tps.cr.nps.gov/nhl/detail.cfm?ResourceId=1545&ResourceType=Building>, and the Palisades Interstate Park, <http://tps.cr.nps.gov/nhl/detail.cfm?ResourceId=676&ResourceType=Site>.

National Register Nomination Forms for Properties in Tenafly, http://www.state.nj.us/dep/hpo/1identify/nrsr_lists.htm for list.

Rigney, Alice Renner and Paul J. Stefanowicz, *Tenafly: Images of America*, Charleston, S.C.: Arcadia, 2009. Splendid early photographs of the Borough's architecture and other fascinating information.

Rigney, Alice Renner, *Tenafly's Unidentified Photographer*, Tenafly: 2010. More splendid early photographs of Tenafly's architecture.

Tenafly Historic Preservation Commission, designation and other reports, website: <http://www.tenaflynj.org/> then "Boards, Commissions and Committees" and then "Historic Preservation Commission". Other reports in files of the Commission.

Historic Structures Reports and Preservation Plans

National Park Service, *Preservation Briefs 43: The Preparation and Use of Historic Structure Reports*, <http://www.nps.gov/history/hps/tps/briefs/brief43.htm>.

New Jersey Historic Preservation Office, *Historic Structures Reports and Preservation Plans*, <http://www.state.nj.us/dep/hpo/4sustain/preparehsr.pdf>.

For Visual Investigation

National Park Service, *Walk through Historic Buildings: Learn to Identify the Visual Character of a Historic Building*, <http://www.nps.gov/tps/education/walkthrough/index.htm>.

NPS, *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*, <http://www.nps.gov/history/hps/tps/briefs/brief17.htm>.

NPS, *Preservation Brief 35: Understanding Old Buildings: The Process of Architectural Investigation*, <http://www.nps.gov/history/hps/tps/briefs/brief35.htm>.

For Researching a Building

NJ Historic Preservation Office, *How to Research the History of a House*, <http://www.state.nj.us/dep/hpo/4sustain/housereseach.pdf>.

NPS, *National Register Bulletin: Researching a Historic Property*, <http://www.nps.gov/nr/publications/bulletins/nrb39/>.

National Trust for Historic Preservation, *Researching the History of Your House: A Guide for Beginners*, <http://www.lib.umd.edu/NTL/Houseguide/>.

Howe, Barbara J., Dolores A. Fleming, Emory L. Kemp, and Ruth Ann Overbeck. *Houses and Homes: Exploring Their History*. Nashville, TN: American Association for State and Local History, 1987.

Selected Resources on New Jersey and American Architectural History:

Baker, John, *American House Styles*, New York: W.W. Norton, 1994.

Blumenson, John, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*, Nashville, TN: American Association for State and Local History, 1977.

Cohen, David Steven, *The Dutch-American Farm*, New York: New York University Press, 1992.

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Mc Alester, Virginia and Lee, *A Field Guide to American Houses*, New York: Alfred A. Knopf, 1984.

Meeske, Harrison, *The Hudson Valley Dutch and Their Houses*, Fleischmanns, NY: Purple Mountain Press, 2001.

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Rifkind, Carole, *A Field Guide to American Architecture*, New York: New American Library, 1980.

Stevens, John R., *Dutch Vernacular Architecture in North America, 1640-1830*, West Hurley, NY: Society for the Preservation of Hudson Valley Architecture, 2004.

Whiffen, Marcus, *American Architecture Since 1780: A Guide to the Styles*, Cambridge, MA: M.I.T. Press, 1969.

20 *Tenafly Design Guidelines for Landmarks and Historic Districts, Understanding Architecture*

SELECTED ARCHITECTURAL STYLES, TYPES, AND FORMS IN TENAFLY

EARLY STONE HOUSES, 18th and early 19th Century



Gambrel roof

Gable roof on wing

Flared eaves, sweeping overhang

Lintel

Replacement 2/2 double hung window

The Roelof Westervelt House has a 5-bay, 1½ story stone main section, built circa 1800, with an older 18th-century 2-bay, stone side kitchen wing and an early 19th-century, 1½ story, 3-bay frame side wing with small upper eyebrow or lay-on-the-belly windows. This photograph was taken around 1910. Historic Preservation Commission collection.

LOCAL CHARACTERISTICS OF THE TYPE

1½ story with 1 story stone walls of local rosy-brown sandstone laid in soft lime mortar; the front and the side facing the road may have better cut, dressed, and laid stone

Early development has side wings with lesser height; later additions include adding stories to stone sections and picturesque and Colonial Revival features

Stone sections have 2, 3, 4, or 5 bays

Gambrel or gable roof, usually with sweeping overhangs with graceful flare; roofs originally were wood shingled

Double-hung multi-paned sash window which may or may not have lintels; wood paneled shutters; may have semi-circular windows in apex of gable or gambrel roofs; window sashes are frequently modified and dormers added

Dutch split-leaf or wood paneled doors

May retain historic accessory buildings



Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, NJ-470

These drawings show how the stone walls of the early houses typically stopped so that the end walls are frame in the roofs' gables. The Christie-Parsels House has a gable roof on its main block and has an elegant semi-circular window in the apex of the gable. The cornice detail drawing shows the graceful kick or flare of the overhanging eaves. The drawings date to 1938.

Tenaflly has five stone houses that are examples of an important early regional house type associated with areas first settled by the Dutch. These buildings reflect an amalgam of cultural influences and their sturdy walls of local stone strongly connect them to their locations. The houses typically have main block which is 1½ story, 3 to 5 bays wide, and either one or two rooms deep. Usually the house has one or more early gable-roofed side wings that are setback from the front of the house and have rooflines lower than those of the main block. The side wings may have walls of stone, frame or a mix of stone and frame. The front and street side frequently have finer stonework than sides and rears. With a graceful curving outline, the gambrel or gable roofs often extend over the eaves. The houses have evolved over time. Not only do they have additions, several have had stories added to their main blocks. One, the Sickels-Melbourne House, was moved to Tenaflly from Rockland County, New York, to save it from demolition.



The five-bay main block of the Sickels-Melbourne House has a graceful gambrel roof with a flare. The two-bay side wing has a gable roof.



The rosy sandstone 1st-story walls reveal the early origins of the Demarest-Lyle House, while the upper stories are later modifications. The building's rehabilitation in the 1990's returned it to the appearance it achieved in the 1860's when the house was transformed into a picturesque country house. Photograph by Paul Stefanowicz.

RESOURCE FOR EARLY STONE HOUSES OF BERGEN COUNTY

Early Stone Houses of Bergen County Thematic Resources, National Register of Historic Places Nomination Form, July 3, 1979, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/64000499.pdf>



Early stone houses display a mix of stonework including finely cut stonework with tooled surfaces (example above left) and occasionally have rows with small stones along with rows with larger stone units (example at right). The joints are repointed in both examples.

DOWNINGESQUE, 1850-1880



In the mid-19th century picturesque architecture was popularized by writers such as Alexander Jackson Downing. While many picturesque buildings are examples of specific architectural styles such as Gothic Revival, Italianate, and Second Empire, many others mix features from various Romantic styles into informal designs. Such buildings can be called Downingsque. A number of Tenafly's buildings, including this house in Atwood's Highwood Park Historic District, which is pictured above, are charming Downingsque designs.

LOCAL CHARACTERISTICS OF THE STYLE

1½- 2½ stories

Rectangular, L-shaped, irregular plans; cross and front gables

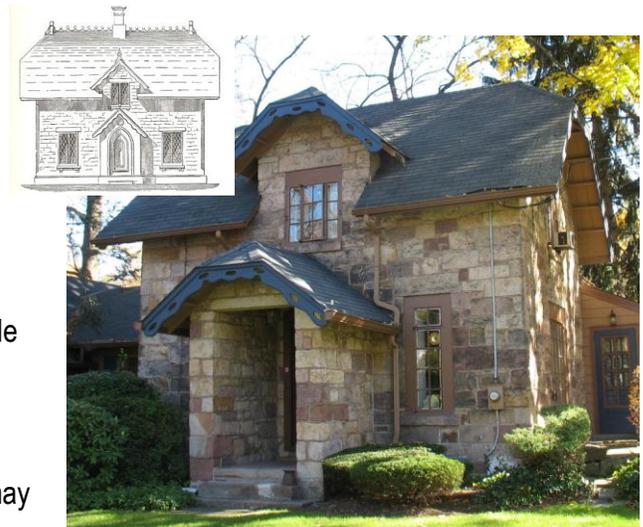
Stone or frame, originally covered with wooden clapboards or vertical board-and-batten siding; sandstone, gray diabase, or brick foundations

Various roof shapes; dormers and wall dormers; overhanging eaves with braces or decorative trim along eaves or in the gable peak (jigsawn boards with cutout designs, vergeboards, or exposed trusses); brick interior chimneys

2/2 or 6/6 double-hung window sash with some examples with more elaborate sash; may have paired or grouped windows; may have arched window heads; projecting bay windows; louvered shutters

Windows and doors may have trim with heavy moldings; sometimes cornices or hoods

Variety of porches; square or polygonal wooden piers; arched spandrels; may have jigsawn, decorative porch railings



The Lyman-Browning Estate Cottage was designed by George Woodward and built in the mid-1860's to house the family of an employee at a large country estate. The picturesque massing and handsome stonework are notable as is the publication of the design in an architectural pattern book George E. Woodward's *Woodward's Country Homes* in 1865. Today the Downingsque building is similar to, but not identical to the published design.

GOTHIC REVIVAL, 1850-1880



Finial

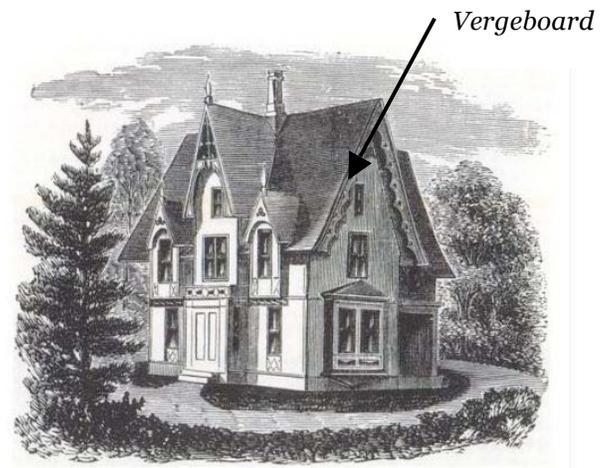
Cross gable with decorative truss in peak

Steeply-pitched gable roof

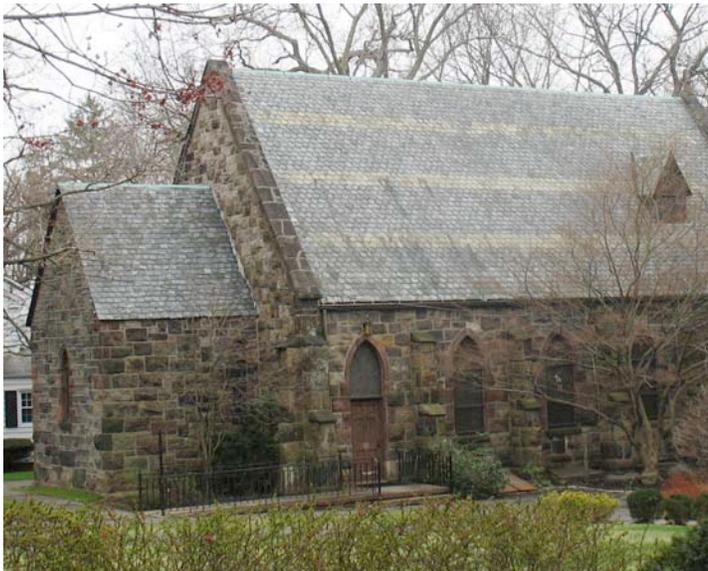
Projecting gable wall dormers with gable decoration with trefoil cutout

Random ashlar brownstone walls

The Atwood-Pond House in Atwood's Highwood Park was designed and built by Daniel T. Atwood, a skillful employer of the Gothic Revival Style. The drawing of it was published in 1871 in Atwood's Country and Suburban Houses. Photograph by Paul Stefanowicz.



Vergeboard



The Gothic Revival chapel of the Presbyterian Church at Tenafly was erected between 1866-7. Its stone walls with contrasting stone trim are accented by openings with pointed arches. Its very steeply pitched gable roof is covered with multi-colored slates.

The mid-19th century Gothic Revival style is a particularly Romantic style as it evokes the Middle Ages and its great cathedrals and churches. The style was favored for ecclesiastical buildings, but was also employed for other types. The chapel of the Presbyterian Church, a design of Woodward and Mead, another national firm with close associations with Tenafly, is an example. Tenafly's mid-19th century architecture includes some of the best Gothic Revival style buildings in Bergen County. Notable are the Tenafly Railroad Station and the Atwood-Stephens-Pond House, which were designed by Daniel Topping Atwood. Gothic Revival buildings typically have pointed arches, trefoils and other Gothic details.

GOthic REVIVAL, 1850-1880



The Tenafly Railroad Station building is the borough's symbol and an outstanding example of High Victorian Gothic Revival Style, a later mode of the Gothic Revival style that is characterized by bold ornamentation loosely based on medieval ornament and structural polychromy (building materials with differing integral colors), here found in the different colors of stone. Photograph by Jim DelGiudice.

LOCAL CHARACTERISTICS OF THE STYLE

1½- 2½ stories

Rectangular, L-shaped, irregular plans; often have gable facing the street

Stone or frame, originally covered with wooden clapboards or vertical board-and-batten siding; sandstone, gray diabase, or brick foundations

Steeply pitched gable and cross gable roofs; gable dormers; finials, overhanging eaves with braces or decorative trim along eaves or in the gable peak (jigsawn boards with cutout designs, vergeboards, or exposed trusses); brick interior chimneys

2/2 or 6/6 double-hung window sash with some examples with more elaborate sash with pointed arch heads; regularly spaced; may have paired or grouped windows; windows in gable peak may be round, rectangular, or have pointed arches; projecting bay windows; louvered shutters

Single or double paneled entrance doors, sometimes with glass upper panels; may have sidelights and/or transom

Windows and doors may have trim with heavy moldings; sometimes cornices or hoods

ITALIANATE, 1850-1880



Tower with paired round-arched windows

Low pitched roof

Overhanging bracketed eaves with brackets and modillion blocks

Window cornice

Double doors

The Italianate house was intended to evoke the farmhouses of Italy. The style is distinguished by the use of broad overhanging eaves with brackets or classical cornices, low-pitched roofs, blocky massing, and the use of round or elliptical arches. The Jellison House by Brooklyn architect Gamaliel King, which was erected in 1873, is Tenafly's most elaborate extant example of the Italianate style and is among Bergen County's few Italianate houses with towers.

LOCAL CHARACTERISTICS OF THE STYLE

2-2½ story

Rectangular, L-shaped, T-shaped plans; larger examples have towers

Cubic or blocky massing, often have a front gable; varied number of bays

Typically frame, originally covered with wooden clapboards; brick or stone foundations

Low-pitched gable, cross gable, hip, flat roofs; overhanging eaves with brackets and broad frieze

Windows are regularly spaced, 2/2 or 6/6 double-hung sash; might have round or elliptically arched tops or paired windows; projecting bay windows; louvered shutters

Single or double paneled entrance doors, sometimes with glazed upper panels; may have sidelights and/or a transom

Windows and doors have trim with heavy moldings; sometimes cornices or hoods

Open porches

SECOND EMPIRE, 1850-1880



Mansard roof with straight sides covered with patterned slates

Overhanging bracketed eaves and broad frieze

1½-story side wing with mansard roof. Attached to it is a 2½-story wing with multi-sided mansard roof.

Double door with glazed panels and upper transom

Very tall first-story windows

Porch is modified

The Second Empire was arguably America's favorite architectural style in the decade after the Civil War. Originating in France, this style was popularized by illustrations in books and articles and its employment for highly visible public buildings and resort hotels. The Highwood Hotel, which helped to attract visitors and future residents to the new railroad suburb that is now Tenafly, was a large Second Empire style 2½-story building with a wraparound porch. That 1860's building burnt in 1873.

Many features of the Second Empire style are similar to those of the Italianate style. However, the Second Empire is distinguished by the use of the mansard roof, a dual pitched roof with steep lower slope and usually almost flat upper section. This roof form had functional benefits as it allowed the attic floor to be fully useable.

Tenafly has a wonderful collection of outstanding Second Empire buildings. They range from the Anthony Stable-Bonny Dell Farm Barn, originally a stable, to imposing houses originally erected as the focal buildings of large country estates. There is even a large commercial building that displays a mansard roof. Interestingly several of the Borough's most elaborate houses in the style are 1½ story, rather than the expected 2½ stories.



This Daniel T. Atwood design on Serpentine Road has a mansard roof with flaring sides terminated by a hipped roof. The unusual projecting front bay with tall hexagonal roof with flaring eaves is not characteristic of the Second Empire style. The design was published in Atwood's Modern American Homesteads in 1876.



A picturesque shaped parapet and the massive stonework are the dominant visual features of the Anthony House's south façade. The 1½-story Second Empire style massing and slate-covered mansard roof with ornate dormers is the dominant visual features of the east façade. The preference for the Second Empire on the Anthony estate is reflected in the use of this style for a stone stable, which has a mansard terminated by a hipped roof with cupola. The photograph shows the building before it was adapted for use as a residence in 1977-78.



Circa 1977 photograph by Joe Giardelli from newspaper clipping in the collection of Donald Merino.

LOCAL CHARACTERISTICS OF THE STYLE

1½- 2½ stories

Rectangular, L-shaped plans; typically composed in sections of 2-5 bays

Stone or frame which was originally covered with wood clapboards

Mansard roofs, straight or other profile; typically covered with patterned gray slates sometimes with colored slate accents; overhanging eaves with bracketed cornices with wide friezes; dormers with gable or arched roofs with heavy cornices; may have tower; brick interior chimneys

Typically regularly spaced 2/2 or 6/6 double-hung window sash; may have paired or grouped windows and tall 1st-story windows; projecting bay windows; louvered shutters

Single or double paneled entrance doors, sometimes with glass upper panels; may have a transom

Windows and doors have trim with heavy moldings; sometimes cornices or hoods

Open porches, full width or wrap around; square or polygonal wooden posts with moldings below side brackets or arched spandrels; porches are frequently altered

STICK AND NORTHERN EUROPEAN VERNACULAR REVIVAL STYLES, 1850-1880



Tower with steep pyramidal roof with kick at eaves

Steeply-pitched cross gable roof

Heavy decorative truss in apex of gable

Lancet windows with pointed arches

Stickwork design applied to wall, included "X"s

Porch with projecting hood

Stick Style

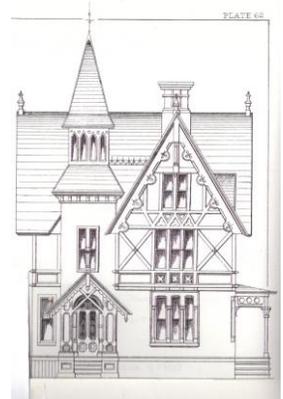


Plate 62, front elevation, design by D. T. Atwood, in A. J. Bicknell, *Detail, Cottage and Constructive Architecture*, New York: A.J. Bicknell & Co., 1873.

Northern European Vernacular Revival styles derived from French Norman villa, Swiss chalets, and other informal buildings of northern Europe that were popular in the mid-19th century particularly on hilly sites. The Stick Style is a variant of the Gothic Revival style, where applied stickwork suggesting exposed framing, broad overhanging eaves with decorative bracing, and heavy exposed trusses in the apexes of gables are dominant visual features, rather than Gothic Revival trefoils and other more directly medieval-derived ornamental features.

While Daniel T. Atwood published the towered house design as a "Gothic Cottage, with Tower," the applied stickwork patterns to its walls and the decorative trusses in the apex of its steep gables make it an outstanding example of the Stick Style. Restoration revealed the original stickwork patterns on the walls of one of the three houses built to this design in Atwood's Highwood Park Historic District.

The Northern European Revival designs have moderately-pitched roofs and more often mix stone and frame wall surfaces. The Everett-Dunn House is one of Bergen County's significant examples of the Northern European Vernacular style. It was designed by Richard Morris Hunt, one of America's most important 19th-century architects.





The Everett-Dunn House, an example of the informal Northern European Vernacular style, is Bergen County's only known building attributed to architect Richard Morris Hunt. While the house has undergone alteration since initially erected in the 1860's, it continues to display a mix of material (stone, vertical board-and-batten siding, and applied half-timbering), gable roofs, and an informal composition. Photograph by Paul Stefanowicz.

LOCAL CHARACTERISTICS OF THE STYLES

1 -2½ stories

Various plans, may have asymmetrical silhouette; Stick Style may have square tower

Stick Style: *frame, applied "stickwork" (flat boards applied in geometric patterns that suggest framing and divide the walls into panels); sometimes have applied diagonal "X"s; the walls between the "sticks" may be clapboard, board-and-batten vertical siding, shingle, or stucco*

Northern European Vernacular: *frame, stone, mix of materials*

Gable roofs, often with cross gables; sometimes gable dormers or towers; heavy trusses with chamfered edges at the apexes of gables; overhanging eaves with large brackets or exposed heavy roof rafter ends; brick interior chimneys.

