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Cape May offers a rare, full-scale dictionary of architectural styles spanning 250 years of development as a resort destination. From the rustic, mid-eighteenth century Cape Island, through the Queen of Seaside Resorts in the second half of the nineteenth century, to the current mix of high-style and vernacular architecture from the eighteenth, nineteenth and twentieth centuries, Cape May is the repository of a unique architectural history. It is home to much more than one of the largest collections of nineteenth-century frame buildings in the United States; it is a palpable architectural record of the evolution of an inimitable seaside resort over two-and-a-half centuries.

In the past quarter-century, preservation efforts, combined with the offering of cultural and historical activities and events, have increased visitation, and contributed to the economic prosperity of the City of Cape May. The restoration of many high-profile nineteenth-century homes as Bed and Breakfast inns, guesthouses, restaurants and shops contributed to this success, but the visitor’s experience of Cape May is not specific to these individual structures. The Cape May Historic District is exceptional because of its distinctive architectural character as a whole. It is a mix of individual commercial and residential buildings, simple or elaborate, all related by scale, proportion, building materials and streetscape that weave a common thread through a heritage that spans centuries and a vast array of styles and features.

The outstanding quality of Cape May’s architectural heritage was recognized with its designation as a National Historic Landmark District on 11 May 1976 and its listing on both the National and State Registers of Historic Places. City Council echoed this recognition by designating a local Historic District overlay in the Cape May Zoning Ordinance and establishing the Cape May Historic Preservation Commission, with a mission to conduct surveys of buildings and sites within the Historic District, recommend the designation of Historic Districts, buildings and sites and set design standards for exterior alterations, new construction and demolition. Furthermore, the New Jersey Historic Preservation Office designated Cape May as a Certified Local Government, opening the door for City Government to benefit from grants from the Historic Preservation Fund federal grants program.

Economic success has meant intensified traffic and pressure for new construction, demands that are a challenge to the proper stewardship of the historic fabric of Cape May. Sustained collaborative efforts from the public and private sectors will be required to allow for Cape May’s continued growth while preserving its rich architectural heritage. The Cape May Historic Preservation Commission assists in this matter by issuing a Certificate of Appropriateness before a permit is issued or work can commence within a Historic District or a Historic Site, if the work involves demolition, exterior alterations to a building or site, additions or new construction.

The design standards published in this book have been developed to provide information and direction to property owners and residents of Cape May who want to proceed with work that will be subject to review by the Historic Preservation Commission. This publication provides a summary inventory of the architectural styles, and their significant features, prevalent in Cape May, standards for appropriate and inappropriate treatments for the more common exterior rehabilitation projects, and illustrations of the do’s and don’ts for such projects. The standards provide the framework on which property owners should base their design of proposed work, which will be evaluated on a case-by-case basis.
The Historic Preservation Commission is established by Section 32-33.3 of Chapter 32 of the City of Cape May Zoning Ordinance. The City's authority to do this is through the New Jersey Municipal Land Use Law, specifically Section 107 of Title 40:55D. This is the same law which establishes the City's Planning Board and Zoning Board. Among its responsibilities, the HPC provides advice to the Planning and Zoning Board on applications for development. New construction, additions or alterations to the exterior of structures in the Historic District or Historic Sites require a Certificate of Appropriateness from the HPC. The decision of the HPC (as implemented by the Construction Official) is appealable to the Zoning Board. Decisions of the Zoning Board are appealable to the Courts.

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**THE PROCESS**

**FOR A CONSTRUCTION PERMIT**

**PROPERTY OWNER**

Applies for Permit

**CONSTRUCTION OFFICIAL**

If necessary, refers to the HPC

**HPC**

Grants Certificate of Appropriateness

Denies Certificate of Appropriateness

**CONSTRUCTION OFFICIAL ISSUES PERMIT**

**SEE OPTIONS IN CHAPTER 32-33.5(E)(5)**
THE PROCESS

FOR DEVELOPMENT REVIEW

PROPERTY OWNER

PLANNING BOARD

Refers for Advice

HPC

Sends Advice

PLANNING BOARD

Makes Decision

PROPERTY OWNER

ZONING BOARD

Refers for Advice

HPC

Sends Advice

ZONING BOARD

Makes Decision

PROPERTY OWNER

Applies for Permit

CONSTRUCTION OFFICIAL
**DEFINITION OF KEY TERMS**

**Historic District:**
An area that contains contiguous properties under diverse ownership that, as a group, may:
- Be significant to American or New Jersey history, archeology, architecture and culture;
- Possess integrity of location, design, settings, materials and workmanship;
- Be associated with events that have made a significant contribution to the broad patterns of our history;
- Embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic value, or represent a significant, distinguishable entity whose components may lack individual distinction;
- Have yielded or may be likely to yield information important in prehistory or history.