Various types of windows

Various porches, square or polygonal wooden piers with braces, porch railings may have stickwork or cutout patterns. Swiss chalet derived designs may have two-story porches under projecting roof gable

Key Resource for the Stick Style

Bruce Barnes, *Stick Style Architecture*, U Mass Dartmouth, Claire T. Carney Library website,
http://www.lib.umassd.edu/digicoll/stickarch/stick_architecture.html

QUEEN ANNE, 1880-1910



Complex roofline

Overhanging eaves emphasized by wide rake board

Decorative shingles

Projecting polygonal bay

Wraparound porch, here with spandrels, paired turned posts, and gabled entrance bay

Shingle-covered porch railing

The Colver House in the Magnolia Avenue Historic District, which was constructed around 1888, is arguably the best example of the Queen Anne style in Tenafly.

In the late 19th century, new framing techniques that permitted irregular massing and the greater availability of ornate manufactured building components gave the home builder many accessible choices for making even a modest house highly decorative. The frequent stylistic choice was the Queen Anne which is characterized by a profusion of ornamental features and surface variety. Porches often have turned posts and may have turned railings and friezes. Flat walls are broken up by bays, towers, and overhangs and by using several materials. While some of Tenafly's examples no longer display original exterior claddings and have lost decorative features, their picturesque massings remain hallmarks of the Queen Anne style.

Usually, the Queen Anne house is a bit taller than earlier houses. Originally the frequent use of different exterior claddings for each story, or accent boards between stories, provided balancing horizontality. Decorative features are somewhat smaller scale and more intricate than on mid-19th century buildings.

Attic window with border of small panes

Decorative shingles

Frieze board

Clapboards

Spindle frieze

Wraparound porch with turned posts and projecting entrance bay with ornate gable pediment

Spindle railing



LOCAL CHARACTERISTICS OF THE STYLE

2½ stories

Rectangular, L-shaped, T-shaped, irregular plans; asymmetrical silhouette; may have a tower or 3-bay section with gable facing the street

Typically frame, clad with a mix of materials with different stories covered in a different material (clapboards, decorative shingles of different patterns, decorative siding); corner boards; frieze boards between stories; typically decorative shingles on exterior wall of attic; gray diabase or brick foundations

Gable, hip, cross gable roofs; dormer, towers, and turrets with conical or multi-sided roofs and finials; overhanging eaves without brackets, brick chimneys

2/2 or 1/1 double-hung window sash; some windows may have borders of small square panes; paired or grouped windows; cantilevered projecting bay windows; louvered shutters

Single or double, paneled entrance doors, sometimes with glass upper panels with borders of small square panes

Windows and doors have trim with heavy moldings; sometimes cornices or hoods

Open porches, full width or wraparound; turned posts, elaborate porch railings with spindle or elliptical spandrels, spindle work or lattice frieze, and/or ¼-circle spindle brackets between posts

Gable peak may have stickwork or spindle or other ornamentation



These similar houses, the left one in Atwood's Highwood Park Historic District and the right one in the Magnolia Avenue Historic District, have Queen Anne massing with front gables, polygonal corner towers, and wraparound porches. The exterior sheathings are replacement and some decorative features are missing.

SHINGLE STYLE, 1880-1910



Relatively simple roofline, here with broad cross gable

Arch in gable shows interest in geometrical massing

Wood shingles

Full width front porch of Colonial Revival style

Wood shingled walls are the visually defining characteristic of Shingle Style buildings. In massing and details the buildings share features with the more horizontal examples of the Queen Anne Style and informal Colonial Revival designs.



American Architect and Building News, Aug. 4, 1894.

The Church House of the Presbyterian Church at Tenafly was built in 1905. The wood shingle-surfaced building has an expansive hip roof with hipped dormers. The roof originally would have also been clad with wood shingles. Some of its window has diamond-patterned sashes, a decorative type of sash that enlivens turn-of-the-20th-century buildings of varying styles.

LOCAL CHARACTERISTICS OF THE STYLE

Wall surfaces are dominated by wood shingles although other materials such as stone, brick, and wood clapboards may also be present.

Roof shapes vary; roofs are usually broad and of medium pitch.

Ornamentation is more restrained than of Queen Anne style buildings.



COLONIAL AND OTHER CLASSICAL REVIVALS, 1876 TO THE PRESENT



- Gable roof
- Gable dormer
- Broken gable pediment
- Palladian window
- Classical inspired cornice and frieze
- 1-bay columnar entrance porch
- Double-hung, multi-lite sash windows

K. B. C. Smith House, R. C. Hunter & Bro., architect. Published in 1922.

The Centennial in 1876 of the birth of our nation was a catalyst for the revival of architectural styles based on early American buildings on the East Coast. The use of the Colonial Revival and other classical styles has continued uninterrupted to the present. They are the most common architectural styles in the United States. Some of the early-20th-century Colonial Revival houses are examples of the foursquare form or the Bungalow type. When the type has a gambrel roof it is called Dutch Colonial Revival architecture. Tenafly has a number of Colonial Revival buildings by nationally significant architects including Aymar Embury II, Myron Hunt, and especially R. C. Hunter & Brother that were published in contemporary architectural magazines. Many older buildings received Colonial and classical revival remodeling, which are evidenced by the community's many columnar porches and porticos. Some of the buildings which are classical revival have their sources in early 19th century Federal Period and Greek Revival architecture



Philip P. Barber House, R. C. Hunter & Bro., architect. Architecture and Building, Jan. 1922. While actually a gable roof, it is designed to look like a gambrel roof with shed dormer and pent across the front.



"Southern Colonial Home Design," the Walter H. Merritt House, R. C. Hunter & Bro., architect, published in 1922.

LOCAL CHARACTERISTICS OF THE COLONIAL AND CLASSICAL REVIVAL STYLES



Dutch Colonial Revival house erected about 1900

1½-2½ stories

Rectangular or square plan; often 3 or 5 bays; usually symmetrical

Typically clapboards with corner boards, shingles; sometimes red brick or stone walls; brick, concrete block, stone, or concrete foundations

Gable, hip, cross gable roofs; may have dormers; brick interior chimneys

Typically regularly spaced, multi-paned, double-hung window sash; may have grouped window or Palladian window; louvered or paneled shutters, may have decorative cutouts

Accented front door sometimes with decorated classically inspired frame; may have sidelights and/or transom

Open columnar porches, 1-bay, full width or wraparound; earlier examples may have porte cocheres; column types various, most are simple Doric but occasionally Ionic or Corinthian; sometime columns are paired; porch railings are usually simple

Ornamentation based on Colonial. Federal period and Greek Revival buildings; classical cornices; pilasters

Colonial Revival house of the four-square type erected about 1911



A commercial example. K.B. C. Smith Building of around 1913-16 has a columnar Ionic portico derived from Greek Revival architecture. Photography by Jim DeGiudice.



An educational example. The 1921-22 section of the former Tenafly High School has a hexastyle (6 column) portico with Temple of Wind capitals. It is the design of noted school architects, Ernest Sibley, L. C. Licht, and Hacker & Hacker. Paul Stefanowicz, photographer.



An ecclesiastical example. The Presbyterian church erected in 1950.



Right: One of many modest Colonial Revival houses that were erected in mid-20th century.

ARTS AND CRAFTS, 1890-1930



Tenafly has numerous examples of "the comfortable house," the type of suburban residence of the 1890-1930 period that reflect the national optimism and economic prosperity in the United States of the decades prior to the Great Depression. Increasingly middle-class houses were constructed with "comfortable" features such as indoor plumbing and central-heating systems. The central heating provided not only greater comfort, but also allowed more open planning and the abandonment of the formal parlor, a social requirement of the typical middle-class house of the nineteenth century. While "comfortable houses" were erected in many architectural styles, ones that have informality, a reduction in applied ornamentation, and use of natural materials are often Arts and Crafts or Craftsman. They are part of an aesthetic popularized by *The Craftsman*, the magazine published by Gustave Stickley from 1901 to 1916. Many Arts and Crafts designs are bungalows with 1½ -story massing, frequently with the main roof extending over the front porch.

LOCAL CHARACTERISTICS OF THE STYLE

1½ -2½ stories

Rectangular or square plan; may or may not be divided into regular bays, often horizontal massing

Roofs usually gable or hipped of low or medium pitch, eaves overhang and often have exposed rafter ends; shed, gable, or hipped dormers

Wall materials vary; clapboard, shingles, rubble stone, brick, or stucco

Various types of windows; may be irregular spaced or grouped; often 1/1 sash, some diamond patterned, and/or stained glass

Porches are often recessed into main mass and have stocky piers or columns, although Colonial Revival columns are also common

Decorative features may be those of other early 20th century styles



This Arts and Crafts house has the bungalow form of 1½-stories with broad roof and full-width front porch, here tucked under the main roof. The rough rubble stone walls and porch piers which help to integrate the building with its setting are typical Arts and Crafts characteristics.

FOUR SQUARE, 1900-1920



Low-pitched hipped roof with gable dormer

Cubic massing

Front porch of Colonial Revival style

LOCAL CHARACTERISTICS OF THE FORM

2-2½ stories

2-3 bays; square plan; symmetrical, cubic form

Typically frame, originally clad with wood shingles or clapboards; occasionally masonry; brick, rusticated concrete block, cast concrete, or gray diabase foundation and chimneys

Low hipped or pyramidal roof; hipped or gable dormers; overhanging eaves

Typically regularly spaced, double-hung 1/1 or multi-paned window sash; may have grouped windows; bay window; decorative windows with leaded glass

Entrance doors often have glass upper panels; may have sidelights and/or transom

Front porch, often full-width or wraparound in Colonial Revival style

Usually restrained ornamentation

The stone Paul Richter House in Atwood's Highwood Park Historic District is among the most imposing houses in Bergen County that displays the foursquare form. It was designed by Fred C. Winter and published in 1908 in the Architects and Builders Magazine. Photograph by Paul Stefanowicz.

The Four Square or Foursquare -- also known as the box, the classic box, the double cube, and the square type -- provides a lot of square footage under its hipped or pyramidal roof. This sturdy form was a new entry around 1900 to the common American house forms. Every mail-order house company in the first decades of the 20th century offered a variant of this house. While the Four Square may have ornamentation associating it with a style, most typically the Colonial Revival, its cubic shape is its dominant visual characteristic.

RESOURCES FOR THE FOUR SQUARE

The American Foursquare 1890-190s, *The Old House Web*, <http://www.oldhouseweb.com/stories/Detailed/12269.shtml>

Architecture 1895-1930: American Foursquare,

<http://architecture.about.com/od/periodsstyles/ig/House-Styles/Foursquare.htm>



Photograph by Jim DelGiudice

Photograph by Paul Stefanowicz



20TH-CENTURY MEDIEVAL REVIVAL STYLES, 1900 TO THE PRESENT

Large elaborate chimney with multiple stacks or shafts

Steeply-pitched gable roof with cross gables

Casement window grouping

Multiple materials, here stone and brick



Cotswold is an outstanding medieval revival period house built in 1918 for Herbert Coppel to the designs of prominent country house architect Harrie T. Lindeberg. Top photograph by Jim DelGiudice.

In the 20th century, large country houses often employed medieval revival styles. The Tudor Revival is characterized by the use of the 3-point Tudor arch and some exterior half-timber decoration. The somewhat less elaborate English Country House Style frequently had dominant front gables extending towards the ground. The informal massing and variety of window sizes allowed for flexible interior plans. The grander examples had patios and other landscape features integrating the building and its grounds.

LOCAL CHARACTERISTICS OF THE STYLES

1½-2½ stories

Asymmetrical massing; cross and front gables

Mix of materials, stone, brick, stucco, half-timbering, shingles, clapboard; walls surfaces often highly Textural; often buildings employed structural concrete

Steeply-pitched gables with cross gables; often slate covered, dormers and wall dormers; overhanging eaves; massive chimneys

Various size windows and informal placements; windows often grouped; may have casements windows, or double-hung; sometimes oriels, projecting bays, sash with diamond patterns, and/or stained glass

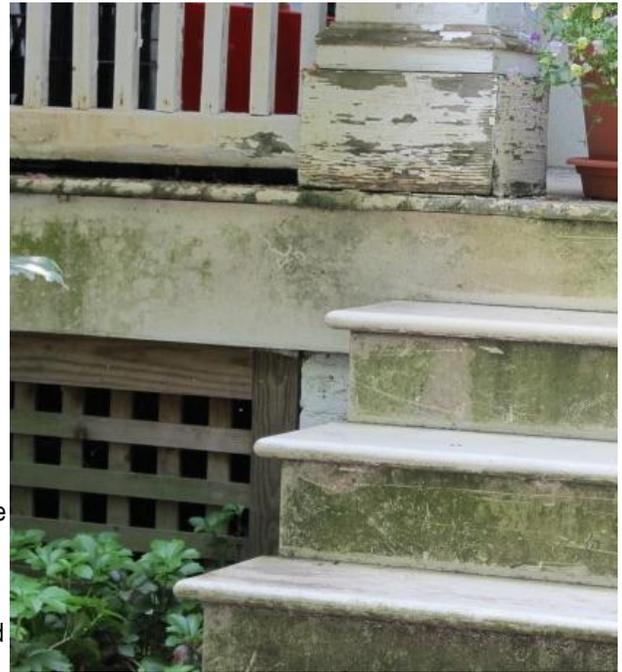
Doors may have Tudor or round arches outlined with different material; often 1-bay gabled enclosed entrance bay

Often have patios and gardens that are integral to the design of the buildings



GUIDELINES FOR TREATMENTS

GUIDELINES FOR ORDINARY REPAIRS AND MAINTENANCE



Areas with mold, mildew and/or flaking paint should be inspected for moisture or drainage problems and steps taken to remedy them. Mold or mildew should be cleaned and surface treated to prevent future growth. Shrubs and overhanging tree limbs should be trimmed or removed to allow air circulation and the sun to hit the surfaces. Damaged paint surfaces should be repainted with compatible paint.

Proper maintenance is critically important to the preservation of historic buildings and properties. Through general maintenance, the life of historic fabric is lengthened and potential problems corrected before negatively impacting the historic building and necessitating costly repairs. As an aid to property owners and to encourage the upkeep of historic properties, this section includes links to information on a wide variety of maintenance issues. The resources include preventive maintenance checklists, information on the life span of materials, and recommended actions to prevent deterioration and promote sustainability and energy conservation. They have easy to find information on how to prevent moisture penetration, insulate, and weatherize.

General exterior maintenance work which does not change the appearance of a Landmark or a building or structure in a Historic District does not require a Certificate of Appropriateness (C/A), nor is a C/A required for interior changes that do not change the exterior. Repair under the law is defined as “the reconstruction or renewal of any part of an existing building for the purpose of its maintenance. For the purposes of historic preservation pertaining to any historic site(s), streetscape(s), or district(s), any work done or any improvement is considered a repair when (a) it is not an addition to the improvement and (b) does not change the appearance of the exterior surface of any improvement.” (Code of the Borough of Tenafly, Section 35-201). If repairs will result in change to the exterior of the building or structure, they require a C/A.

One should review the guidelines related to the specific type of planned work to determine if a C/A is required. For instance, limited touch-up of previously painted exterior materials using the same paint colors as existing does not require a C/A. However, repainting and painting of previously unpainted historic exterior materials, such as brick or stone, require one. All repairs to historic masonry, including cleaning and repairs to mortar, require a C/A because they have the potential to change exterior appearance. If there is any question whether a proposed activity requires a C/A, please consult with the Tenafly Zoning Official or the Tenafly Historic Preservation Commission.

RESOURCES FOR ORDINARY REPAIRS AND MAINTENANCE

For General Exterior Maintenance

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

National Park Service, Technical Preservation Services, *How to Preserve*, <http://www.nps.gov/tps/how-to-preserve.htm> and *Education*, <http://www.nps.gov/tps/education.htm>

National Park Service/Heritage Preservation, Inc., *Caring for Your Historic House*, New York, NY: Harry N. Abrams, Inc., 1998 order from <https://www.heritagepreservation.org/catalog/product.asp?intProdID=5>

National Park Service, *From the Roof Down ... and Skin Deep*, <http://www.nps.gov/hps/tps/roofdown/index.htm>

National Park Service, *Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings*, <http://www.nps.gov/history/hps/tps/briefs/brief47.htm>

For General Moisture Issues, also see the chapter, *Guidelines for Roofs*

National Park Service, *All Wet & How to Prevent It... Managing Moisture in Your Historic House*, <http://www.nps.gov/hps/tps/allwet/index.htm>

National Park Service, *Preservation Brief 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings*, <http://www.nps.gov/history/hps/tps/briefs/brief39.htm>

For Sustainability and Energy Conservation

National Park Service, *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*, 2011, <http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf>

National Park Service, *Preservation Brief 3: Conserving Energy in Historic Buildings*, currently being revised, <http://www.nps.gov/history/hps/tps/briefs/brief03.htm>

National Park Services, Technical Preservation Services, *Sustainability*, <http://www.nps.gov/tps/sustainability.htm>

National Trust for Historic Preservation, "Weatherization Guide for Older and Historic Buildings," <http://www.preservationnation.org/issues/weatherization/>; "General Weatherization Links & Resources," <http://www.preservationnation.org/issues/weatherization/resources/weatherization.html>; "Insulation Links & Resources," <http://www.preservationnation.org/issues/weatherization/insulation/>; "Mechanical Systems Links & Resources," <http://www.preservationnation.org/issues/weatherization/resources/mechanical-systems.html>

New Jersey Historic Preservation Office, *FYI Publication: Insulation*, http://www.nj.gov/dep/hpo/4sustain/insulation_b.pdf



Painting the trim on the Tenafly Railroad Station in historically appropriate colors. Tenafly archives.

GUIDELINES FOR PAINTING AND PAINT COLORS

Maintaining sound paint on previously painted exterior surfaces is important to the preservation of materials and the prevention of deterioration. Limited touch-up of previously painted exterior surfaces using the same colors and types of paint does not require a Certificate of Appropriateness (C/A). Painting of the exterior or a side of a building requires a C/A. Painting is likely to be considered a minor application if the same colors are reused or if colors are chosen from the historically appropriate colors for the style or type of building or structure recommended by the Historic

Preservation Commission (HPC). Information of the appropriate colors is available at the Tenafly Building Department's office.

Paint colors and their placement have considerable effect on a building's architectural character. Different architectural styles used widely different paint palates and schemes. Most 19th and early 20th century wood buildings were painted in three colors: one color for the main walls of the house, a second for exterior trim including window trim, and a third color for the window sash and door. The placement of paint colors on the building contributes to its architectural character and often increases the visibility of decorative features and design elements.

The resources cited below provide information on how to inspect, maintain, prepare surfaces for repainting, choose appropriate colors, and repaint historic materials. They also contain information on how to safely remove paint, especially when the paint may contain lead.

GUIDELINES

Research to determine which paint colors and schemes are appropriate for the historic building and district.

Repair underlining problems and surfaces before applying finishes.

Following proper surface preparation, apply compatible paint coating systems using color schemes that are appropriate to the historic building and district

.

For Landmarks and Contributing Buildings in Historic Districts

RECOMMENDED

- Inspect painted surfaces to determine whether repainting is necessary or if cleaning or touching up is all that is required.
- Remove damaged or deteriorated paint to the next sound layer using the gentlest method possible, and then repaint with colors that are appropriate to the historic building and district.
- Consult the Tenafly Building Department office for recommended color schemes.

NOT RECOMMENDED

- Painting previously unpainted historic exterior fabric.
- Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."
- Using destructive paint removal methods such as propane or butane torches, sandblasting or water blasting. These methods can irreversibly damage historic woodwork.

For Non-Contributing Buildings in Historic Districts

RECOMMENDED

- Use paint schemes that are compatible with the streetscape.

Resources for Painting and Paint Colors

Resources available at Tenafly Building Department office

Block, Gordon, "Colorful Issues in Choosing Exterior Paint," *Old House Journal Online*, http://www.oldhousejournal.com/magazine/2001/march_april/exterior_paint/default.shtml

Cambridge Historic Preservation Commission, *Painting Historic Exteriors: Colors, Application, and Regulation*. Available from CHC, 831 Massachusetts Av., 2nd floor, Cambridge, MA 02139. Excerpt at <http://www.ci.cambridge.ma.us/Historic/paint.html>

Historic Preservation League of Oregon, *Selecting Historic Paint Colors*, <http://www.hplo.org/helpfulinfo/historicpaint.htm>

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

Moss, Roger, *Century of Color: Exterior Decoration for American Buildings 1820-1920*, Watkins Glen, NY: American Life Foundation, 1981

Moss, Roger W. and Gail Caskey Winkler. *Victorian Exterior Decoration: How to Paint Your Nineteenth Century American House Historically*. New York: Henry Holt and Company, 1992

Moss, Roger W., ed., *Paint in America: The Colors of Historic Buildings*, New York: John Wiley & Sons, 1995.

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

NPS, *Preservation Brief 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing*, <http://www.nps.gov/history/hps/tps/briefs/brief37.htm>

National Trust for Historic Preservation, "Lead-Safe Practices for Older & Historic Buildings," <http://www.preservationnation.org/issues/lead-paint/>



Recommended: Retain, maintain, and repair historic exterior cladding such as the wood clapboards and shingles, which are character-defining features of this house.

GUIDELINES FOR SHINGLES, CLAPBOARDS, AND OTHER SIDING

Original exterior shingles, clapboards, or other siding covering the exterior walls of a building are character defining architectural features. Until the 20th century, Tenafly's frame buildings were typically covered with wood clapboards, wood board-and-batten siding, or shingles. These materials not only enclosed the buildings from the weather, but contributed to their historic architectural interest by providing texture, scale, proportion, color, and horizontal and vertical accents. Late 19th century frame buildings frequently mixed a number of different wood exterior cladding materials, including shingles of differing shapes installed in decorative patterns. With proper maintenance, historic wood cladding can last for centuries.

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

The maintenance, repair, or replacement **in-kind** of existing shingles, clapboards, or other siding using the same materials that are being repaired or maintained does not require a C/A for a Landmark and for buildings and structures within a Historic District if 25% or less of the exterior siding is affected. A C/A is required for Landmark and for buildings and structures within a Historic District if the siding replacements is 25% or more and for any percentage of replacement if there is a change in material and the visual characteristics including size, dimensions, exposure (overlap), color, and texture. Refer to the *Guidelines for Painting* for requirements related to painting and staining exterior sidings.

In-kind: Matching the original in visual characteristics, including size, shape, design, decorative details, color, texture, finishes, and materials.

MAINTENANCE AND REPAIR OF WOOD SHINGLES, CLAPBOARDS, AND OTHER WOOD SIDINGS

If a building's shingles, clapboards, and other wood sidings were previously painted or stained, a property owner routinely should have them repainted or re-stained. Gaps between boards or shingles need to be caulked. Cracks and splits in the exterior wood cladding should be repaired before repainting or re-staining. If deterioration is more extensive, remove damaged materials and replace in-kind* by piecing-in new matching wood cladding. Only replace materials that cannot be repaired. Rarely does all the exterior cladding of a building need replacement. The infill replacement materials should be painted or stained to match the original.

GUIDELINES

Identify, retain, and maintain historic shingles, clapboards, and other sidings.

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

For necessary replacements, match the historic materials and features in composition, design, color, texture, and other visual qualities.



Recommended: Retain, maintain, and repair historic exterior cladding such as this wood board-and-batten siding.

For Landmarks and Contributing Buildings in Historic Districts

RECOMMENDED

- Retain, maintain, and repair original exterior building materials. Conduct semiannual inspections of exterior cladding. When materials are deteriorated, determine and correct the cause of the deterioration before repairing the materials. Remove deteriorated paint using the gentlest means possible. Repaint or re-stain previously painted or stained exterior cladding when needed.
- Repair or do selective replacement of historic wood cladding instead of covering with synthetic materials. Often deterioration is limited and historic materials can be repaired or only partially replaced. Replacement cladding should have the same visual characteristics of the historic material, including size, dimensions, exposure (overlap), color, and texture.
- When original materials have been altered or replaced, property owners may repair and replace with materials similar to the materials present or with materials compatible with the historic architecture. They are encouraged to replace with materials similar to the historic originals. If the original material is covered by later materials, consider removing these alterations and maintaining and repairing the original material.
- The removal of synthetic exterior cladding that encapsulates original decorative features is particularly recommended.
- If the repair and preservation of the historic cladding is not possible, property owners are encouraged to install wood cladding that matches the original in size, dimensions, pattern, exposure (overlap), and texture.
- When considering using substitute materials, investigate the advantages and disadvantages of wood versus the various synthetic sidings and learn about the proper installation of replacement sidings by consulting the technical assistance information included in the *Resources for Exterior Cladding* box in this chapter.



Recommended: Repaint previously painted historic exterior cladding such as these wood shingles.

- If wood cladding is not feasible, the property owner can install fiber-cement siding in a manner that minimizes the damage to historic materials and matches the visual characteristics of the historic materials. Original decorative features such as window and door frames, cornices, porch posts, and brackets should not be removed or covered. The replacement siding should replicate the original size, dimensions, exposure (overlap), color, and texture, including the decorative patterns of shingles and the presence of corner boards and other exterior trim. The siding needs to be installed so that historic wood trim maintains its projection from the wall surface and colors and placement are compatible with the historic architecture. Before the new siding is installed, the property owner should do maintenance and make repairs so that the new siding will not conceal future problems. Decorative exterior woodwork should be repaired and painted. Nailing into decorative features should be minimized.
- Wood or fiber-cement siding or shingles which resemble the historic exterior cladding are the most acceptable exterior cladding materials for new additions, but other materials may be considered if they are compatible.

NOT RECOMMENDED

- Sandblasting wood cladding.
- Removing, changing, or covering exterior materials that are important in defining the overall historic character of the building.
- Removing or encapsulating decorative features such as cornices, eaves, window trim, brackets, and porch posts and railings during installation of new cladding.
- Installing aluminum siding or synthetic stucco (Exterior Insulation and Finish Systems, E.I.F.S)
- Using synthetic siding that has embossed or stamped wood graining because this exaggerated graining is not a characteristic of real wood cladding.



Not Recommended: Using synthetic siding with embossed wood graining.

For Non-Contributing Buildings in Historic Districts

RECOMMENDED

Use exterior siding materials that are visually consistent with the historic materials in the streetscape and district. Synthetic materials may be used.

RESOURCES FOR EXTERIOR CLADDINGS

Hopewell, New Jersey, Historic Preservation Commission, *Design Guidelines: Guidelines for Exterior Maintenance, Exterior Woodwork*, <http://www.hopewelltpw.org/Guidelines-Historic-Properties.html>

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

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

ISSUES RELATED TO WOOD CLADDINGS AND SYNTHETIC SIDINGS

Vinyl and aluminum siding can trap moisture inside the walls of an older frame building and accelerate rot and decay and cause costly structural repairs. To prevent this, continuous wall vents under eaves and weep holes need to be installed in vinyl and aluminum siding. Aluminum and vinyl sidings can hide problems, such as water penetration, and allow them to go uncorrected until they become expensive major repairs.

The energy conservation benefits of synthetic sidings are overrated. Studies show that 75% of a building's heat loss is through the roof. Installing attic insulation is a far more cost effective method of reducing heat loss than is installing synthetic siding.

While synthetic siding is marketed as being maintenance free, it is not the case. Both vinyl and aluminum sidings need regular cleaning. Vinyl siding may crack if hit, especially during cold weather, and it may be punctured. Aluminum siding can puncture, dent, warp, cup, peel, and/or fade. The colors of both vinyl and aluminum siding fade. It is difficult to match colors for selective replacement due to fading. Painting the synthetic siding may void manufacturers' warranties. Once painted, synthetic siding needs to be repainted as often as wood. Wood cladding can also be damaged, but it is considerably easier to repair, and repairs to wood after painting are usually unnoticeable.

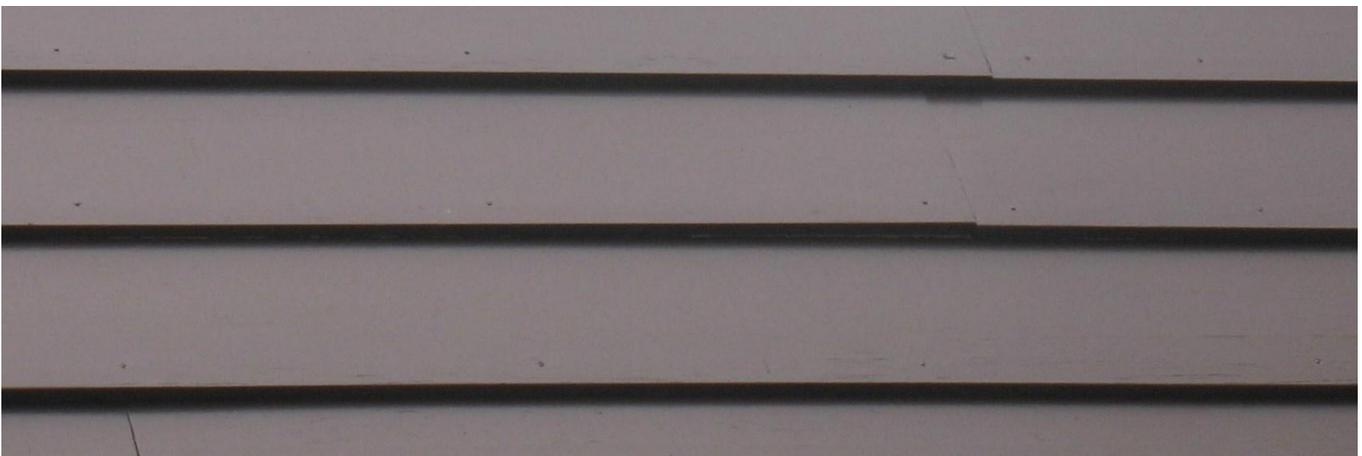
Vinyl and aluminum siding appear thinner and visually lighter than wood. This is particularly the case with aluminum siding. Often it is not possible to match with synthetic materials the visual appearance of the historic wood shingles, clapboards, or other cladding.

If there is a fire, the fumes from vinyl can be hazardous. Fires in aluminum sided buildings often are more difficult to extinguish than in wood clad buildings.

Fiber-cement siding (Hardiplank and other brands) is a close visual match to wood. It is manufactured in a wide range of sizes and shapes and can look like clapboard or even decorative shingles. It can be cut with hand tools and painted.

Wood claddings can last hundreds of years. Vinyl siding usually has a 20 year guarantee. Some manufacturers' warranties guarantee fiber-cement siding for 50 years.

Typically vinyl and aluminum siding cost less than fiber-cement siding. Fiber-cement siding costs less than wood claddings. Often partial replacement of wood cladding can correct a problem in a less costly manner than replacing all the exterior cladding material.



GUIDELINES FOR MASONRY AND STUCCO



Historic masonry (stone, brick, concrete, and terra cotta) and stucco provide texture, color, and workmanship that are visual links to a time or architectural type or style. For some historic buildings, such as Tenafly's early stone houses, masonry walls are the dominant visual characteristic of outstanding architectural significance. Most historic buildings have masonry foundations and chimneys that are contributing historic features. In historic districts, the masonry and stucco features are important to a building's relationship with adjacent buildings and with other buildings of its architectural style or type.

Preserving early masonry and stucco exterior surfaces of historic buildings not only contributes to the historic character of the community, but also contributes to the continued longevity of the buildings. Under most conditions, stone, brick, concrete, terra cotta, and stucco are durable. However, water, weather, air pollution, and structural problems can cause problems. The underlying cause of masonry and stucco problems should be determined before attempting to remedy the surface problems. For example, if a crack is patched without correcting the reason for its occurrence, it is likely to reoccur. The proper repair of historic masonry is critical to preserving its distinctive finishes and construction techniques. Improper cleaning, repointing, and other masonry and stucco repairs not only detract from the historic character of the building or structure, but also could endanger it.

For Landmarks and Contributing Buildings in Historic Districts, a Certificate of Appropriateness (C/A) is required for any masonry repair, including cleaning, sandblasting, repointing, exterior waterproofing, and replacing damaged units and the repair of stucco. A C/A is required even when a construction permit is not. A C/A is required for painting unpainted exterior masonry and stucco. The C/A will be reviewed as a Minor Application, unless the proposed work is found not to be appropriate, then a public hearing will be scheduled. A C/A is not required for

touch-up painting using same paint and colors of previously painted masonry or stucco unless paint removal and/or repointing is required.

A C/A is not required for masonry or stucco alterations and repairs on Non-Contributing Buildings in Historic Districts unless a building permit is required, then the proposed work will be reviewed as a Minor Application.

GUIDELINES

Identify, retain, and maintain exterior masonry and stucco that characterize a property.

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

Repair underlying problems before treating surfaces.

For necessary replacements, match the materials in color, texture, and other visual appearance. Match the historic masonry units and mortar in strength (hardness).

Use the gentlest means possible for necessary surface cleaning.

Do not cover historic masonry and stucco with modern replacement materials.

MORTAR FOR HISTORIC MASONRY

REPOINTING: The process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar.

Before repointing historic masonry it is important to determine and correct the cause of deterioration. It is also important to understand the type of mortar and the pointing techniques used in the wall originally. Sometimes, a wall has had previous repairs or mortar joint profiles are eroded so that careful study is needed to determine the original mortar and the original visual characteristics of the joints.

It is extremely important for repointing to be done correctly to restore the visual and structural integrity of the masonry. Incorrectly done, repointing may cause physical damage to the individual bricks, stones, or other masonry units. Historic mortar, particularly in buildings erected before 1930, was softer and had less compressive strength than the masonry units. The mortar expanded and contracted due to changes in temperature and moisture or settlement. This reduced stress on the masonry units so the masonry units were less likely to crack and/or spall. If a mortar mixture that is harder than the masonry units is used in joints, over time it is likely that the bond will break and cracks will open, allowing moisture to penetrate. This can result in spalling surfaces, cracked masonry units, loose masonry units, and other problems.

Masonry in buildings erected prior to 1873 used soft lime mortar. This mortar was primarily lime and sand, although it might have had some additives such as crushed shells, brick dust, clay, natural cements, pigments, or animal hair. Mortars used between 1873-1930 might also contain some Portland cement (fast-curing hydraulic cement that will harden under water), but usually Portland cement was a minor ingredient. After 1930, masons began to use mortars with a high percentage of Portland cement. Portland cement-based mortars are simpler for masons to use, but they are much harder than the earlier lime mortars. This hardness does not usually cause a problem with most masonry units produced after 1930, because these units are usually hard enough to be used with Portland cement-based mortars. Use of the Portland cement-based mortars is a serious problem when they are used with softer masonry units, especially sandstone and brick that was made before the late 19th century.

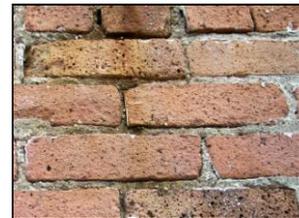
For Landmarks and Contributing Buildings in Historic Districts

RECOMMENDED

- Refer to *Resources for Masonry and Stucco* in this chapter for sources of information on how to maintain, clean, and repair masonry and stucco. Follow the recommended methods. Maintain the original colors and textures of historic masonry and stucco.
- Correct the underlying problems causing the masonry deterioration so that problems will not reoccur.
- Photograph and measure existing conditions before beginning masonry repairs to aid in replication.
- Clean masonry only when necessary to remove heavy soiling or graffiti. Clean using the gentlest means. Often low-pressure water washing followed by a bristle brush is an effective cleaning method. Repoint mortar joints only when seriously deteriorated and moisture problem has been detected or improper mortar has previously been used that is harder than the wall's masonry units. Limit the work to the problem areas. Remove damaged and incorrect mortar in the gentlest way possible, preferably carefully using hand tools. Use mortar that duplicates the historic original in composition, strength, color, and texture. Consider having the original mortar analyzed by a professional. If this is not feasible, match the historic mortar using the methodology recommended in the sources cited in *Resources for Masonry and Stucco*. Use mortar for repointing which has a similar content as the original (ratio of Portland cement/sand/lime). Duplicate the width, profile, tooling, size, and other visual characteristics of original mortar joints.
- Consider consolidation techniques or composite repairs for damaged masonry units. If replacement is necessary, replace seriously deteriorated masonry units with in-kind ones that match material, compressive strength (hardness), size, dimensions, color, texture, and bonding pattern.
- Repair or renew deteriorated stucco using the same building technique as was used in the original stucco construction, matching color and texture.

NOT RECOMMENDED

- Do not remove the patina of age.
- Using cleaning methods, including sandblasting, high-pressure water blasting, and the application of caustic chemicals, that remove the patina of age and damage historic masonry and stucco. These methods erode surfaces and accelerate deterioration. Steam and water pressure exceeding 150-200 p.s.i. may damage sound mortar.
- Using electric saws, hammers, drills, grinders, and metal brushes during cleaning and repairs that can damage masonry, particularly soft sandstone and bricks.
- Using hard Portland cement-based mortar on historic masonry constructed prior to 1930.
- Painting or cladding unpainted historic masonry walls or chimneys with new finishes or materials.
- Removing stucco or paint from historically painted or stuccoed walls and masonry.



Not Recommended: Sandblasting masonry as it damages the masonry units and the mortar.



Not Recommended: Not repointing where mortar is missing as it increases the potential for moisture infiltration. Also not recommended is repointing which extends on to the face of the masonry units and does not match the original color and composition.

- Applying waterproofing and water repellents to historic exterior masonry and stucco. Such coatings should be used only on the advice of an experienced, trained historic preservation professional and when other repairs have failed to prevent water penetration.
- Drilling new holes into historic exterior masonry. Instead make necessary attachments at joints as holes in masonry units cause permanent damage.
- Replacing historic exterior stucco with synthetic stucco (E.I.F.S.).

RESOURCES FOR MASONRY AND STUCCO

Hopewell, New Jersey, Historic Preservation Commission, *Design Guidelines: Guidelines for Exterior Maintenance, Masonry & Stucco*, <http://www.hopewelltpw.org/Guidelines-Historic-Properties.html>

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

National Park Service, *Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings*, <http://www.nps.gov/history/hps/tps/briefs/brief02.htm>

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

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

National Park Service, *Preservation Brief 15: Preservation of Historic Concrete*, <http://www.nps.gov/history/hps/tps/briefs/brief15.htm>

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

National Park Service, *Preservation Brief 22: The Preservation and Repair of Historic Stucco*, <http://www.nps.gov/history/hps/tps/briefs/brief16.htm>

National Park Service, *Preservation Brief 38: Removing Graffiti from Historic Masonry*, <http://www.nps.gov/history/hps/tps/briefs/brief16.htm>

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

New Jersey Historic Preservation Office, *FYI Publication: Masonry Cleaning*, http://www.nj.gov/dep/hpo/4sustain/masonryclean_b.pdf

New Jersey Historic Preservation Office, *FYI Publication: Masonry Repairs*, http://www.nj.gov/dep/hpo/4sustain/masonry_repair_2.pdf

New York City Landmarks Conservancy, *The Brownstone Guide: Maintenance & Repairs Facts for Historic Property Owners*, for ordering information, http://www.nylandmarks.org/publications/technical_guides/

New York Landmarks Conservancy, *Composite Patching of Brownstone: A Step-by-Step Overview*, for ordering information, http://www.nylandmarks.org/publications/technical_guides/

New York Landmarks Conservancy, *Removing Graffiti*, http://s56969.gridserver.com/images/pdfs/NYLC_Tech_Tips_Graffiti_Guide.pdf

GUIDELINES FOR ROOFS



Photograph by Jim DelGiudice

Recommended: Retain and maintain character-defining historic rooflines, materials, and features such as the red tile roof (above) and the mansard roof with patterned slates, copper flashing, bracketed overhanging eaves, and dormers (left).

A sound roof and functioning gutters and downspouts are critical to preventing moisture from entering the building. The roof shape is usually a major defining visual characteristic. Except for roofs not visible from the public view, roof materials have considerable visual impact on historic buildings, structures, and districts. Historic roof features are frequently character-defining features that add to the architectural significance of historic buildings, structures, and districts.

Because roof materials have limited life spans, a limited number of historic buildings and structures in Tenafly retain their original roof materials. Tenafly is fortunate to have a number of Second Empire buildings which retain handsome patterned slate roofs and early 20th century buildings with slate or tile roofs. Most of the historic buildings have replacement modern roofing materials, typically asphalt shingles.

Refer to the chapters, *Guidelines for Masonry and Stucco* for how to treat chimneys and *Guidelines for Porches and Exterior Trim* for how to treat decorative roof features.

For Landmarks and buildings and structures in Historic Districts, a Certificate of Appropriateness (C/A) is not required for the maintenance and repair of existing roof materials involving no change in the design, scale, material, or appearance of the structure or issuance of a building permit. Nor is it required for the repairs to existing roof structures such as dormers, chimneys, and roof drainage systems when no building permit is required and when the same materials are used and exterior architectural appearance is not altered. A C/A is required for a Landmark or a building or structure within a Historic District for replacement of roof materials and for any work to the roof, roof features, and the roof drainage system that will change the exterior appearance or involves work that does not replicate the existing materials and workmanship. It is also required for any removal or change to historic roof features such as cornices, overhangs, parapets, chimneys, dormers, cupolas, turrets, vents, weathervanes, cresting, and finials. It is required for the installation of skylights. It is required even when the change does not require other building permits

For Non-Contributing Buildings in Historic Districts, changes to roof materials and changes to rooflines, roof features, and roof drainage systems that are not visible from public view will be reviewed as Minor Applications, except when considered not to be appropriate; then they require a public hearing by the Tenafly Historic Preservation Commission (HPC). When visible from the public view, roof changes on a Non-Contributing Building in a Historic District that alter the appearance of the structure and may impact the Historic District require a C/A Major Application review. Such changes include, but are not limited to, altering the roofline by raising the roof, modifying the roof's shape, and/or adding or removing roof features.

GUIDELINES

Identify, retain, and maintain historic materials and features of rooflines and roofs.

Repair rather than replace historic materials and features of rooflines and roofs.



Replace character-defining historic materials and features of rooflines and roofs only when a material or feature is too deteriorated to repair. The replacement should match the historic materials and features.

Make alterations and/or new additions that are compatible with the historic buildings and district.