**Historic Site:**
Any property located in the Historic District or any property, man-made structure, natural object or configuration or any portion or group of the foregoing which has been designated in the City of Cape May Master Plan as being of historic, archeological, cultural, scenic or architectural significance, at the National, State or local levels.

**Certificate of Appropriateness:**
A document issued by the HPC demonstrating their review of any proposed work at a designated Historic Site or on any property within a Historic District. Such review is based upon the application and representations of the applicant and the approved plans and documentation presented for the work in question. A Certificate of Appropriateness will be issued if the permit application is appropriate to the Historic District or Site, and in conformity with the design standards. A denial of a Certificate of Appropriateness will be issued if the permit application is inappropriate to the Historic District or Site or not in conformity with the design standards.

**Certified Local Government:**
Local government whose local historic preservation program has been certified by the State Historic Preservation Office and the Department of the Interior, National Park Service, qualifying it for federal historic preservation grants to be allocated by the State Historic Preservation Office. A Certified Local Government enforces appropriate state or local legislation for the designation and protection of historic properties, has established a qualified historic preservation review commission, maintains a system for the inventory and survey of historic properties and provides for adequate public participation in the local historic preservation program.

**Contributing Building:**
A building, site, structure or object that is an integral part of the historic theme in a Historic District and enhances the Historic District's significance. A Contributing Building is designated as such following the survey of all properties located in the Historic District, identifying historic resources.

**Key Building:**
A building, site, structure or object of such outstanding quality and state of preservation that it independently significantly enhances the Historic District's significance. A Key Building is designated as such following the survey of all properties located in the Historic District, identifying historic resources.

**National Historic Landmark District:**
A Historic District of national importance possessing exceptional values or qualities in illustrating or interpreting the heritage of the United States and designated as a National Historic Landmark District by the Secretary of the Interior. Historic Districts judged to be nationally significant are nominated by the National Park Service and forwarded to the National Park System Advisory Board, which may recommend to the Secretary of the Interior that the Historic District be designated a National Historic Landmark. If not previously listed in the National Register, National Historic Landmark Districts are automatically registered in the register when they are designated.

**Non-Contributing Building:**
A building, site, structure or object that does not add to the historic architectural qualities, historic associations or archeological values of the Historic District because: it was not present during the period of significance, it no longer possesses historic integrity reflecting its character at that time due to alterations, additions or other changes, it is incapable of yielding important information about the period or it does not independently meet the National Register criteria. A Non-Contributing Building is designated as such following the survey of all properties located in the Historic District identifying historic resources.

**Survey:**
An ongoing inventory process identifying, describing and evaluating the historic significance of all properties located in the Historic Districts. The results of the survey are recorded in inventory forms, property lists and maps, documents that are regularly updated. As a result of the survey process, sites are recommended for designation to City Council for formal adoption.
### CAPE MAY TIMELINE

A capsule view from the 1630’s through today

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**EARLY 1700s**
Whaling and farming community

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**1630s**
Dutch and English settlements in Cape Island

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**1687**
Organization of first local government of Cape Island

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**MID-1700s**
Horse-drawn carriages and steamboats bring visitors from Philadelphia, starting the reputation of Cape Island as a resort destination

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**1810s**
Cape Island flourishes as steamboats from New Castle, Delaware, bring passengers across.
Thomas Hughes builds the first Congress Hall in 1816

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**1630s**
Dutch and English settlements in Cape Island

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1830s-1840s
Development of boarding houses and hotels: the New Atlantic Hotel in 1842, the United States Hotel in 1843.

1850s
Cape Island City incorporated in 1841.
Start of the resort’s heyday: renovation of Congress Hall, building of a new lighthouse (1859), building of the Mount Vernon Hotel (1852) with a projected capacity of 3500 and an actual capacity of 2100 when it burned down in 1856.