For Landmarks and Contributing Buildings in Historic Districts

RECOMMENDED

- Maintain and repair original rooflines, built-in gutters, decorative downspouts, cornices, overhangs, parapets, chimneys, dormers, cupolas, turrets, vents, weathervanes, cresting, finials, and other historic roof features.
- Maintain and repair architecturally distinctive roof materials such as slates whenever possible. Try to carefully remove and reuse loose slates. When materials are too deteriorated to reuse, replace in-kind. If reusing original material and in-kind replacement is not technically or economically feasible, use compatible substitute materials that match original in size, dimensions, exposure (overlap), pattern, color, and texture.
- Whenever possible, maintain and repair concealed or built-in gutters. If new gutters and downspouts are necessary, they should be installed so that no historic fabric is damaged.
- If the existing roof material is a modern replacement, it may be repaired or replaced with a material that matches the existing or with a replacement that enhances the historic appearance of the building. When choosing a roof material, investigate the historic appearance of the roof and the availability of the historic roof materials or replacement alternatives which simulate the size, dimensions, exposure (overlap), pattern, color, and texture of the historic materials while providing long-term durability. It is important to balance the installation costs with the durability and appearance of the materials. When considering replacement roofing, the property owner should consult the Resources for Roof for excellent information on the advantages and disadvantages of various roof materials, as well as information on how to inspect roofs and roof drainage systems, and on recommended repair and replacement actions. Given that historic roofing materials in this area were typically slate, cedar shingle, copper, tin, and clay, replacement roofing materials that closely mimic these materials in color and texture generally look the best and are usually compatible with historic house paint schemes.
- If solar panels or green roofs are considered, they should have no impact or minimal impact on the historic appearance, or physical structure of the building, the site, and/or the district
- When a historic roof feature, such as a dormer, chimney, finials, or cresting, is missing consider constructing a



Recommended: Retain and maintain historic rooflines, character-defining roof materials, and historic roof features as exemplified by this picturesque window hood with metal sheathing.



Photograph from Borough of Tenafly website
Before restoration



Top, drawings published in 1871
Lower, after restoration

Recommended: Construct replacements for missing roof features based on historical, pictorial, and physical documentation. The restoration of the missing finials at Atwood-Stephens-Pond House benefited from the publication of drawings in Daniel T. Atwood's *Country and Suburban Houses in 1871*.

replacement based on historical, pictorial, and physical documentation. Another option is a new design that is compatible with the building's size, scale, materials, and design.

NOT RECOMMENDED

- Altering the roofline visible from the public view through removing historic roof features, raising the roof, otherwise changing the roof shape, or adding new dormers, roof decks, chimneys, skylights, solar panels, television antennas or dishes, mechanical equipment, or cellular communication panels or towers. An exception is when the changes will match lost historic features and are based on physical, pictorial, or documentary evidence or are of compatible new design.
- Covering, enclosing, or removing historic eaves, cornices, and other historic roof features.
- Installing solar devices, green roofs or skylights that will be highly visible from the public right of way and will negatively visually impact the building's or site's historic character and/or are too heavy and physically damaging the historic building.



Not Recommended: Altering the roofline visible from the public view so that it is incompatible with the streetscape.



Not Recommended: Covering historic eaves and cornices.

For Non-Contributing Buildings in Historic Districts

RECOMMENDED

- Use roof materials that do not intrude on the architectural character of the district.
- Make changes to roofs, including raising roofs and altering rooflines, which are compatible with the streetscape and conform to the recommendations in the chapter, *Guidelines for New Additions and New Construction*.

RESOURCES FOR ROOFS

Resources available at Tenaflly Building Department office

Fisher, Charles E. III, and Deborah Slatons, editors, *The Roofing Handbook for Historic Buildings*. Washington, DC: Historic Preservation Education Foundation, 1999

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

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

National Park Service, *Preservation Brief 4: Roofing for Historic Buildings*, <http://www.nps.gov/history/hps/tps/briefs/brief04.htm>

National Park Service, *Preservation Brief 19: The Repair and Replacement of Historic Wooden Shingle Roofs*, <http://www.nps.gov/history/hps/tps/briefs/brief19.htm>

National Park Service, *Preservation Brief 29: The Repair, Replacement & Maintenance of Historic Slate Roofs*, <http://www.nps.gov/history/hps/tps/briefs/brief29.htm>

National Park Service, *Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs*, <http://www.nps.gov/history/hps/tps/briefs/brief30.htm>



SOME OF TENAFLY'S PORCHES





GUIDELINES FOR PORCHES AND EXTERIOR TRIM



Recommended: Retain and maintain historic porches, such as these.



Porches and exterior trim, such as cornices, brackets, friezes, pilasters, railings, and bargeboards, are features that contribute to a building's historic style. Frequently, these architectural details are examples of skilled craftsmanship. They also contribute to the rich character of streetscapes within Historic Districts.

When initially constructed, most historic houses in Tenafly had wood porches. Typically, decorative exterior trim was wood. The visual character of these porches and other decorative exterior trim varies considerably from the very simple to elaborate wraparound porches with a profusion of ornamentation. The open front porches of many of Tenafly's buildings are among the community's defining architectural features.

Porches and trim of materials other than wood are historically appropriate only if the historic building originally employed such materials and the substitute material is compatible with the historic architecture.

For Landmarks and buildings and structures within Historic Districts, a Certificate of Appropriateness is not required for the maintenance and repair of existing porches and exterior trim involving no change in the design, scale, material, color, or appearance of the feature and of the building or structure. A C/A is required for work that will change the exterior appearance of the building or structure including removing porches or any decorative features of porches and changing or removing exterior trim. Sandblasting exterior materials of porches and exterior trim also requires a C/A and in most instances will not be allowed. A C/A is required for any work that does not replicate existing materials and workmanship.

A C/A is required for work on porches and exterior trim on Non-Contributing Buildings in a Historic District only when the proposed change requires a building permit and will be visible from the public view.

GUIDELINES

Identify, retain, and maintain historic porches and exterior trim.

If altered porches and/or exterior trim have significance of their own, they should be retained and maintained.

Whenever possible, repair rather than replace deteriorated features.

Replace character-defining historic materials and features of porches and trim only when a material or feature is too deteriorated to repair. The replacement should match the historic materials and features.

Make alterations and new additions that are compatible with the historic buildings and district.



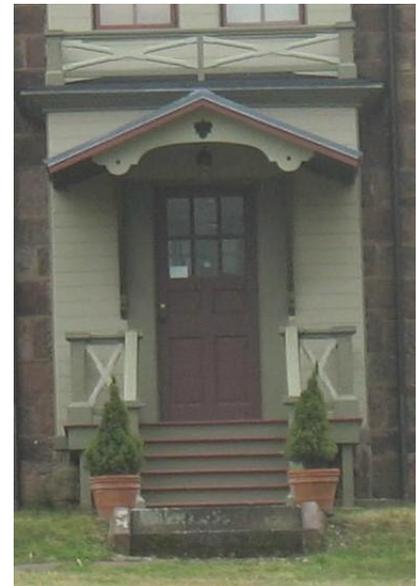
For Landmarks and Contributing Buildings in Historic Districts

RECOMMENDED

- Retain, maintain, and repair original porches and exterior trim or altered ones with their own architectural or historic significance. Follow the recommendations of the sources found in the boxes, *Resources for Porches and Exterior Trim* in this chapter and *Resources for Ordinary Repairs and Maintenance* (in the chapter, *Guidelines for Ordinary Repairs and Maintenance*). Replace only the deteriorated sections rather than the entire feature. Regularly paint previously painted porches and exterior trim.
- Only replace historic porches and exterior trim when too deteriorated to repair. The replacement should be in-kind, matching the historic original in visual characteristics (size, shape, design, decorative details, texture, finishes, and, where possible, materials). Compatible synthetic or substitute materials may be used in some instances. Simplification of detailing may be allowed under special circumstances. Any historic feature should be photographically recorded prior to removal.
- If the building has altered porches and/or exterior trim that do not contribute to its architectural or historic significance, consider replacing them with ones that match the documented originals or which are compatible with the historic building. Restoring altered porches and exterior trim will enhance the historic architectural character of the building. However, altered features may be retained or replaced with ones of matching design.
- Consider installing a new porch to the street facade when the original is missing, when a porch was originally a key contributing architectural feature of the building, and/or when porches are a characteristic of the streetscape. The new porch should not damage or destroy historic fabric. The visual characteristics of the porch should be appropriate to the building and, if in a Historic District, the streetscape. Refer to the section, *Guidelines for New Additions and New Constructions*.
- For porch roof information, refer to the chapter, *Guidelines for Roofs*.
- For window and door trim information, refer to the chapter, *Guidelines for Windows and Doors*.
- For masonry and stucco porches and exterior trim, refer to the chapter, *Guidelines for Masonry and Stucco*.



Recommended: Retain and maintain later porches that have significance of their own, such as this Colonial Revival porch added to this Downingsque design.



Recommended: Repair and, when necessary, replace lost or deteriorated porch features and other exterior trim with ones that match the originals.



Recommended: Retain and maintain historic exterior trim, such as decorative boards between stories, vergeboards along eaves, pediments, and cornices.



For Landmarks and Contributing Buildings in Historic Districts

NOT RECOMMENDED

- Removing architecturally significant porches, porch features, and exterior trim.
- Enclosing an existing historic open porch or installing an enclosed porch in a streetscape of open porches. The enclosing of a side or rear porch may be acceptable if the basic architectural characteristics of the porch remain unchanged so that the enclosed space continues to appear to be an open porch rather than an enclosed room. This might be accomplished through placing the enclosure framing inside of the porch piers/columns and railing, using a temporary or reversible enclosure system, or using an enclosure system that is predominately translucent.
- Installing porches and exterior trim in a style that is not typical of the style or type of the portion of the building where the replacements will be located. The style of the replacements should not appear to be older than or more elaborate than original historic features. Alterations that have no historical basis are discouraged. If there is little evidence of the original porch's appearance, consider having a porch of contemporary compatible design.
- Leaving new porches and exterior trim unpainted or unstained unless the materials have intrinsic color or the building's original materials were not painted or stained.
- Replacing wood steps and porch floors with concrete or brick or other masonry materials.
- Damaging or destroying historic fabric in the installation of new porches and decks. Greater design flexibility is allowed for these additions when not visible from the public view. They should be simple in design and relate visually to the historic building.

For Non-Contributing Buildings in Historic Districts

RECOMMENDED

- Repair or replace damaged or deteriorated porches and exterior trim. Any replacement features should be compatible with the streetscape.
- Install new porches and decks that are compatible with the streetscape. Refer to the chapter, *Guidelines for New Additions and New Construction*.

NOT RECOMMENDED

- Installing elaborate new porches and exterior trim that are visible from the public view and that compete for attention with the historic architecture in the streetscape.
- Installing of an enclosed porch in a streetscape of open porches.

RESOURCES FOR PORCHES AND EXTERIOR TRIM

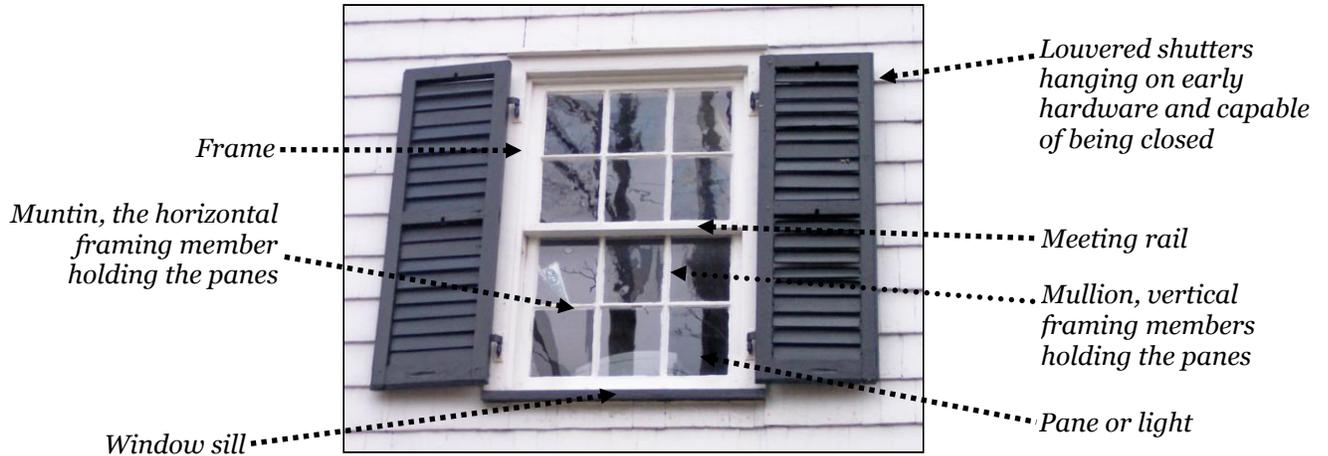
Hopewell, New Jersey, Historic Preservation Commission, *Design Guidelines: Guidelines for Porches, Guidelines for Exterior Woodwork, Guidelines for Exterior Maintenance*, <http://www.hopewelltpw.org/Guidelines-Historic-Properties.html>

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

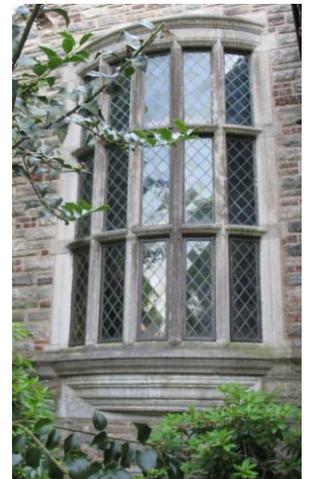
National Park Service, *Preservation Brief 45: Preserving Historic Wood Porches*; <http://www.nps.gov/history/hps/tps/briefs/brief16.htm>

National Park Service, *Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings*, <http://www.nps.gov/history/hps/tps/briefs/brief47.htm>

TENAFLY'S WINDOWS



Window with 6/6 double-hung sash



GUIDELINES FOR WINDOWS AND DOORS



Recommended: Retain, maintain, and repair historic windows and doors.

Windows and doors contribute to a building's architectural character and scale. They display historic craftsmanship and some buildings have windows and doors that are important decorative features with elaborate enframements, stained glass, and/or ornate panels. The windows of most historic buildings dating to the 18th and 19th centuries have wood double-hung sashes with multiple panes. They have wood trim and sometimes cornices. While most windows are rectangular, Tenafly has a considerable number of buildings with interesting circular, semi-circular, arched, triangular, and other shaped windows.

Historic doors before the 20th century are typically wood paneled and sometimes paired and/or arched. Beginning in the mid 19th century, doors might have glazed sections. The scale of the wooden members of the window and door frames varies according to style and date of construction. Tenafly's 20th-century buildings may have wood windows and doors, or they might have historic metal ones. Some buildings have stained glass windows.



When original windows and doors survive, every effort should be made to preserve them as they are an integral part of the building's historic fabric. Problems related to energy efficiency can frequently be solved by installing weather stripping, repairing broken glass, re-caulking around frames, and installing storm doors and windows. There is much helpful literature related to energy conservation issues and historic windows available in the *Resources for Windows and Doors*.

Some of the historic buildings in Tenafly have replacement windows and doors. When these replacements are not compatible with the architectural significance of the building, the Historic Preservation Commission encourages property owners to replace them with ones that enhance the building's historic architecture and that are energy efficient. However, replacement of altered features is not required.

For Landmarks and Contributing Buildings in Historic Districts, a Certificate of Appropriateness (C/A) is required for any window or door replacement. A C/A is not required for ordinary repairs and maintenance of windows and doors using the same materials. Work not requiring a C/A includes weather stripping, caulking, touch-up painting, and repairs using the same materials and resulting in no change in appearance. The installation of storm windows and doors require a C/A. If they are compatible with the historic windows and doors, they will be reviewed as a Minor Application.

For Non-Contributing Buildings in a Historic District, a C/A is required for a project involving windows and doors only when another permit is required. These projects will be reviewed as Minor Applications, except when there is a significant change in size and location of the windows and/or doors.



Tenafly's historic architecture displays many types of doors. Photographs show circa-1800 Dutch door with two leaves and a rectangular transom, a circa 1870 double door, an early-20th-century Dutch door (blue) with nine panes in the upper leaf, an early-20th-century 3-panel door with sidelights with decorative metal grills and ornate knocker, and early-20th-century French doors with curving upper and lower mullions.



GUIDELINES

Identify, retain, and maintain historic windows and doors.

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

Historic windows and doors should not be replaced to improve energy efficiency, but preservation methods should be employed to upgrade efficiency.

For necessary replacements, match the historic materials and features in composition, design, color, texture, and other visual qualities. Do not alter the window and door configuration, especially on facades visible to the public.

Minimize damage to historic fabric when installing replacement windows and doors, storm doors and windows, and screen doors.

If a building has replacement windows and doors, they may be retained, but property owners are encouraged to make alterations that are compatible with the historic building and district and energy efficient.

For Landmarks and Key Contributing and Contributing Buildings in Historic Districts

RECOMMENDED

- Retain, maintain, and repair historic windows and doors including wood storm windows and screens. Weather strip historic windows and doors and caulk windows, when appropriate, to make them weather tight. Follow the recommended methods found in technical assistance sources in the *Resources for Windows and Doors* in this chapter. Replace only the deteriorated sections, rather than the entire window or door.

- Replace historic windows and doors only when too deteriorated to repair. The replacement window should be in-kind, matching the historic original in visual characteristics - size, design, division of panes (lights), dimensions of the frame, the mullions, and the muntins, finishes, and, when possible, materials. The replacement door should be in-kind matching the original in size, design, panels, profiles of moldings, finishes, and, when possible, materials. Installing quality wood windows and doors is encouraged if historic windows were wood, but high quality windows and doors of other materials may be allowed. To limit damage to historic fabric and prevent future problems, it is important to have replacement windows and doors installed by careful, experienced contractors. Original frames should be retained, especially when they are important decorative features. Historic hardware should be reused, when possible. Any historic feature should be photographically recorded prior to removal.
- Install interior or exterior storm windows, panels or doors that are compatible with existing historic windows and doors. When visible from the public view, install an exterior storm/screen window that matches the size of the window and that has narrow trim that follows the shape of the window and a meeting rail aligned with that of the window. The storm window may be of any material, but must be painted or clad to match or complement the trim of the building. Glass is recommended as Plexiglas can discolor, alligator, and get scratched.
- Retrofit historic steel windows to improve thermal performance without compromising their character.
- If some replacement is necessary, consider relocating repairable historic windows and doors to facades visible from the public view and installing replacement windows and doors where they are not visible from the public view.
- When visible from the public view, install a new storm/screen door that matches the size of the opening and has a narrow frame. It will not hide most of the door and will result in minimal visual impact. Try to have the vertical and horizontal divisions of the storm door relate to those of the historic door. Generally, a simple storm door with single large glazed opening is recommended. Paint a storm door the same color as the door behind it and/or the doorway trim to minimize its visual impact. Choose a screen/storm door with little ornamentation or ornamentation that complements the style/type of door and the section of the building on which it is located.
- If windows and doors have previously been replaced, consider replacing incompatible ones with ones that are energy efficient and which match documented originals or are compatible with the historic building. However, altered windows and doors may be retained or replaced with ones of matching design.
- Retain historic shutters and awnings. When appropriate, consider removing replacement shutters that are inappropriate in size or shape so that they do not fit the window opening or that do not appear to be made of wood. Replace with new, historically-appropriate shutters.



Recommended: Retain and maintain historic windows and wood storm windows.



Recommended: Replace very deteriorated windows with ones that match historic windows and are energy efficient.



Recommended: If historic windows must be blocked, a solution for buildings with historic shutters is to retain the historic windows with closed shutters.

For Landmarks and Contributing Buildings in Historic Districts

NOT RECOMMENDED

- Removing, encapsulating, blocking, or filling in significant original windows and doors, especially those that are visible from the public view.
- Changing the size or shape of a window or door opening, especially when visible from the public view.
- Installing windows and doors that are incompatible with, or are more decoratively elaborate than, the portion of the building in which they are located.
- Adding additional non-historic window and door openings, especially when visible from the public view.



Not Recommended: Installing replacement windows that are the wrong size, such as the smaller window in this row.

- Installing window sashes with inappropriate division of panes. (For example, it is inappropriate to replace a historic 6/6 sash with a 1/1 sash or with a single pane of glass.)
- Installing fixed, single-pane glass windows unless they are documented historic features.
- Installing snap-in muntin grills. Use window sashes with actual divided window lights or with simulated divided lights (SDL).
- Replacing window glass with opaque panels, such as metal, wood, or other materials.
- Using dark or reflecting tinting of glass, unless historically appropriate.
- Installing shutters when no documentary evidence exists for them. If shutters are appropriate, install ones that are the correct size, style, and material, fit the window, and appear to be able to be closed.
- When visible from the public view, using unpainted/uncovered metal storm windows or doors.
- Installing stock storm windows and doors that require changing the size of openings.
- Adding decorative storm and screen doors that are not compatible with the building's architecture. For example, a storm door with decorative gingerbread trim is not appropriate for a Colonial Revival house. It is probably appropriate for a Queen Anne house.



Not Recommended: Installing shutters that do not fit the windows. These shutters are too tall.

For Non-Contributing Buildings in Historic Districts

RECOMMENDED

- When visible from the public view, do alter or add windows and doors that, through size and placement, continue the proportion of openings, rhythm of solids, and the rhythm of the entrances and windows of the streetscape. Refer to the chapter with *Guidelines for New Additions and New Construction*.
- Use windows and doors that are similar to others in the streetscape or contemporary in design so long as they are compatible with the streetscape. Various materials may be used so long as they do not impact the overall visual character of the streetscape. Snap-in or removal grills are allowed.

NOT RECOMMENDED

- Installing new window and door openings that disrupt the existing rhythms of the streetscape.

RESOURCES FOR WINDOWS AND DOORS

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

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

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

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

National Park Service, *Preservation Brief 33 The Preservation and Repair of Historic Stained and Leaded Glass*, <http://www.nps.gov/history/hps/tps/briefs/brief33.htm>

National Park Service, *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*, 2011, <http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf>

National Park Service, Technical Preservation Services, Sustainability, *Windows and Doors*, <http://www.nps.gov/tps/sustainability/energy-efficiency/weatherization/windows-doors.htm>

National Park Service, the Center for Public Buildings, Georgia Institute of Technology, and the Historic Preservation Education Foundation, *The Window Handbook: Successful Strategies for Rehabilitating Windows in Historic Buildings*. Available for purchase from Historic Preservation Education Foundation, P.O. Box 77160, Washington, DC 20013-7160.

New Jersey Historic Preservation Office, *FYI Publication, Repairing Wood Windows*, http://www.nj.gov/dep/hpo/4sustain/windowrepair_1.pdf

New Jersey Historic Preservation Office, *FYI Publication, Retrofitting Historic Windows*, http://www.nj.gov/dep/hpo/4sustain/windowretrofit_b.pdf

New Jersey Historic Preservation Office, *FYI Publication: Saving Wood Windows*, http://www.nj.gov/dep/hpo/4sustain/windowsave_b.pdf

National Trust for Historic Preservation, "Windows," <http://www.preservationnation.org/issues/weatherization/windows/>

GUIDELINES FOR ACCESSORY BUILDINGS, MONUMENTS, LANDSCAPE FEATURES, LANDSCAPING, AND OUTDOOR MECHANICALS



Photograph @Aegis Restauro



Tenafly has outstanding parks that combine the scenic with the historic. The Roosevelt Monument (above) in Roosevelt Common is an outstanding public sculpture created by Trygve Hammer set in landscape designed by Marjorie Sewell Cautley. The Davis–Johnson Park (above right) is a public amenity in the Atwood’s Highwood Park Historic District with landscaping incorporating historic foundations and public sculptures. The Palisades Interstate Park is a National Historic Landmark due to its place in the history of conservation. Along with the dramatic Palisades, it has historic accessory structures, such as a powder magazine constructed by the Civilian Conservation Corps. The photograph at the right of the powder magazine dates to March 15, 1936 and is in the collection of the Palisades Interstate Park Commission.



Barns, carriage houses, well houses, garages, and other accessory buildings and structures contribute to the character of Tenafly’s historic properties and districts. Often mature trees, shrubs, gardens, and other landscape features are contributing historic elements. Tenafly has several public monuments that are outstanding examples of public sculpture and inspire civic pride. Landscape features coupled with the community’s natural scenic beauty contribute to the community’s unique character. Compatible accessory buildings and landscaping do much to enhance the historic environment. Conversely,

This cylindrical stone building (above) was probably built to serve as a spring house or ice house. Today it is a picturesque landscape feature and accessory building for a suburban house.



The photograph above from collection of Suzanne Mugler shows the farm complex of the Bonny Dell Dairy Farm in the snow about 1940. The Anthony Stable-Bonny Dell Farm Barn, which is shown approximately in the center of the early photograph and at the left, is now adapted as a residence.



intrusive and inappropriate accessory buildings, landscaping, and outdoor mechanicals can significantly detract from a historic property's or district's sense of time and place.

Few accessory buildings remain that are links to Tenafly's agrarian past. The few farm buildings that exist often reused as houses, garages, or as landscape features, are significant parts of the community's heritage. A number of properties retain historic stables, carriage houses, early 20th century garages, gateposts, stone walls or handsome fences; some of these are remnants of the days of large country estates. Today Tenafly's historic residential

buildings are typically set back from the street with gracious front and rear yards and smaller side yards. Frequently these yards

have mature trees and plants. Usually, there is a curb cut on the street and a long driveway at one side of the lot, sometimes leading to a carriage house or garage at the rear. The property may or may not have a bluestone or concrete sidewalk with a grassy strip between it and the street. Usually, a walk leads from the public sidewalk or from the driveway to the front entrance. The typical open front yards with well-tended shrubs and flowers and a few trees contribute to the visual spaciousness of the historic properties and districts.

For Landmarks and all buildings within Historic Districts, a Certificate of Appropriateness (C/A) is required for additions to and new construction of accessory buildings and outdoor mechanicals, regardless of their size, when they will be visible to public view. It is also required for all changes to the appearance of existing historic accessory buildings. The treatment guidelines elsewhere in this document apply to the maintenance, repair, and replacement of features and materials and to new construction. The demolition or relocation of a historic accessory building on a Landmark or on a Contributing Building within a Historic District requires a C/A. A C/A is required for these buildings or structures even when they are smaller than 100 square feet and do not require a demolition or relocation permit.

A C/A is not required for repairs to existing outdoor displays, fences, hedges, off-street driveway and parking materials, and sidewalks using the same materials. Landscaping changes which do not require a building or zoning permit or are not visible from the public view do not require a C/A. Changes to fences, lighting, paving, permanently installed outdoor furniture, landscaping, and outdoor mechanicals which require a zoning or building permit and which are visible from the public view and which will comply with these guidelines are reviewed as Minor Applications. Only fences, retaining walls, other landscape changes, and outdoor mechanicals that are visible from public view and that will substantially affect the characteristics of a Landmark or Historic District require C/A review with a public hearing.



Photograph by Dave Wall

Two horses shared this barn on Knoll Road and raced around the knoll, a quarter mile.



Recommended: Retain and maintain the historic landscape setting and historic accessory buildings such as the early-20th-century garage on the property of this late-19th-century Queen Anne style house in the Magnolia Avenue Historic District.



GUIDELINES

Identify, retain, and maintain historic accessory buildings and structures and landscape features, such as fencing, stone walls, and mature trees.

Repair rather than replace deteriorated historic materials of accessory buildings and structures and landscape features.

For changes, use designs that are compatible with the principal building on the property and with the district.

Preserve existing sidewalk and driveway placements and materials, when possible. If replacement is necessary, use in-kind or compatible permeable materials.



Recommended: Install landscaping that is compatible with and enhances the historic building or structure or, as in this case, monument.

For Landmarks and Contributing Buildings in Historic Districts

RECOMMENDED

- Maintain and repair historic accessory buildings and landscape features such as fences, walls, and healthy mature trees. Repair historic accessory buildings following guidelines for the appropriate feature and/or material.
- Erect new accessory buildings or additions to existing ones following the recommendations in the chapter *Guidelines for New Additions and New Construction*.
- Ideally locate new accessory buildings, structures, and outdoor mechanicals where they are not visible from the public view. If this is not possible, the new structure's design and setting must be visually compatible with the landmark and/or the historic district. Usually, Tenafly's historic barns, carriagehouses, and freestanding garages were located behind and to the side of the house.
- If visible, design a new garage so that it is compatible with the principal building. Garages for 18th-and-19th-century buildings should take their design inspiration from barns and carriagehouses. Garages for early 20th-century houses should take their design inspiration from the house and early-20th-century garages and should maintain the historic scale by having single-wide garage doors, rather than large doors the width of two cars.
- Where visible from the public view, install compatible landscaping and consider landscaping the front yards to reflect the period or style of the principal building.
- If new fencing or walls are needed and will be visible from the public view, design them to be compatible in style, size, scale, and material with the principal building. If in a Historic District, they should also be compatible with the streetscape. Typically, new fences for front yards should be low and visually open.
- Retaining existing bluestone and other historic sidewalks. If appropriate, install new sidewalks of bluestone of at least 3-inch thickness. Other materials may be



acceptable for sidewalks if compatible with historic site and/or district.

- When repaving a driveway, care should be taken not to damage existing bluestones, and it is recommended that the sidewalk extend over the driveway to give the sidewalk a continuous, unbroken appearance. To withstand reasonable vehicular loads, the bluestone should either be thicker or substituted with patterned concrete tinted gray to imitate bluestone.
- Use permeable paving where appropriate on a historic building site to manage storm water. The use of gravel is encouraged.
- When possible, place parking so that it is not visible from the street or screen in a manner appropriate to the historic character of the Landmark or streetscape.
- Use exterior lighting that is compatible with the architectural style or period of the building or is of unobtrusive contemporary design.
- Place mechanical units, satellite dishes, and solar panels so that they are not visible from public view and have minimal visual impact on the building and site. Locate vents and mechanical connections through historic foundations or walls where they will not be visible from the public view. Locate or screen exposed exterior piping, wires, meters, and fuel tanks so that they are not visible from the public view.
- Place permanent locations for dumpsters and private trash containers where they are not visible from the public view. If this is not possible, screen from view in an appropriate manner.
- Respect the significant cultural landscape and character-defining site features when adding new sustainable features to the site.



Not Recommended: Placing satellite dishes, solar panels, and mechanical units where visible to public view.

For Landmarks and Contributing Buildings in Historic Districts

NOT RECOMMENDED

- Planting new trees, hedges, or shrubs that when mature will be so large that they infringe on or block the view of the historic building or infringe on historic plant materials.
- Planting trees where they may grow to encroach upon or damage the historic building.
- Using chain link, closed board, cyclone, and other clearly contemporary fence materials and designs and earth berms, except where they are not visible from the public view. For most properties associated with development of railroad and automobile suburbs, rustic, unpainted fencing around the front yard is not recommended.
- Installing Belgian block edging along the sides of driveways as it draws attention to a non-historic feature.



Recommended: Retain, maintain, and repair historic landscape features such as this stone wall in the Magnolia Avenue Historic District.

- Using landscape timbers for retaining walls in front yards or in the front half of side yards.
- Removing existing natural features, such as shade trees, that contribute to the building's sustainability.
- Paving front yards.
- Painting or covering historic masonry walls with paint, stucco, or concrete finish unless the walls were originally covered with similar finish.

For Non-Contributing Buildings in Historic Districts

RECOMMENDED

- When visible from the public view, erect new accessory buildings or additions to existing ones following recommendations in the chapter *Guidelines for New Additions and New Construction*.
- Where visible from the public view, install new landscaping that is compatible with the streetscape.
- If new fencing or walls are needed and will be visible from the public view, design to be compatible with the streetscape. Typically, fences for the front yards should be low and visually open.
- Use unobtrusive materials for driveways. Use permeable paving where appropriate to manage storm water.
- When possible, place parking so that it is not visible from the street or screen in a manner appropriate to the historic character of the streetscape.
- Use exterior lighting which is of unobtrusive design.
- Place outdoor mechanicals and satellite dishes so that they are not visible from the public view or, if this is not technically possible, screen in a manner appropriate to the historic character of the streetscape.
- Place permanent locations for dumpsters and private trash containers where they are not visible from the public view. If this is not possible, screen from view in the appropriate manner.



Recommended: Using compatible fences. This rustic fence is appropriate for an early building with an agricultural heritage, such as this one. It is not recommended for properties within the railroad and automobile suburb areas. The brownstone wall is probably appropriate for many historic properties.

NOT RECOMMENDED.

- Paving front yards.
- Using chain link, closed board, cyclone, unpainted wood, and other clearly contemporary fence materials and designs and earth berms, except where they are not visible from the public view.
- Using landscape timbers for retaining walls in front yards or in the front half of side yards.



Not Recommended: Where visible from the public view, constructing retaining walls of landscape timbers.

RESOURCES FOR ACCESSORY BUILDINGS, MONUMENTS, LANDSCAPE FEATURES, LANDSCAPING, AND OUTDOOR MECHANICALS

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

Hopewell, New Jersey, Historic Preservation Commission, *Guidelines for Historic Landscapes*, <http://www.hopewelltpw.org/Guidelines-Historic-Properties.html>

National Park Service, *The Secretary of the Interior's Standards for the Treatment of Historic Properties, Guidelines for the Treatment of Cultural Landscapes*, <http://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm>

National Park Service, *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*, 2011, <http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf>

National Park Service, *Preservation Brief 20: The Preservation of Historic Barns*, <http://www.nps.gov/history/hps/tps/briefs/brief20.htm>

National Park Service, *Preservation Brief 36: Protecting Cultural Landscapes*, <http://www.nps.gov/history/hps/tps/briefs/brief36.htm>



Recommended: Retain and maintain outstanding historic landscaping and landscape features such as found at “Cotswold”, the Herbert Coppel Estate. “Cotswold” has an outstanding integration of its English Gothic Revival style architecture, landscape features, and landscaping. The 1918-20 buildings and landscaping are the design of an important architect of elaborate early-20th-century country houses, Harrie T. Lindeberg. “The Five Senses” bronze fountain of circa 1909 is the design of Enid Yandell, one of the most significant women sculptors of her generation.

GUIDELINES FOR NEW ADDITIONS AND NEW CONSTRUCTION



The 2000's addition at the left is a compatible design that respects the scale and materials of the 1860's Gothic Revival house. Due to the addition's location with large setback to the rear, its lower height, and simplified details, it is differentiated from the historic section.

Tenafly's historic buildings and districts are part of the continuing history of the community. Changes, including new additions to Landmarks such as wings, porches, and decks and new buildings within Historic Districts and new accessory buildings on Landmark properties, are expected. The Tenafly Historic Preservation Commission (HPC) does not seek to prevent change, but rather to manage change so that significant historic and architectural features are preserved and new buildings, additions, structures, and features are compatible with and enhance the historic environment.

A Certificate of Appropriateness (C/A) is needed for new additions and new construction on Landmark properties and within a Historic District. During analyses of proposed changes, the HPC will apply the design criteria for new construction in conjunction with the *Standards for Rehabilitation* and the general criteria for review found in the *Introduction* chapter. The objective is not to discourage contemporary architectural expression or to specifically encourage new construction which emulates existing buildings, historical architectural features, or specific architectural styles or types, but rather to preserve the integrity and authenticity of Landmarks and Historic Districts. New work may be contemporary, may reference design motifs from the historic building or streetscape, or when historic documentation is available be in-kind replicas of missing features. The C/A review will focus on features that are visible from the public view and the impact on historic fabric.

STANDARDS FOR NEW ADDITIONS AND NEW CONSTRUCTION AT LANDMARKS AND WITHIN HISTORIC DISTRICTS

The visual compatibility factors shall be used in determining the visual compatibility of the new addition and new construction with Landmarks and Historic Districts.

Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the historic structure would be unimpaired.

Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

Restoration in-kind of missing porches and other additions that contribute to a building's architectural or historic significance is encouraged when documentation of the originals is available.

GUIDELINES

Do not obscure, damage, or destroy significant historic features with new additions. It is recommended that additions be made to the rear or, when this is not feasible, to the side with the fewest character-defining features.

Clearly differentiate new additions from the historic section(s).

Locate and design new additions to historic buildings to minimally impact the public view of the historic section(s). Make them smaller than or appear to be subordinate to the historic section(s).

Make new additions and buildings compatible in terms of mass, materials, and relationship of solids to voids with the historic buildings and district.

BUILDINGS AND PLACES TO WHICH IT IS VISUALLY RELATED

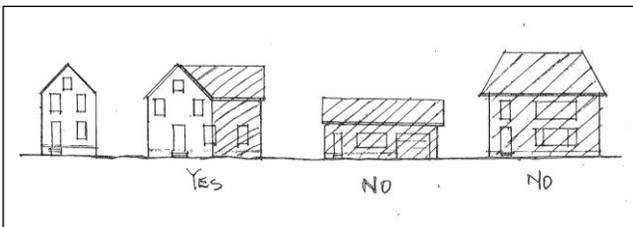
For properties with individual Landmark status, this refers to the principal historic building and may also include other buildings of the same architectural style, type, or form or having a similar setting. For buildings within Historic Districts, this refers to the subject building if it is a historic building and historic buildings in the same streetscape as the subject property (the neighboring buildings facing the same street and, in some locations, also the buildings across the street). However, if the subject building has a prominent corner location and/or has an architectural style unlike its neighboring buildings, the visually related buildings may be other buildings of the same architectural style, type, or form or having a similar setting.



The addition at the right is a compatible contemporary design that respects the scale and materials the Dutch Colonial Revival house. Due to its setback and different roof shape, it is clearly differentiated.

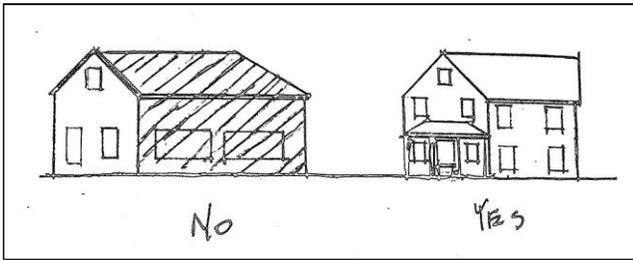
VISUAL COMPATIBILITY FACTORS FOR NEW ADDITIONS AND NEW CONSTRUCTION AT LANDMARKS OR WITHIN HISTORIC DISTRICTS

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



The heights of the two houses at the right are either too low or too tall for the streetscape of 2½-story houses. The proportions of the facades are not compatible because they do not maintain the width-to-height ratio typical of the streetscape. The wing of the “Yes” example is of an appropriate height because it is not higher than the main section of the building.

- Make the height of a new addition less than or the same as the height of the principal section of the historic building.
- For an addition to a Non-Contributing Building in a Historic District, do not exceed the height of adjacent historic buildings in the streetscape.
- For a new principal building, make the cornice and roof heights similar to those of adjacent historic buildings in its streetscape. The height should not exceed the maximum height allowed by Tenafly’s zoning.
- Make the height of a new accessory building less than the height of the principal building.



The example at the left has an addition that does not maintain the proportion of openings of the older building as the windows are too wide. The rhythm of solids is also incompatible as the void elements and solid wall surfaces are not similar to the older section. The example at the right is a compatible addition.

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

- Make the width-to-height ratio of a new façade visible from public view similar to those of historic buildings in the streetscape.
- For a large addition or a large new building, divide the façades that are visible from the public view into smaller units that maintain the building's or streetscape's width-to-height ratio.

- For commercial buildings, maintain a distinction between the first-story storefront and the upper stories.

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

- For an addition to a historic building, continue the rhythm established by the principal building in the divisions between the upper and the lower floors and in the alignment, spacing, and dimensions of windows and doors.
- For an addition to a Non-Contributing Building in a Historic District, make the proportion of the openings in the new addition visually compatible with historic buildings in the streetscape.
- For a new building, relate the proportion of openings to historic buildings in the streetscape or other visually related buildings.
- Refer to the chapter *Guidelines for Windows and Doors*.

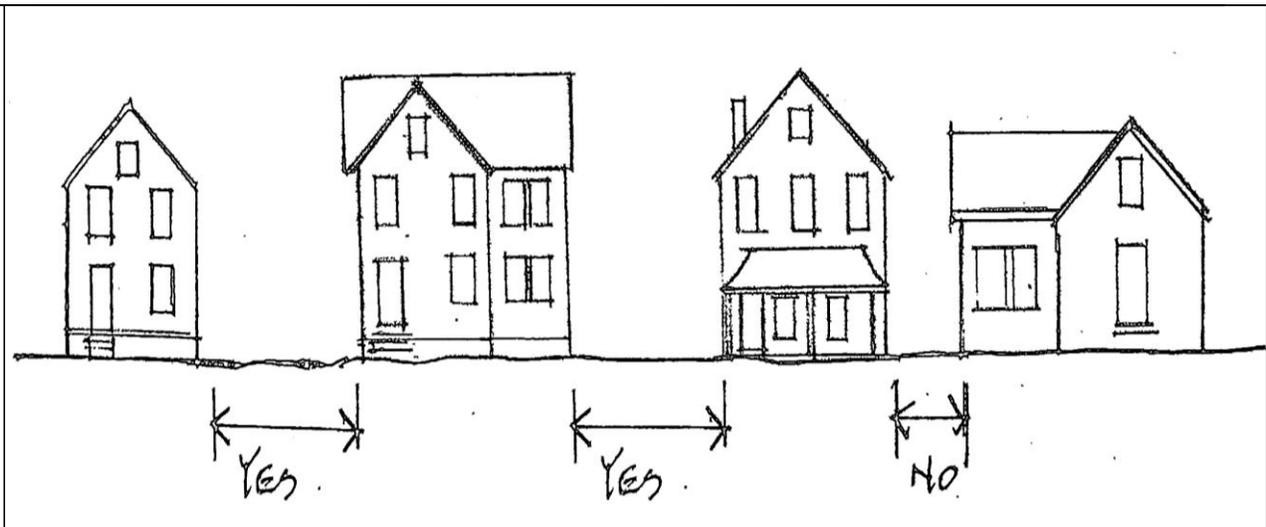
Rhythm of solids. The relationship of solids to voids in the façade of a building shall be visually compatible with the buildings and places to which it is visually related.

- Organize the new facades that are visible from the public view so that void elements (windows, doors, storefront display windows, etc.) and the solid wall surfaces have similar compositions to the facades of visually related buildings.
- In the commercial area, design the 1st-story storefronts to have a high percentage of voids (glass display windows and doors).

This postcard view of West Railroad Avenue, probably from the 1930's, shows the high percentage of void (glass windows and doors) in the first-story front façades that is typical of many historic commercial buildings.

Tenafly Library Collection, 94.2.16F-LL.1





The rhythm of spacing of the three houses at the left reflects the relationship of open space between buildings within the streetscape. The side yard space between the houses at the right is too little to maintain the spatial rhythm of the streetscape.