1860s
First railroad to Cape Island completed in 1863.
Cape Island City granted charter under name of City of Cape May (1868).
Opening of Stockton Hotel (1869).
The 1868 fire destroys two city blocks and many hotels, including the United States Hotel.
1870s
Building of Physick Estate and Chalfonte Hotel
Great fire of 1878 destroys 35 city acres, including Congress Hall.
Congress Hall is rebuilt in 1878-79

1890s-1900s
Failed development of East Cape May
Hotel Cape May opens in 1908 only to close six months later
Cape May progressively eclipsed by Atlantic City as the primary resort destination

1880-1890s
Cape May rivals Atlantic City
**1910s-1930s**
Lack of development preserves eighteenth and nineteenth-century buildings
Hotel Cape May is used by the Navy during World War I, then reopens in 1920 as a hotel, becoming the Admiral Hotel in 1931

**1940s**
Purchase of the Admiral Hotel by the City
Growth of the Naval base and establishment of a training camp at the base in 1948
Construction of the Cape May Canal (1942-43)
1944 hurricane demolishes boardwalk and causes heavy damage to properties
The Coast Guard takes over the Naval Base in 1948 and establishes a Receiving Center

**1950s**
Garden State Parkway (1954) increases automobile traffic
Early recognition of the nineteenth-century character of Cape May by replacing street lights with gas lights (1959)

**1960s**
Storm of March 1962 severely damages boardwalk, beachfront and many buildings
Fundamentalist minister Rev. Carl McIntire purchases many historic buildings, including the Admiral Hotel that becomes the Christian Admiral Bible Conference Center
Cape May receives first urban renewal grant, $3.5 million (1963)
Opening of ferry service to Delaware (1964)

**1970s**
Historic American Buildings Survey
Cape May listed on National and New Jersey Registers of Historic Places
Cape May designated National Historic Landmark District
Establishment of the Historic Preservation Commission
Formation of Mid-Atlantic Center for the Arts
Publication of Cape May Handbook (1977)
Rebirth of Cape May as a prime summer resort destination

**1980s - TO PRESENT**
Designation of the City of Cape May as Certified Local Government
Inclusion of a Historic Preservation Element in the Cape May Master Plan
Amendment of Section 32-33 HPD Historic Preservation Districts of the City of Cape May Zoning Code by adoption of Ordinance 197-99
Publication of the City of Cape May Historic Preservation Commission Design Standards (2002)
ARCHITECTURAL STYLES

Cape May
The Federal style, sometimes called the Adams style, was the dominant style in the newly-formed United States from the 1780s to the 1820s, reaching its zenith along the mid-Atlantic and northeastern seaboard. It generally draws on the influence of archaeological activity in late eighteenth-century European architecture, particularly the work of the Adams brothers in Britain that introduced design features from Greek and Roman monuments into domestic architecture. Although Federal style architectural details are lighter and more delicate than their Georgian style predecessors, the scale of many features such as windows and ceiling heights is enlarged. It was supplanted as a national trend in the 1820s by the more classical Greek Revival style; however, Federal-inspired vernacular architecture remained a presence into the 1840s.
GENERAL
Simple box shape, two or more rooms deep
One or two-storied
Windows five-ranked front façade, sometimes three or seven-ranked
Windows balanced vertically and horizontally in symmetrical rows, with central door
Semi-circular or elliptical fanlight over front door
Comice emphasized with dentils
Side or rear projections
Horizontal silhouette

DOORS
Elegant and light in construction
Six or eight panels with floating fielded-panel construction
Simple door with a transom-bar and three-light transom above it
Complex doors with elliptical leaded clear glass fanlight transom, leaded glass sidelights, carved moldings on transom bar, and thin columns separating door from sidelights
Usually painted a dark color, with door surrounds painted cream or off-white

WINDOWS
Usually six-over-six, double-hung sash
Thin and deep muntins and narrow rails and stiles
Palladian window used as focal point above front door, occasionally in gable end
Three-part double-hung sash window with tall leaded glass sidelights, with wood fan simulating Palladian window
Semi-circular blind arches with rectangular window recessed in it
Semi-circular or elliptical fanlight
Flat stone lintel, keystone lintel or keystone
Usually painted cream color, though occasionally black.

PORCHES
No porch
Rectangular or semi-circular entry porch
Pedimented entry porch with slender column supports

WIDELY SPACED SLENDER COLUMNS
ENTRY PORCH BALUSTRADE

ORNAMENTS
Molded cornices with dentils and modillions
Decorative swags, garlands, urns and stylized geometric designs
Decorative frieze and entablature at doors and windows on wood-clad walls
Pediments at doors and windows on wood-clad walls
Full height corner pilasters
Light iron railing at balconies or porch steps

COLOR
White, cream or pastel at windows, doors and surrounds

FENCING
Wood picket fence with small pointed pickets
Pickets may have rectangular or square section
Fence posts set behind pickets
Gate or whole fence may be arched or swooping
The “Victorian” period spans the 1837 to 1901 reign of Britain’s Queen Victoria, but some of the defining architectural styles of the first years of her reign started emerging as early as the second decade of the nineteenth century, and remained popular into the 1880s.