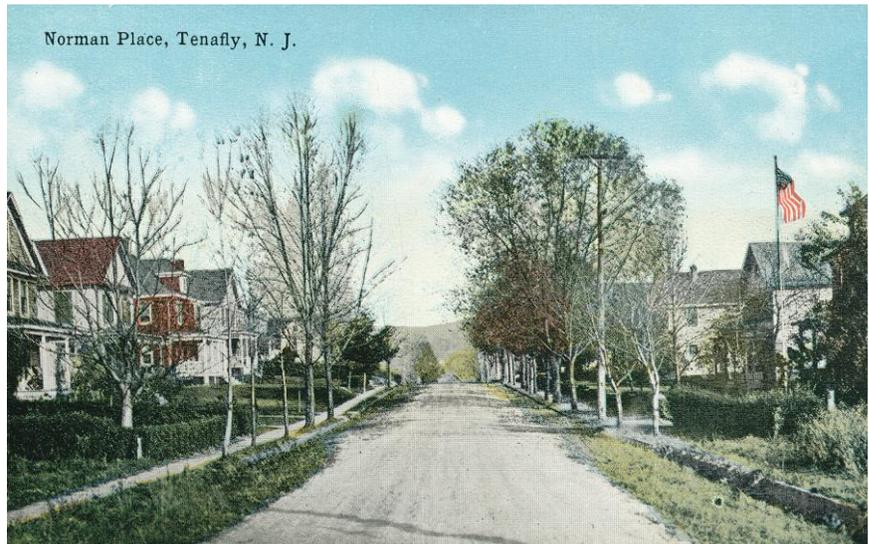
Rhythm of spacing. The relationship of the building to the open space between it and adjoining buildings shall be visually compatible with the buildings and places to which it is visually related.

- Make the side yard setbacks for a new building or addition proportionally similar to the side yard setbacks of other buildings in the streetscape or of other visually related buildings.

Rhythm of entrances and/or porches. The relationship of entrances and porches to the street shall be visually compatible with the building and places to which it is visually related.

- When entrance locations are consistent within a streetscape, continue this pattern. Typically in Tenafly, the main entrance faces the street so that locating the entrance to the side is not appropriate.
- When open front porches are a characteristic of the streetscape, have an open front porch of similar proportion and scale to porches in the streetscape.
- For a new storefront or façade in a commercial streetscape, continue the entrance location and storefront cornice height and bulkhead height that exist in the historic buildings in the streetscape
- Refer to the chapters, *Guidelines for Porches and Exterior Trim* and *Guidelines for Windows and Doors*.

This early postcard view shows how the rhythm of porches and entrances; the consistent setback of the houses from the street; the generous rhythm of spacing between the houses; and the similar size and scale of the buildings contribute to the streetscape's character.



Tenafly Public Library Collection, 94.2.20-UR.1

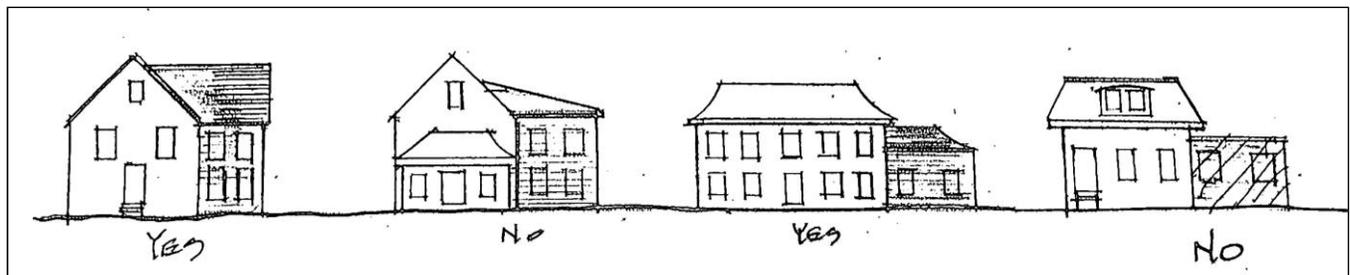
Relationship of materials, texture and color. The relationship of materials, texture, and tone of the façade and roof of a building shall be visually compatible with the predominant materials used in the buildings to which it is visually related.

- For additions to historic buildings that are visible from the public view, use exterior materials that are compatible with the materials of the building. The materials may match those on the building or be different materials that are compatible with the building’s architecture. Some historic architectural types and styles in Tenafly have compatible historic additions with exteriors of different materials than the principal section. For instance, a number of the early stone houses have frame additions.



The recent frame additions to the historic rear of a Queen Anne house in the Magnolia Avenue Historic District have materials, rooflines, windows and doors that are compatible with the historic section.

- For additions to historic buildings, consider using traditional materials. Synthetic materials may be allowable if they have the same visual characteristics as traditional materials. Refer to the chapter, *Guidelines for Exterior Shingles, Clapboards, and Other Sidings*.
- For additions to Non-Contributing Buildings in Historic Districts and for new buildings, choose exterior materials that are visible from the public view that are compatible with exterior materials of the streetscape or of the historic buildings if at a Landmark property. While traditional materials are preferable, compatible synthetic materials are acceptable. Refer to the chapter, *Guidelines for Exterior Shingles, Clapboards, and Other Sidings*.
- For roof materials, refer to the chapter, *Guidelines for Roofs*.



It is generally more appropriate to add a wing with a roof that has a similar shape and slope as the roof of the historic building or a much simpler compatible shape. Gable roof shapes are often appropriate for wings of many buildings with other roof shapes and pitches. While roof shapes are inappropriate in two of these examples, all of above wings are of appropriate scale. However rear wings that are not visible from the public view are preferable to side wings.

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

- For additions to Landmarks and to Contributing Buildings within Historic Districts, use roof shapes that are compatible with the roof shapes of the historic section(s). Some additions should not have the same roof shape as the principal section, but have a shape that is less visually prominent.
- For roofs of new buildings when visible from the public view, use roof shapes that are compatible with existing roof shapes in the streetscape or on visually related buildings.

- For additional information refer to the chapter, *Guidelines for Roofs*.

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

- Maintain the visual openness or enclosure of space provided by landscape features that is characteristic of the streetscape or the Landmark property.

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

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

Directional expression of front façade. *A building shall be visually compatible with buildings and places to which it is visually related in its directional character, whether this be vertical character, horizontal character or nondirectional character. Directional expression is the overall relationship of height to width, i.e. whether the buildings are more horizontal or vertical in appearance.*

RESOURCES FOR NEW ADDITIONS AND NEW CONSTRUCTION

Hopewell, New Jersey, Historic Preservation Commission, *Guidelines for Additions and New Construction*, http://www.hopewelltpw.org/Historic_Guidelines-11.pdf

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

New Jersey Historic Preservation Office, *FYI Publication: New Construction and Related Demolition*, http://www.nj.gov/dep/hpo/4sustain/newconst_1.pdf

APPENDIX: HISTORIC SITES AND HISTORIC DISTRICTS IN TENAFLY

A complete listing of the 267 properties identified in the Borough of Tenafly's *Inventory of Historic Sites* and in Bergen County's 1982-1983 *Bergen County Historic Sites Survey, Borough of Tenafly* may be found in the Historic Plan Element of the Borough's Master Plan.

The following is a brief listing of the ordinances establishing designated Historic Sites and Overlay Districts as provided in Historic Overlay Districts and Historic Sites, Section 35-801.2, Code of the Borough of Tenafly.

Ordinance No. 95-15 Block 1014, Lot 1, Tenafly Railroad Station, 1 Piermont Av.
 Block 1102, Lot 23, Theodore Roosevelt Monument, Roosevelt Common, Riveredge Rd.
 Block 1304, Lot 33, Elizabeth Cady Stanton House, 135 Highwood Av.
 Block 124, Lot 13, Christie – Parsels House, 195 Jefferson Av.
 Block 1402, Lot 14, Sickels – Melbourne House, 48 Knoll Rd.
 Block 1008, Lot 5, Demarest – Lyle House, 91 W. Clinton Av.
 Block 903, Lot 22, Roelof Westervelt House, 81 Westervelt Av.
 Blocks 3303, Lot 1 and 3401, Lot 1, Palisades Interstate Park, between Hudson River and Rt., 9W.

Ordinance No. 97-08 Atwood's Highwood Park

| <i>Block No.</i> | <i>Lot No.</i> | <i>Commonly known as</i> | <i>Contributing (C) or Non-Contributing (NC)</i> |
|------------------|----------------|-----------------------------------|--|
| 1804 | 19 | 2 East Hill Court | NC |
| 1804 | 29 | 3 East Hill Court | NC |
| 1804 | 14 | 137 Engle St, Davis-Johnson Park | C |
| 1804 | 13 | 153 Engle St., Davis-Johnson Park | C |
| 1802 | 12 | 2 Huyler Av. | C |
| 1801 | 4 | 3 Huyler Av. | C |
| 1802 | 13 | 4 Huyler Av. | C |
| 1801 | 3 | 7 Huyler Av. | C |
| 1802 | 14 | 10 Huyler Av. | C |
| 1802 | 11 | 165 Serpentine Rd. | C |
| 1802 | 1 | 20 Linden St. | C |
| 1804 | 15 | 166 Serpentine Rd, | NC |
| 1802 | 10 | 167 Serpentine Rd. | C |

| | | | |
|------|----|--------------------|----|
| 1804 | 16 | 168 Serpentine Rd. | C |
| 1804 | 17 | 170 Serpentine Rd. | NC |
| 1804 | 18 | 172 Serpentine Rd. | C |
| 1802 | 9 | 173 Serpentine Rd. | C |
| 1802 | 8 | 175 Serpentine Rd. | NC |
| 1802 | 7 | 177 Serpentine Rd. | NC |
| 1802 | 6 | 179 Serpentine Rd. | NC |
| 1802 | 5 | 181 Serpentine Rd. | NC |
| 1802 | 4 | 183 Serpentine Rd. | C |
| 1802 | 3 | 189 Serpentine Rd. | C |
| 1708 | 8 | 191 Serpentine Rd. | C |
| 1708 | 7 | 195 Serpentine Rd. | C |
| 1708 | 6 | 197 Serpentine Rd. | C |
| 1708 | 5 | 201 Serpentine Rd. | C |
| 1708 | 4 | 203 Serpentine Rd. | C |
| 1708 | 12 | 12 Valley Place | C |
| 1902 | 4 | 4 Westervelt Pl. | C |
| 1902 | 3 | 8 Westervelt Pl. | C |
| 1902 | 2 | 12 Westervelt Pl. | C |
| 1902 | 1 | 20 Westervelt Pl. | C |
| 1901 | 9 | 24 Westervelt Pl. | C |

Ordinance No. 00-14

The Zoning Map of the Borough of Tenafly adopted by Ordinance No. 97-29, known as the "Land Development Ordinance", as amended, is hereby amended to designate the following blocks and lots included in the Magnolia Avenue Historic District:

| <i>Block No.</i> | <i>Lot No.</i> | <i>Commonly known as</i> | <i>Contributing (C) or Non-Contributing (NC)</i> |
|------------------|----------------|--------------------------|--|
| 1603 | 1 | 80 Highwood Avenue | NC |
| 1603 | 25 | 78 Magnolia Avenue | C |
| 1603 | 24 | 76 Magnolia Avenue | C |
| 1603 | 23 | 74 Magnolia Avenue | C |

| | | | |
|------|-------|--|--|
| 1603 | 22 | 72 Magnolia Avenue | C |
| 1603 | 21 | 66 Magnolia Avenue | C |
| 1603 | 20 | 62 Magnolia Avenue | C |
| 1701 | 3 | 74 Highwood Avenue | C |
| 1701 | 4 | 73 Magnolia Avenue | C |
| 1701 | 5 | 55 Magnolia Avenue, Presbyterian Church, Chapel and Parish House | C |
| 1701 | 6 | 45 Magnolia Avenue | C |
| 1701 | 7 | 41 Magnolia Avenue | C |
| 1701 | 8 | 37 Magnolia Avenue | C |
| 1701 | 9 | 33 Magnolia Avenue | NC |
| 1702 | 14 | 5 Ravine Road | C |
| 1702 | 15.01 | 3 Ravine Road | NC |
| 1702 | 15.02 | 1 Ravine Road | NC, except stone wall along sidewalk is C |
| 1702 | 15.03 | 30 Magnolia Avenue | NC, except stone wall along sidewalk is C |
| 1702 | 15.04 | 34 Magnolia Avenue | NC |
| 1702 | 16 | 40 Magnolia Avenue | NC |
| 1702 | 17 | 44 Magnolia Avenue | NC |
| 1702 | 18 | 50 Magnolia Avenue | C |
| 1702 | 19 | 54 Magnolia Avenue | C |
| 1702 | 20 | 56 Magnolia Avenue | C |

Ordinance No. 02-10

The Zoning Map adopted by Ordinance No. 97-29, known as the "Land Development Ordinance", as amended, is hereby amended to designate the following blocks and lots as specifically described hereunder as "Historic Sites":

| <i>Block No.</i> | <i>Lot. No.</i> | <i>Commonly known as</i> |
|------------------|-----------------|---|
| 1909 | 12 | 1 Byrne Lane, the "Cotswold", including all the land and improvements appurtenant thereto; |

| | | | |
|------|---|--|---|
| 1906 | 1 | 40 Inness Rd. | Designation limited to stone tower in rear yard |
| 1905 | 6 | Gates at the junction of Inness Road and Engle Street at 62 Inness Road and 111 Engle Street in the Borough of Tenafly right-of-way. | Designation limited to gates and gate piers |
| 1910 | 1 | | |

Ordinance No. 08-28 The Zoning Map adopted by Ordinance No. 97-29, known as the "Land Development Ordinance" as amended, is hereby amended to designate the following blocks and lots as specifically described hereunder as "Historic Sites:"

| <i>Block #</i> | <i>Lot #</i> | <i>Master Plan Designation</i> | <i>Commonly Known As:</i> |
|----------------|-------------------------------------|--------------------------------|-------------------------------------|
| 1401 | 2 [corrected to Block 1404, Lot 21] | #15 | the Anthony House—177 Hudson Avenue |
| 2006 | 4 | #68 | the Amend House — 60 Elm Street |
| 1503 | 47 | #11 | the Jellison House—330 Engle Street |

Ordinance No. 09-25 The block and lot number shown for the Anthony House—177 Hudson Avenue in both Section 1 and 2 of Ordinance No. 08-28 is hereby deleted and the correct Block 1404 Lot 21 is substituted therefor.

| <i>Block #</i> | <i>Lot #</i> | <i>Commonly Known As:</i> |
|----------------|--------------|-------------------------------------|
| 1404 | 21 | the Anthony House—177 Hudson Avenue |

Pending Nov. 2011 The Zoning Map adopted by Ordinance No. 97-29, known as the "Land Development Ordinance" as amended, is hereby amended to designate the following blocks and lots as specifically described hereunder as "Historic Sites:"

| <i>Block #</i> | <i>Lot#</i> | <i>Commonly Known As</i> |
|----------------|-------------|--|
| 2301 | 1 | Lyman-Browning Estate Cottage, - 170 Thatcher Road |

APPENDIX: NEW JERSEY AND NATIONAL REGISTER OF HISTORIC PLACES BOROUGH OF TENAFLY, BERGEN COUNTY, NEW JERSEY

NEW JERSEY AND NATIONAL REGISTERS OF HISTORIC PLACES

The New Jersey and National Registers of Historic Places are the official state and national lists of historic properties and districts worthy of preservation. Inclusion in the Registers provides benefits and protection for listed resources, particularly from governmentally funded and licensed programs. The information generated through the nomination process contributes to the growing body of knowledge about historic places.

While frequently historic properties and districts are listed on the Registers and are designated Tenafly Historic Sites or Historic Overlay Districts, each program operates independently. A historic property in Tenafly that is listed on the Registers is not always a designated local Landmark and not all designated local Landmarks and Districts are listed on the Registers. Furthermore, the boundaries of designated local Landmark Districts and National Register listed districts are not always exactly the same. The HPC reviews for Certificate of Appropriateness and recommendations related to Landmark designation and the Tenafly Master Plan take place independently of the State and National Register of Historic Places programs. Currently Tenafly does not participate in the New Jersey Historic Preservation Office's Certified Local Government (CLG) Program.

RESOURCES ON THE NEW JERSEY AND NATIONAL REGISTERS OF HISTORIC PLACES AND THE CLG PROGRAM

National Park Service, *Certified Local Government Program*, <http://www.cr.nps.gov/hps/clg/>

National Park Service, *National Register of Historic Places*, <http://www.cr.nps.gov/nr/>

New Jersey Historic Preservation Office, *New Jersey and National Registers of Historic Places*, <http://www.state.nj.us/dep/hpo/1identify/identify.htm#njnrhp>

New Jersey Historic Preservation Office, *New Jersey's Certified Local Government Guidelines*, <http://www.state.nj.us/dep/hpo/3preserve/clgguides.pdf>

NATIONAL HISTORIC LANDMARKS

National Historic Landmarks (NHL) are buildings, sites, structures, objects, and districts that have been determined by the U.S. Secretary of the Interior to be nationally significant in American history and culture. The NHL Program is administered by the National Park Service. New Jersey has about 55 NHL's. Two NHLs are within or partially within Tenafly borders. They are the Elizabeth Cady Stanton House and the Palisades Interstate Park.

RESOURCES FOR NATIONAL HISTORIC LANDMARKS.

National Park Service, National Historic Landmark Program, <http://www.cr.nps.gov/nhl/index.htm>

New Jersey Historic Preservation Office, *New Jersey's National Historic Landmarks*, <http://www.state.nj.us/dep/hpo/1identify/nhls.pdf>

New Jersey Historic Preservation Office's List for Borough of Tenafly, updated 12/1/2011

http://www.nj.gov/dep/hpo/1identify/nrsr_lists/bergen.pdf

BC Stone House Survey: Thematic Nomination of Early Stone Houses of Bergen County

COE: A Certification of Eligibility is issued by the New Jersey State Historic Preservation Officer. For properties not already listed on the New Jersey Register of Historic Places, a COE satisfies a prerequisite to apply for funds from the New Jersey Historic Trust, as well as several county preservation funding programs.

NHL: National Historic Landmark, a designation by the National Park Service that a property has national significance in American history and culture.

NR: Listed on National Registers of Historic Places, the official national list of historic properties and districts worthy of preservation.

SHPO Opinion: Opinion by the State Historic Preservation Officer regarding Register eligibility. It was in response to a federally funded activity that will have an effect on historic properties not listed on the National Register.

SR: Listed on the New Jersey Register of Historic Places, the state official list of properties and districts worthy of preservation.

Survey numbers (0261-XXX) are from the Bergen County Historic Sites Survey are added.

0261-011; King-Jellison House, George B. Jellison House; 330 Engle St.; Block/Lot: 1503/47; SHPO Opinion 3/31/2003 # 4143

0261-014; Elizabeth Cady Stanton House; 135 Highwood Avenue; Block/Lot: 1509/33; NHL 5/15/197; NR 5/15/1975 # 75001122; SR 5/15/1975 # 706

0261-018; Christie-Parsels House; 195 Jefferson Avenue; Block/Lot: 124/13; NR 1/10/1983 # 83001482; SR 10/3/1980 # 704; BC Stone House Survey #177

0261-023; Brinkerhoff House; 1 Tenafly Road; Block/Lot: 709/9; SR 10/3/1980 # 703; BC Stone House Survey #179

0261-027; Demarest-Lyle House; 91 West Clinton Avenue; Block/Lot: 1008/5; NR 1/10/1983 # 83001494; SR 10/3/1980 # 705; BC Stone House Survey #178

0261-028; Westervelt House; 81 Westervelt Avenue; Block/Lot: 903/22; NR 8/15/1983 # 83001586; SR 10/3/1980 # 708; BC Stone House Survey #176

0261-056; Theodore Roosevelt Monument; North side of Riveredge Road in Roosevelt Common; Block/Lot: 1102/23; NR: 8/20/2006 #06000870; SR 8/3/2006 #76; COE 6/9/1997

0261-601; Tenafly Railroad Station; 1 Piermont Avenue; Block/Lot: 1014/1; NR 1/25/1979 # 79001476; SR 11/27/1978 # 707

0202-D02; Palisades Interstate Park; Situated roughly on the east side of US 9W and along the Hudson River extending from Fort Lee, NJ into New York State; in Tenafly: Block/Lot 3303/1 and 3401/1; NHL; NR: 10/14/1966 # 66000890; SR 5/27/1971 # 490

0202-D05; Palisades Interstate Parkway Historic District; Palisades Interstate Parkway from Fort Lee, NJ northward to Bear Mountain, NY, in Tenafly part of Block/Lot 3303/1 and of 3401/1; NR 8/2/1999 # 99000940; SR 10/3/1999

ADDITIONAL REGISTER RECOMMENDATIONS FOR TENAFLY BY BERGEN COUNTY HISTORIC SITES SURVEY STAFF

Additional properties recommended by the staff of the Bergen County Historic Sites Survey as probably eligible for Listing on the Registers from a basic list prepared in 1985 and based on evaluation of *the Bergen County Historic Sites Survey, 1971-1985*. The properties currently listed on the Registers are omitted from this list.

0261-009; Herbert Coppell Estate, "Cotswold" including house and garage at 1 Byrne Lane; Block/Lot: 1909/1, 12; stone clock tower at 40 Inness Road, part of Block/Lot 1906/1; and entrance gates at west side of Engle Street and Inness Road on part of Block/Lot 1905/6 at 62 Inness and part of Block/Lot 1910/1 at 111 Engle St.

0261-013; Sisson Houses; 89 and 93 Highwood Avenue; Block/Lot: 1602/14 and 13

0261-015; Anthony House; 177 Hudson Avenue; Block/Lot: 1404/21

0261-016; William Laimbeer Jr. Estate "Hilltop"; 425-441 Hudson Ave., west of Rt. 9W; Block/Lot: 2701/2-7

0261-017; George O. and Emma B. Muhlfeld House; 2 Illingworth Ave.; Block/Lot: 3102/16. Part of this property is at 500 Highview Road in Englewood, Englewood Block/Lot 1301/27.

0261-021; Sickels-Melbourne House; 48 Knoll Road; Block/Lot: 1402/14

0261-022; Presbyterian Manse and the Frederick B. Colver House; 50 and 54 Magnolia Avenue; Block/Lot: 1702/18 and 19

0261-025; Cottage of the J. Hull Browning Estate, Lyman-Browning Estate Cottage; 170 Thatcher Road; Block/Lot 2301/1

0261-048; Springer-Goerz House "Cobble Crest"; 6 Brick Court, formerly 467 Knickerbocker Road; Block/Lot: 208/22

0261-D01; Atwood's Highwood Park District; 165-203, 166-172 Serpentine Road; 4-24 Westervelt Avenue; 153 Engel Street; Davis- Johnson Park; 3, 7, 2, 4, 10 Huyler Street; 20 Linden Street; 12 Valley Place, 2, 3 East Hill Court. Boundaries are larger than the Tenafly Historic Overlay District.

0261-D02; Knickerbocker Road District; 29-53, 32-68 Knickerbocker Road, 40-50 Malcolm Court

0261-D05; Old Smith Village; Old Smith Road, Depeyster Avenue, East Clinton Avenue, Birchwood Place, Mountain Road, Forest Road, Boulder Road, Woodhill Road

0261-D06; Tenafly Railroad Station District; 1 Piermont Road, 1-15 West Railroad Avenue, 4 Washington Avenue, 1-7 W. Clinton Avenue, Huyler Park; Blocks/Lots 1011/11-12, 15-22; 1013/1; 1014/1, and railroad right-of-way between Washington St. and W. Clinton Ave.

APPENDIX: NEW JERSEY REHABILITATION SUBCODE

Construction work on Landmarks and Contributing Buildings in Landmark Districts must comply with local zoning, building, and safety codes. The construction code for existing buildings is the New Jersey Rehabilitation Subcode. The standards in this Subcode allow for flexibility in applying a variety of code sections, especially for historic buildings.

The New Jersey Department of Community Affairs' website has this discussion description of the benefits of the Subcode for historic buildings:

Imposing new building requirements on existing buildings creates a barrier to restoring historic buildings. Applying new building standards to these structures often disturbs the historic character of the building. Regulations that are specific and tailored to existing buildings can vastly facilitate and improve historic preservation efforts.

The Rehabilitation Subcode includes provisions for buildings that meet the standards for historic buildings established by state or federal agencies. The Rehab Subcode allows the use of replica materials, establishes provisions for historic buildings used as historic museums, and identifies building elements that may meet relaxed code requirements in order to preserve the historic value and integrity of a historic building.

Some of the code requirements that are problematic for historic buildings include door-way dimensions, corridor dimensions, tread and riser dimensions, interior finishes, and door hardware. The Rehabilitation Subcode allows some novel approaches to overcome these problems. For example, it allows existing non-conforming interior finishes to be painted with fire-retardant paint instead of requiring their replacement. It allows owners of certain historic buildings that are open to the public (house museums) to limit their occupant load instead of upgrading egress elements to comply with the regulations for new museums. It also allows flexibility when locating exit signs and permits electrical and plumbing systems that are historic and in view to remain and be repaired with materials and methods consistent with original construction.

William M. Connolly, *Rules That Make Sense-New Jersey's Rehabilitation Subcode*, <http://www.nj.gov/dca/codes/rehab/pioneerart.shtml>

RESOURCES FOR NEW JERSEY REHABILITATION SUBCODE

New Jersey Department of Community Affairs, *New Jersey's Rehabilitation Subcode*, <http://www.nj.gov/dca/divisions/codes/offices/rehab.html>

New Jersey Department of Community Affairs, *Rehabilitation Subcode 5:23-6.4*, http://www.nj.gov/dca/divisions/codes/codreg/pdf_regs/njac_5_23_6.pdf

New Jersey Historic Preservation Office, *New Jersey Rehabilitation Sub-Code*, <http://www.nj.gov/dep/hpo/3preserve/preserve.htm>

APPENDIX: TENAFLY'S REGULATIONS FOR HISTORIC SITES AND DISTRICTS

From *The Revised General Ordinances of the Borough of Tenafly*, 2004, amended through December 31, 2010. The link for the regulations is found on the Tenafly website, <http://tenaflynj.org/>, on the right side of the home page under "Important Links," "Code of Ordinances."

2-57 ADMINISTRATION OF GOVERNMENT. Historic Preservation Commission.

....

2-57.8 Powers and Duties.

The Historic Preservation Commission shall have the responsibility to:

- a. Prepare a survey of historic sites of the Borough, pursuant to criteria identified in the survey report.
- b. Make recommendations to the Planning Board on the historic preservation plan element of the Master Plan and on the implications for preservation of historic sites of any other Master Plan elements.
- c. Advise the Planning Board on the inclusion of historic sites in the recommended capital improvement program.
- d. Advise the Planning Board and Board of Adjustment on applications for development pursuant to subsection 2-57.9.
- e. Provide written reports, pursuant to subsection 2-57.10 on the application of the Zoning Ordinance provisions concerning historic preservation.
- f. Carry out such other advisory educational and informational functions as will promote historic preservation in the Borough. (Ord. No. 88-2 § 8)

2-57.9 Referral From the Planning Board and Zoning Board of Adjustment.

The Planning Board and Board of Adjustment shall submit to the Historic Preservation Commission a copy of every application submitted to either Board for development in historic zoning districts or on historic sites designated on the Zoning or Official Map or in any component element of the Master Plan. The Historic Preservation Commission shall provide its advice, which shall be conveyed through one of its designated members or staff, to testify orally at the hearing on the application, and to explain any written reports which may have been submitted. (Ord. No. 88-2 § 9)

2-57.10 Other Reports.

All applications for issuance of permits pertaining to historic sites or property in historic districts shall be referred to the Historic Preservation Commission for a written report on the application of the Zoning Ordinance provisions concerning historic preservation to any of those aspects of the proposed change, which aspects were not determined by approval of an application for development by a municipal agency pursuant to the Municipal Land Use Law N.J.S.A. 40:55D-1 et seq. The Historic Preservation Commission shall report to the Administrative Officer within forty-five (45) days of his referral of an application to the Historic Preservation Commission. If within the forty-five (45) day period the Historic Preservation Commission recommends to the Administrative Officer against the issuance of a permit to be issued, the Administrative Officer shall deny issuance of the permit or include the conditions in the permit, as the case may be. Failure to report within the forty-five (45) day period shall be deemed to constitute a report in favor of issuance of the permit and without the recommendation of conditions to the permit.

(Ord. No. 88-2 § 10)

35-201. ZONING REGULATIONS. Definitions. Terms Defined. [Selected definitions with greatest applicability to historic preservation regulation.]

Accessory building or structure shall mean a building or structure the use of which is incidental to that of the main building and which is located on the same lot.

Addition shall mean an extension or increase in floor area or height of a building or structure. For purposes of historic preservation, an "addition" shall mean the construction of an "addition" as part of an existing improvement when such new improvement changes the exterior appearance of any designated historic building or site.

....

Alteration shall mean any change, addition or modification in a building or structure for which a construction permit is required by the Borough of Tenafly. The term "alteration" shall also mean any work done on any designated landmark which:

- a. Is not an addition to the landmark; and,
- b. Changes the appearance of the exterior surface of any landmark.

....

Buffer area shall mean an area either in its natural state or planted with evergreen or other vegetation, fences, walls, berms or any combination thereof used to physically separate or screen one use or property from another so as to visually shield or block noise, lights or other nuisances. Such areas may not contain buildings, parking areas or aisles, or storage areas, except that driveways providing access from the street to the site may extend through a front yard buffer. Signs approved by the approving authority may also be included.

Building shall mean a structure enclosed by exterior walls and roof, built, erected and framed of component structural parts, designed for housing, enclosure and shelter of individuals, animals or property of any kind. When used herein, "buildings" and "structures" shall be interchangeable except where the context clearly indicates otherwise.

....

Certificate of Appropriateness. See subsection 35-807.5. [*Certificate of Appropriateness* shall mean a document issued by the Historic Preservation Commission following a prescribed series of hearings and review procedures, certifying that the proposed actions by an applicant are found to be acceptable in terms of design criteria as set forth herein relating to the individual site, structure or building, or other historic landmark as a whole.]

....

Demolition shall mean the razing of any improvement or the obliteration of any feature of a structure or historic site.

....

Design shall mean, for the purposes of historic preservation, pertaining to exterior features including mass, proportion, height, appearance, fenestration, ornamentation, patterns, color, and the texture, nature and composition of materials.

....

Development shall mean the division of a parcel of land into two (2) or more parcels, the construction, reconstruction, conversion, structural alteration, relocation or enlargement of any building or other structure, or of any mining, excavation or land fill and any use or change in the use of any building or other structure, or land or extension of use of land, for which permission may be required pursuant to this chapter.

....

Fence shall mean any type of freestanding wall or structural enclosure (other than a wall of a building) whether of wood, metal, wire, concrete, or other material.

....

Garage, private shall mean an accessory building or structure or portion of a main building or structure only for the parking of vehicles of the occupants of the principal use, building or structure on the lot.

....

Hedge shall mean a group of bushes, shrubbery or other plant life so situated as to be similar in function and serve the same ends as a fence.

Height of building shall mean the vertical dimension measured from the average elevation of the finished lot grade computed by averaging the grade at the four (4) corners of a principal structure or the four (4) most extreme points on the north, south, east and west sides of a principal structure, or at four (4) points ninety (90) degrees apart for a circular structure to the highest point of the building, including roof structures open and enclosed, but excluding chimneys, smoke stacks and flagpoles. The height limitation shall not apply to gables, cupolas, spires, or similar structures for any principal structure located within a designated historic district of the Borough, provided that no such exception shall exceed the prescribed height limitation by more than six (6) feet, and provided further that such exception shall be approved pursuant to a Certificate of Appropriateness issued by the Historic Preservation Commission of the Borough of Tenafly.

Historic district shall mean one (1) or more historic sites and intervening or surrounding property significantly affecting or affected by the quality and character of the historic site or sites.

Historic site shall mean any real property, manmade structure, natural object or configuration or any portion or group of the foregoing which have been formally designated in the Master Plan as being of historical, archaeological, cultural, scenic or architectural significance.

....

Improvement shall mean any structure or part thereof constructed or installed upon real property by human endeavor and intended to be kept at the location of such construction or installation for a period of not less than sixty (60) days.

Landmark shall mean the official recognition of any site, building, structure or district that has been documented to have or contain architecturally, historically, archaeologically, culturally or scenically significant features or elements and that adheres to the criteria as established by the Historic Preservation Commission in accordance with the provisions of this chapter and designated in an historic overlay zone.

....

Major application. See subsection 35-807.5. [*Major application* shall mean any application for the demolition or the removal of an historic site or any part thereof; or an addition thereto; or the construction of a new structure on an historic site; or will substantially affect those characteristics of the historic site listed on its historic site designation; or, in the case of a structure within an historic district, will substantially affect the characteristics of the district listed on the district's historic site designation.]

Minor application. See subsection 35-807.5 [*Minor application* shall mean any application for a Certification of Appropriateness which is not a major application. Matters covered by a minor application shall be determined by the Historic Preservation Commission to the provisions of this chapter.]

....

Noncontributory [Non-Contributing] shall mean a structure which detracts from or is disruptive to either the historic character or design of the streetscape. A noncontributory structure may be distinctive or significant in its own right. A noncontributory structure may also be a severely altered old structure.

....

Overlay zone shall mean a zoning district that encompasses one (1) or more underlying zone and that imposes additional requirements beyond those required for the underlying zone.

Parking area shall mean an open area, other than a street or other public way, used for the parking of motor vehicles and available for public use, whether for a fee or as a service or privilege for clients, customers, suppliers or residents. A "parking area" shall include access drives and aisles.

....

Repair shall mean the reconstruction or renewal of any part of an existing building for the purpose of its maintenance. For the purposes of historic preservation pertaining to any historic site(s), streetscape(s), or district(s), any work

done or any improvement is considered repair when (a) it is not an addition to the improvement and (b) does not change the appearance of the exterior surface of any improvement.

Replacement shall mean repairs, when a building permit is required for same. The term "replacement" used in this section is not to be confused with "replacement" as used in an architectural sense, such as "replacement windows," "replacement doors," etc.

....

Sign shall mean any announcement, declaration, demonstration, billboard display, illustration or insignia used to promote or advertise the interests of any person, group of persons, company, corporation, service or product when the same is placed, erected, attached, painted or printed where it may be viewed from the outside of any structure on the premises where placed. This display of merchandise and products inside a building and located at least two (2) feet from a window shall not be considered a sign.

....

Streetscape shall mean the visual character of the street, including but not limited to, the architecture, fences, gates, storefronts, signs, lighting, paving, setbacks, color, materials and landscaping.

Structure shall mean a combination of materials forming a construction for occupancy, use or ornamentation whether installed on, above or below the surface of a parcel of land, but not including surface pavement, such as sidewalks, driveways, parking areas and similar installations.

....

Total destruction shall mean, except for historic sites, the destruction of a building or structure exceeding fifty (50%) percent of the cost of replacing that building or structure with its functional equivalent based on assessed value adjusted to full value using the County Equalization Ratio. Total destruction for historic landmarks shall mean the destruction of one hundred (100%) percent of the building or structure.

....

Undue hardship. See subsection 35-807.5. [*Undue hardship* shall mean (as it pertains to applications for Certificates of Appropriateness for work done to structures or sites designated as having historic significance):

- a. Commercial property (including property rented for residential use): the inability of the applicant to realize a reasonable return on the property without the proposed work;
- b. Charitable nonprofit property (exempt from local property taxes): the inability of the applicant to carry out such purpose without the proposed work; and
- c. Owner-occupied residential property: the inability of the applicant to continue owner-occupied residential use without the proposed work.]

Wall, retaining shall mean a permanent artificial device constructed to change or preserve the finished grade of a given parcel of land no portion of which is above finished grade on more than one (1) side of the retaining wall.

....

Yard shall mean an open space, other than a court, on a lot unoccupied and unobstructed from the ground upward, except as otherwise specifically provided by these regulations.

Yard, front shall mean the area between the building and any lot line fronting on a street is a front yard. For corner lots the area of such lot facing each of the street sides shall be considered a front yard....

Yard, rear shall mean the yard between the rear of a building and the rear lot line; or for a triangular lot, the point where the two (2) side lot lines converge and extending from side lot line to side lot line. For corner lots, the rear yard shall be opposite the shortest street frontage....

Yard, side shall mean a yard between any portion of a building or structure and the adjacent side line of the lot....

....

35-801.2 ZONING REGULATIONS. Zone Districts and Enforcement. Historic Overlay District and Historic Sites.*

In addition to the above zone districts, there is also established an HOD (Historic Overlay District) which is superimposed over and includes portions of certain of the above districts. Also located in one (1) or more of the above zone districts are historic sites or landmarks which are identified in the Historic Preservation Plan Element of the Master Plan and which are subject to certain regulations contained in subsection 35-802.16 and Section 35-807. Any property located in an Historic Overlay District shall be regulated in accordance with the area, yard and building requirements otherwise applicable in the zone district wherein the property is located, and shall additionally be subject to the specific requirements of Section 35-807. In the event the provisions of this chapter and Ordinance 88-2 shall conflict, the more restrictive provisions shall apply. (Ord. No. 97-29 § 801B; Ord. No. 10-24 § 13)

**Editor's Note:* See Appendix A of this [Tenafly] Code for establishment of the Historic Overlay District and Sites. Ordinance No. 88-2 codified Section 2-57, Historic Preservation Commission. See also Appendix A of this [Tenafly] Code for a listing of ordinances establishing the Historic Overlay District and Sites.

35-802.16 ZONING REGULATIONS. General Provisions. Standards for Historic District and Historic Sites.

All properties located within HOD (Historic Overlay Districts) and all historic sites reflected in the Historic Preservation Element of the Master Plan are subject to the provisions of Section 35-807. Any application for development over which the Planning Board or the Board of Adjustment has jurisdiction and which involves an historic site shall be referred to the Historic Preservation Commission by the Board of jurisdiction for report and recommendation. Within forty-five (45) days of receipt of an application, the Historic Preservation Review Commission shall review the application and shall issue a written report to the Board of jurisdiction recommending approval, approval with conditions or denial of the application, based upon the standards hereinafter set forth. The Board of jurisdiction shall review the report of the Commission and shall make a final determination as to the disposition of the application, namely, to approve, approve with conditions or deny the application. Failure of the Historic Preservation Commission to report to the Board of jurisdiction within forty-five (45) days of this referral shall be deemed to constitute a report in favor of issuance of the permit and without the recommendation of conditions to the permit. In making its determination, the Board of jurisdiction shall be guided by the same standards and principles applicable to the Historic Preservation Commission as contained in Section 35-807. (Ord. No. 97-29 § 802P)

35-807 ZONING REGULATIONS. Preservation of Historic Landmarks

35.807.1 Findings.

This section is adopted to safeguard the heritage of Tenafly, preserving the elements of its cultural, social, economic and architectural history.

The character, lifestyle and quality of life in Tenafly depend in great measure on Tenafly's heritage and the ongoing presence of historic landmarks is an essential element of municipal character and identity.

Historic landmarks are a factor in the economy of the municipality and the property values therein, and such landmarks are a concern for the community and a source of civic pride.

Such landmarks are vital to the education and civic awareness of Tenafly's citizens.

Historic landmarks serve to unite past, present and future generations, and the welfare of Tenafly is dependent upon the preservation of its historic heritage. (Ord. No. 97-29 § 807 Preamble)

35-807.2 Historic Preservation Commission.

This section supplements Ordinance No. 88-2* which created an Historic Preservation Commission, and amends Ordinance No. 90-15 in its entirety. (Ord. No. 97-29 § 807A)

*Editor's Note: See Section 2-57 Historic Preservation Commission. Ordinance No. 90-15 was amended in its entirety by Ordinance No. 97-29.

35-807.3 Statutory Authority.

The Legislature of the State of New Jersey has in N.J.S.A. 40:55D-1 et seq. as amended, delegated the responsibility to local units of government to adopt regulations designed to promote the protection of certain architecturally, historically and archaeologically significant structures, sites or districts for the general welfare of its citizenry. (Ord. No. 97-29 § 807B)

35-807.4 Purpose and Objectives.

The Borough of Tenafly recognized that it has areas, places and structures of historic, archaeological and architectural significance. It is in the interest of the general welfare to preserve these areas, places and structures and to insure that new development is compatible and relevant with these areas, places and structures. This section will achieve these purposes and objectives and will promote the preservation of the environment, promote a desirable visual environment through creative development techniques and good civic design and arrangements, provide community education, prevent the degradation of the environment through improper use of land and promote the most appropriate use of land in the Borough. (Ord. No. 97-29 § 807C)

35-807.5 Definitions.

For purposes of this section the following terms shall have the meaning ascribed to them below.

Certificate of Appropriateness shall mean a document issued by the Historic Preservation Commission following a prescribed series of hearings and review procedures, certifying that the proposed actions by an applicant are found to be acceptable in terms of design criteria as set forth herein relating to the individual site, structure or building, or other historic landmark as a whole. See subsection 35-807.8

Major application shall mean any application for the demolition or the removal of an historic site or any part thereof; or an addition thereto; or the construction of a new structure on an historic site; or will substantially affect those characteristics of the historic site listed on its historic site designation; or, in the case of a structure within an historic district, will substantially affect the characteristics of the district listed on the district's historic site designation.

Minor application shall mean any application for a Certificate of Appropriateness which is not a major application. Matters covered by a minor application shall be determined by the Historic Preservation Commission to the provision of this chapter.

Undue hardship shall mean as it pertains to applications for Certificates of Appropriateness for work done to structures or sites designated as having historic significance:

- a. Commercial property (including a property rented for residential use): the inability of the applicant to realize a reasonable return on the property without the proposed work.
- b. Charitable nonprofit property (exempt from local property taxes): the inability of the applicant to carry out such purpose without the proposed work.

- c. Owner-occupied residential property: the inability of the applicant to continue owner-occupied residential use without the proposed work. (Ord. No. 97-29 § 807D; Ord. No. 10-24 § 43)

35-807.6 Enforcement.

The Historic Preservation Commission established pursuant to Ordinance No. 88-2* shall enforce the provisions of this section. (Ord. No. 97-29 § 807E)

**Editor's Note:* See Section 2-57 Historic Preservation Commission. Ordinance No. 90-15 was amended in its entirety by Ordinance No. 97-29.

35-807.7 Designation of Landmarks and Historic District.

a. *Preparation of Survey.* Based on the survey or upon recommendation of concerned citizens, the Historic Preservation Commission shall document the importance and historical significance to the Borough, State and Nation of each landmark designation in terms of the purpose and criteria set forth in this section. Thereafter, the Historic Preservation Commission, by certified mail, shall:

1. Notify each owner that his property has been nominated to be designated an historic landmark.
2. Advise each owner of the significance and consequences of such nomination and advise him of his opportunities and rights to challenge or contest such designation.

b. *Public Hearings.* The Historic Preservation Commission shall, as soon as practicable, make public a complete list and map of the nominated designated landmarks specifying the locations, boundaries and popular names thereof. In designating any landmark the Historic Preservation Committee may determine and so specifically designate certain buildings or structures as noncontributing to the landmark. The tentative list and map shall thereafter be submitted at a public hearing to the examination and criticism of the public. Interested persons shall be entitled to present their opinions, suggestions, and objections at this public hearing. A list and map showing proposed historic landmarks shall be published, together with a notice of the hearing on same, in the official newspaper not less than ten (10) days prior to such hearing.

c. *Final Decision by Commission.* After full consideration of the evidence brought forth at the special hearing, the Historic Preservation Commission shall make its final decisions on the designations and shall issue its final report to the public stating reasons in support of its actions with respect to each landmark designation.

d. *Submission of List to Borough Clerk and Planning Board.* The list of landmarks shall be submitted thereafter to the Secretary of the Planning Board and to the Borough Clerk. Prior to adoption of the ordinance adopting the designation list, the Governing Body shall refer same to the Planning Board for recommendations. The Governing Body shall then consider whether to adopt the designation list and zoning map by ordinance. Once adopted, the designation list and zoning map may be amended in the same manner in which it was initially adopted.

e. *Distribution of Designation List and Zoning Map.* Copies of the landmarks designation list and zoning map, as adopted, shall be made public and distributed to all municipal agencies reviewing development applications and all building and housing permits. A certificate of designation shall be served by certified mail upon the owner of each site included in the final list.

f. *Placement of Plaques.* Each designated landmark may be marked by an appropriate plaque which shall be in such form as the Historic Preservation Commission shall promulgate by regulation.

g. *Criteria for Designation of a Landmark.* In considering an individual site, building or structure or district that is of particular historical, archaeological, scenic or architectural significance to the Borough of Tenafly, the County of Bergen, the State of New Jersey or to the Nation which reflects or exemplifies the board cultural, political, scenic,

economic or social history of the Nation, State or locality, the Historic Preservation Commission shall give consideration to the following criteria:

1. That it is associated with events that have made a significant contribution to the broad patterns of history and/or that it is associated with the lives of persons significant in our past; and/or
2. That it embodies the distinctive characteristics of a type, period, or method of construction or that it represents the work of a master; or that it possesses high artistic values; or that it represents a significant and distinguishable entity whose components may lack individual distinction; and/or
3. That it has yielded, or may be likely to yield, information important in pre-history or history.
4. Ordinarily cemeteries, birthplaces or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past fifty (50) years shall not be considered eligible for designation as a landmark. However, such properties will qualify if they are integral parts of landmarks that do meet the criteria or if they fall within the following categories:

- (a) A religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- (b) A building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- (c) A birthplace or grave of an historical figure of outstanding importance if there is no other appropriate site or building associated with his productive life; or
- (d) A cemetery that derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- (e) A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of the restoration master plan; and when no other building or structure with the same association has survived; or
- (f) A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or
- (g) A property achieving significance within the past fifty (50) years if it is of exceptional importance. (Ord. No. 97-29 § 807F)

35-807.8 Certificate of Appropriateness.

a. *Actions Requiring a Certificate of Appropriateness.* A Certificate of Appropriateness issued by the Historic Preservation Commission shall be required before a permit is issued for any of the following, or, in the event no other type of permit is otherwise required, before any work can commence on any of the following activities on the property of any historic landmark:

1. Demolition of a landmark or of any improvement within any landmark district.
2. Relocation of any landmark or of any improvement within any landmark district.
3. Change in the exterior appearance of any existing landmark or any improvement within any landmark district by addition, alteration or replacement.

4. Any new construction, alteration, repair or remodeling of a principal or accessory structure of any landmark.
5. The subdivision or resubdivision of any landmark within any landmark district.
6. Changes in or addition of new signs or exterior lighting, except that no Certificate of Appropriateness shall be required for one (1) unlit sign per premises if the surface area of such sign does not exceed one and one-half (1 1/2) square feet.

b. *Actions Not Requiring a Certificate of Appropriateness.*

1. Any new construction, alteration, replacement or remodeling of the interior of a structure does not require a Certificate of Appropriateness, except:

- (a) For any publicly-owned building; or
- (b) When the interior arrangements would have an impact on the exterior of the building.

2. Minor applications for noncontributory structures do not require a Certificate of Appropriateness. (Ord. No. 97-29 § 807G)

35-807.9 Applications for Certificate of Appropriateness.

a. *Application Procedure.*

1. Application for a Certificate of Appropriateness shall be made on forms determined by the Historic Preservation Commission and available from the Zoning Officer of the Borough of Tenafly. Completed applications shall be delivered to the Zoning Officer at the Municipal Center, 100 Riveredge Road, Tenafly, New Jersey 07670.

2. The Zoning Official shall make a determination whether a Certificate of Appropriateness is required pursuant to the criteria established herein.

3. If the Zoning Official determines that a Certificate of Appropriateness is required, the Zoning Official shall make a determination whether the application is a minor application or a major application.

4. If the Zoning Official determines that the application is a minor application, the Zoning Official will notify the Chairman of the Historic Preservation Commission of the application and the determination that the application is a minor application, and the Zoning Official shall request that the notice and public hearing requirements be waived, and that the Certificate of Appropriateness be issued forthwith. If the Chairman of the Historic Preservation Commission agrees that the application is a minor application, the Chairman will advise the Construction Official within ten (10) days of the application, and the Zoning Official will issue the Certificate of Appropriateness forthwith. If the Chairman of the Historic Preservation Commission determines that the application is a major application, the Chairman shall so notify the Zoning Official of this determination in writing within ten (10) days. The applicant shall be notified in writing by the Zoning Official of the determination that the application has been deemed to be a major application within ten (10) days after the Zoning Official has been notified by the Chairman. The determination of the Chairman may not be appealed by the Zoning Official. The applicant may appeal the Chairman's determination by requesting a review of the determination by the Historic Preservation Commission at its next regularly scheduled meeting. A simple majority vote of the Commissioners present at the meeting will determine whether the application is a major or minor application, and the Zoning Official will be notified in writing by the Secretary of the Historic Preservation Commission of its determination within ten (10) days of the meeting. The Chairman of the Historic Preservation Commission will report to the Historic Preservation Commission all of the Certificates of Appropriateness granted for minor applications at the next meeting immediately following said grant of the Certificate of Appropriateness.

5. If the Zoning Official determines that the application is a major application, or if the Chairman of the Historic Preservation Commission or the Historic Preservation Commission determines that the application is a major application, the applicant shall apply for a Certificate of Appropriateness pursuant to subsection 35-807.9b. of this Ordinance. The applicant may appeal the Zoning Official's determination to the Chairman of the Historic Preservation Commission, as per subsection 35-807.9 a., 4.

b. *Application Information and Supporting Documents.* Applications for a Certificate of Appropriateness shall include the following:

1. All forms completed by the applicant.

2. A certificate that all property owners within two hundred (200) feet of the lot line of the landmark property in question have been sent legal notice of the application by certified mail with a return receipt requested not less than ten (10) days before it is to be heard.

3. Proof of publication of a notice of the application in the official newspaper not less than ten (10) days before it is to be heard.

4. Such exhibits as set forth in the application.

5. Applications for a Certificate of Appropriateness for a minor application shall include the following:

(a) All forms completed by the applicant.

(b) Such exhibits as set forth in the application.

c. *Time Frame of Decision by Commission.*

1. The Historic Preservation Commission which shall reach a decision on the application within forty-five (45) days after the Secretary has declared an application to be complete; otherwise the application shall be deemed to have been approved. Nothing herein shall prohibit an extension of time by mutual agreement of the applicant and the Historic Preservation Commission which may advise the applicant and make recommendations in regard to the appropriateness of proposed action, and may grant approval upon such conditions as it deems appropriate within the intent and purpose of this section.

2. If an application is approved, the Historic Preservation Commission shall forthwith issue a Certificate of Appropriateness. If the Historic Preservation Commission disapproves an application, the Historic Preservation Commission shall state its reasons in writing in resolution form within ten (10) days of such decision. In case of disapproval, the Historic Preservation Commission shall notify the applicant, in writing, of such resolution of disapproval, and reasons therefore, and provide the applicant with a certified copy thereof. A summary of the Historic Preservation Commission's action shall be published in the official newspaper within ten (10) days of such action.

3. The Secretary of the Historic Preservation Commission shall forward a copy of the Commission's written action on an application to the Zoning Officer, the Construction Code Official and the Borough Planning Board or Zoning Board of Adjustment (if either body is also reviewing the application) within ten (10) days of the Commission's decision.

d. *Appeal to Commission of Hardship.* In the event that the applicant alleges that compliance with the requirements of this section would be an unreasonable hardship and that the nature of his application is such that the change sought neither justifies the time and expense of the plenary proceeding nor will impact negatively on the public good nor specifically on the historic qualities sought to be preserved; the Historic Preservation Commission, by a two-thirds (2/3) affirmative vote of its full authorized membership, may grant such relief from the requirements of this Section 35-807 as it deems consistent with the public good and the purpose of this chapter.

e. *Request for Certificate of Appropriateness for Alteration Creating Negligible Impact.* An applicant may allege that a Certificate of Appropriateness should be granted without his fulfilling all of the application requirements set forth herein because the addition or alteration contemplated will not be visible from any place to which the public normally has access and that the addition or alteration cannot adversely affect the public interest and cannot affect an architecturally significant elevation. In that event the Historic Preservation Commission, by a majority vote of its full authorized membership, upon finding that the applicant's claim is accurate, may forthwith grant a Certificate of Appropriateness on that basis. (Ord. No. 97-29 § 807H)

35-807.10 Standards of Consideration.

In making its determinations and recommendations, the Historic Preservation Commission shall take into consideration specific standards, as set forth below.

a. *Demolitions.* In regard to an application to demolish a landmark or any improvement within a landmark district, the following matters shall be considered:

1. Its historic, architectural, archeological, cultural and/or scenic significance;
2. Its use;
3. Its importance to the Borough and the extent to which its historical, architectural or archaeological value is such that its removal would be detrimental to the public interest;
4. The extent to which it is of such old, unusual or uncommon design, craftsmanship, texture or material that it could not be reproduced or could be reproduced only with great difficulty.
5. The extent to which its retention would promote the general welfare by maintaining real estate values, generating business, creating new jobs, attracting tourists, students, writer, historians, artists and artisans, attracting new residents, encouraging study and interest in American history, stimulating interest and study in architecture and design, educating citizens in American culture and heritage, or making the Borough a more attractive and desirable place in which to live.
6. If it is within a landmark district, the probable impact of its removal upon the ambience of the landmark district.

b. *Removals Out of the Borough.* In regard to an application to move an historic landmark to a location outside of the Borough, the following matters shall be considered:

1. The historic loss to the site of the original location;
2. The compelling reasons for not retaining the landmark at its present location;
3. The proximity of the proposed new location to the Borough, including the accessibility to the residents of the Borough and other citizens;
4. The probability of significant damage to the landmark itself, as a result of the move;
5. The applicable matters set forth in subsection 35-807.10a.

c. *Removals Within the Borough.* In regard to an application to move an historic landmark in a landmark district to a location within the Borough, the following matters shall be considered in addition to the matters set forth in subsection 35-807.10b.

1. The compatibility, nature and character of the current and of the proposed surrounding areas as they relate to the intent and purpose of this section,

2. If the proposed new location is within a landmark district, the visual compatibility factors as set forth in subsection 35-807.10g.

d. *Visual Compatibility Considered for Additions or Removals.* In regard to an application to move a landmark or structure within a landmark district, or a landmark, a visual compatibility of the proposed structure with the structures and surroundings to which it would be visually related shall be considered in terms of the visual compatibility factors as set forth in subsection 35-807.10g.

e. *Considerations on Other Actions.* In regard to an application for other approval of any proposed action, as set forth in subsection 35-807.8.

1. If a landmark or a structure in a landmark district is involved:

(a) The impact of the proposed change on its historic and architectural character;

(b) Its importance to the Borough and the extent to which its historic or architectural interest would be adversely affected to the detriment of the public interest, and

(c) The extent to which there would be involvement of textures and materials that could not be reproduced or could be reproduced only with great difficulty.

2. The use of any structure involved.

3. The extent to which the proposed action would adversely affect the public's view of a landmark or structure within a landmark district from a public street.

4. If the application deals with a structure within a landmark district, the impact of the proposed change would have on the character and ambience of the landmark district and the structure's visual compatibility with the buildings, places and structures to which it would be visually related in terms of the visual compatibility factors set forth in subsection 35-807.10g.

f. *Additional Matters Considered.* In regard to all applications, additional pertinent matters may be considered but in no instance shall interior arrangement be considered except in all publicly-owned buildings and when the interior arrangements would have an impact on the exterior of the building.

g. *Visual Compatibility Factors.* The following factors shall be used in determining the visual compatibility of a building, structure or appurtenance thereof with the buildings and places to which they are visually related and shall be known as "Visual Compatibility Factors."

1. Height. The height of the proposed building shall be visually compatible with existing or adjacent buildings.

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

3. Proportion of Openings Within the Facility. The relationship of the width of the windows to the height of the windows in a building shall be visually compatible with the buildings and places to which it is visually related.

4. Rhythm of Solids to Voids on Front Facade. The relationship of solids to voids in the front facade of a building shall be visually compatible with the buildings and places to which it is visually related.

5. Rhythm of Spacing of Buildings on Streets. The relationship of the building to the open space between it and the adjoining buildings shall be visually compatible with the buildings and places to which it is visually related.

6. Rhythm of Entrance and/or Porch Projections. The relationship of the entrance or entrances and the porch projections to the street shall be visually compatible with the buildings and places to which it is visually related.
7. Relationship of Materials, Texture and Color. The relationship of materials, texture and color of the facade and roof of a building shall be visually compatible with the predominant materials used in the buildings to which it is visually related.
8. Roof Shapes. The roof shapes of a building shall be visually compatible with the buildings to which it is visually related.
9. Walls of Continuity. Appurtenance of a building such as walls, open-type fencing, evergreen landscape masses, shall form cohesive walls of enclosure along a street, to the extent necessary to maintain visual compatibility of the building with the buildings and places to which it is visually related.
10. Scale of Building. The size of a building, the mass of a building in relation to open spaces, and to the existing windows, door openings, porches and balconies shall be visually compatible with the existing structure or structures and places to which it is visually related.
11. Directional Expression of Front Facade. A building shall be visually compatible with buildings and places to which it is visually related in its directional character, whether this be vertical character, horizontal character or nondirectional character. (Ord. No. 97-29 § 807I)

35-807.11 Effect of Certificate of Appropriateness Approval; Denial; Appeal.

a. *Approved Certificate of Appropriateness Deemed Positive Recommendation.*

1. If a Certificate of Appropriateness has been issued for an application that requires approval of the Planning Board or the Zoning Board of Adjustment, the Certificate of Appropriateness shall be deemed to be a positive recommendation to that body as to the historic preservation aspects of the matter before that body.

2. The Planning Board or Zoning Board of Adjustment may, nevertheless, affirm or deny the application based on the entire record before it, notwithstanding the Certificate of Appropriateness as to the historic preservation aspects.

b. *Denial of Certificate.* If a Certificate of Appropriateness is denied by the Commission notwithstanding any approval by the Planning Board or Board of Adjustment, the Administrative Officer charged with issuing the permit for which the action or development application related shall deny issuance pursuant to N.J.S.A. 40:55D-111.

c. *Appeals Relating to a Certificate of Appropriateness.* An appeal of the grant or denial of a Certificate of Appropriateness may be had as follows:

1. If the Construction Official refuses to issue a permit based on denial of a Certificate of Appropriateness, written appeal shall be made with the Zoning Board of Adjustment within twenty (20) days after such denial.

2. If the Planning Board or the Zoning Board of Adjustment denies or grants a development application in the course of which it accepts or rejects the recommendation of the Commission, as signified by the denial or issuance of a Certificate of Appropriateness, as the case may be, appeal would lie with the Governing Body of the Borough of Tenafly only in those cases where an appeal exists to the Governing Body from a decision of the Planning Board or the Zoning Board of Adjustment.

d. *Right of Judicial Review.* Nothing herein shall be deemed to limit the right of judicial review of the municipal action after an appeal is concluded by the Planning Board, the Board of Adjustment or the Governing Body of the Borough of Tenafly as the case may be. (Ord. No. 97-29 § 807J)

35-807.12 Penalties.

Any person who shall undertake any activity in relation to a landmark or improvement within a landmark district without first having obtained a Certificate of Appropriateness, shall be deemed to be in violation of this section.

a. *Service of Notice of Violation.* Upon learning of the violation, the Construction Code Official shall personally serve upon the owner of the lot whereon the violation is occurring a notice describing the violation in detail and giving the owner ten (10) days to abate the violation by restoring the landmark or improvement to its status quo ante. If the owner cannot be personally served within the Borough with the notice, a copy of the notice shall be posted on the site in question and a copy be sent by certified mail, return receipt requested, to the owner at his last known address as it appears on the Borough tax rolls.

b. *Issuance of Summons and Complaint.* In the event that the violation is not abated within the specified ten (10) day period following service and/or posting on the site in question whichever is earlier, the Construction Code Official shall cause to be issued a summons and complaint, returnable in the Municipal Court, charging violation of this chapter. Each separate day the violation exists shall be deemed to be a new separate violation of this chapter.

c. *Penalties.* Any person or persons who violate or who permit, take part or assist in any violation of this section shall for each and every violation thereof, and for each and every day that such violation thereof continues to be subject to a fine of not more than one thousand (\$1,000.00) dollars or be subject to imprisonment in the municipal or County jail for a period not exceeding ninety (90) days or both in the discretion of the Judge of the Municipal Court before whom such conviction shall be had.

d. *Injunctive Relief.* In the event that any action which would permanently and/or adversely change the landmark district, such as demolition or removal is about to occur without a Certificate of Appropriateness having been issued, the Construction Code Official is hereby authorized to apply to the Superior Court of New Jersey for such injunctive relief as is necessary to prevent the destruction of any landmark. (Ord. No. 97-29 § 807K)

35-807.13 Preventive Maintenance.

Recognizing the need for preventive maintenance to insure the continued useful life of landmarks and structures in landmark districts, the Governing Body of the Borough of Tenafly hereby declares that code enforcement in relation to landmarks and structures in landmark districts is a high municipal priority.

a. *Deterioration and Service of Notice of Violation.* In the event that any landmark or improvement in a landmark district deteriorates to the point that, in the best estimate of the municipal Construction Code Official, the cost of correcting the outstanding code violation equals more than twenty-five (25%) percent of the cost of replacing the entire improvement on which the violations occur, the Construction Code Official shall serve personally or by certified mail, return receipt requested, a notice on the owner of the landmark listing the violation, the estimate for their abatement, and the replacement cost of the improvement and stating if the owner does not take all necessary remedial action within ninety (90) days, or such extensions of time as the Construction Code Official shall for good cause grant, the Borough may at the expiration of the ninety (90) day period, enter upon the property in question and abate the violations itself and cause the cost thereof to become a lien on the property.

b. *Request for Hearing by Property Owners.*

1. Upon receipt of such notice from the Construction Code Official, the owner may, within ten (10) days after such a receipt, notify the Construction Code Official of his wish to have a hearing as to the allegations and estimates set forth in the Construction Code Official notice. Such hearing shall be conducted by the Planning

Board and shall, so far as possible, be a formal adversary proceeding in which the Planning Board shall establish the matters alleged in the notice by a preponderance of the evidence.

2. If the owner does not request a hearing, the procedure set forth in paragraph a. of subsection 35-807.13 shall pertain. If a hearing is requested, the Construction Code Official will, within ten (10) days following the hearing, serve on the owner an opinion of the Planning Board, in writing, setting forth the conclusions and the reasons therefor. Such opinion shall be deemed to be a first notice pursuant to paragraph a. of subsection 35-807.13.

c. *Violation Abatement by Borough.* Thereafter, if the owner of the property in question does not comply, the Construction Code Official may enter onto the premises and by use of municipal labor or outside contractors or both, perform such work as is necessary to abate all violations. All such work shall be in compliance with this section. The Construction Code Official shall then certify to the Governing Body of the Borough of Tenafly the cost of such work, plus all administrative, clerical and legal costs and overhead attributable thereto and shall present same to the Governing Body of the Borough of Tenafly.

The Governing Body may, by resolution, vote to cause the sum so certified to become a lien upon the landmark property in question, payable with the next quarter's property taxes and, if not paid, bearing interest at the same rate as delinquent taxes.

d. *Emergent Situations.* In the event of a fire, storm, act of God or other disaster which affects a landmark, the municipal official in charge shall contact the Chairman of the Historic Commission, if possible, under the circumstances prior to taking any action with regard to the landmark. Failure of the official to contact the Chairman shall not be considered a violation of this section. (Ord. No. 97-29 § 807L)

35-807.14 Permit Review.

It shall be the duty of all municipal officials reviewing all permit application involving real property or improvements thereon to determine whether such application involves any activity which should also be the subject of an application for a Certificate of Appropriateness, and if it should, to inform, in writing, both the Secretary of the Commission and the applicant in a timely fashion. (Ord. No. 97-29 § 807M)

14.1.9 Signs, Signs that are allowed in all zoning districts, *Traffic Signs and Historic Plaques.*

....

2. Unlighted historic building plaques for buildings which have been designated as historic shall be permitted and do not require a sign permit, provided the subject signage conforms to all applicable state and local historic preservation regulations.