Early Victorian architecture reflects the search of American architects for forms and styles expressing the rapid growth of the new republic, and its release from traditional ties to England. In reaction to the dominant, English-inspired styles that characterized most of the architecture of the eighteenth- and early nineteenth-centuries, renewed inspiration was sought in ancient Greece and Egypt, Medieval Europe, throughout the Italian countryside and in the Orient. These “Romantic” styles, as they came to be called, developed almost simultaneously in the pre-Civil War years, creating a diverse architectural landscape where several styles with very different antecedents cohabited. Pattern books were not dedicated to the many features of one particular style; rather, they became a compilation of acceptable interpretations of numerous fashions and styles. This diversity was a trend that was to persist throughout the later history of American housing.

Some of the emerging styles reflected a renewed interpretation of classical architecture. Others searched for a picturesque effect, achieved through asymmetry and irregular forms. New technologies allowed a departure from traditional ways of building, and experimentation with audacious forms and materials. They also heralded an era of mass-produced ornamental detailing used to dress up traditional forms in the latest style, an approach that would reach its heyday in the last quarter of the nineteenth century, and significantly impact vernacular domestic architecture well into the twentieth century. However, throughout this diversity and innovation, there remained a common thread: a notion that each style was to be characterized by a specific, appropriate set of associations and detailing.

Early Victorian architectural styles found in Cape May:

- The Gothic Revival style was inspired by the Romantic Movement, proclaiming the superiority of the Christian medieval past. Angularity, asymmetry and verticality, steep intersecting gables, pointed-arch windows and towers and crenellations, distinguish it. With few able to afford elaborately carved and ornate stone houses, typical of the Gothic Revival, more common, balloon-frame Gothic Revival homes supported elaborate wood ornamentation, readily available thanks to the jigsaw technique, in what is sometimes referred to as “Carpenter Gothic.” The Gothic Revival style was popular in a relatively limited manner between 1840 and 1860, with examples most abundant in the northeastern states. It enjoyed a brief resurgence in the 1870s following the success of the writings of John Ruskin.

- The Renaissance Revival style and the Italianate style are two interpretations of the rural architecture of northern Italy, the first using a classical vocabulary, the second, picturesque references. Renaissance Revival buildings are typically square or rectangular plan, austere, flat-fronted masonry buildings, with shallow roofs and little ornamentation save for jowled window crowns and cornice moldings. Italianate villas exhibit the same rectangular or square shape and symmetry, but are enriched with overhanging eaves.
supported by large brackets, elaborate wood porches, round-headed windows with hood moldings and balustraded balconies. Based on pattern books published since the early 1840s, both styles became extremely popular in the decade before the Civil War and remained prevalent through the 1880s.

The **Exotic Revival** style superimposes exotic ornamentation on otherwise Italianate forms. With the exploration of the Near East and development of trade with the Far East, the use of oriental-inspired detailing such as ogee arches, Turkish domes and oriental trim became common. Less common was the use of Egyptian columns, most often found on public buildings. These Exotic decorative features became prevalent in the early 1830s, and remained present throughout the nineteenth century.

The **Octagon** style, easily recognizable by the eight-sided shape of the exterior walls, is a rare style, inspired by the work of Orson S. Fowler, who maintained the superiority of the octagon shape to minimize perimeter wall length, reduce building costs, minimize heat loss and maximize sunlight and ventilation. Most Octagon style houses were built in the decades of the 1850s and 1860s, and typically showed minimal ornamentation, as the shape was considered beautiful in itself.

From the mid-1850s until the late 1880s, many of the decorative features of the above styles were reproduced in less elaborate fashion for use as embellishments on simpler vernacular buildings.
**GOTHIC REVIVAL STYLE**

Note: All features rarely appear in combination in one house.

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**GENERAL**
- Asymmetrical plan and vertical silhouette
- Small projecting central wing
- Square towers

**ROOF**
- Steeply pitched, hipped or gabled roof
- One or more intersecting steep cross gables
- Gable dormers, at times on either side of the dominant central gable
- Open overhanging eaves with exposed or sheathed rafters
- Decorative vergeboards, trusses and finials at apex of gables
- Gabled roofs ending in high parapeted walls with closed eaves that may also be parapeted
- Flat roofs with castellated parapet

**CHIMNEYS**
- Grouped chimneys

**CLADDING**
- Walls extend into gables without break
- Wall buttresses
- Horizontal wood cladding
- Vertical board-and-batten cladding or flushboarding
- Fancy-cut painted shingles
- Polychrome masonry, with bands and trim in contrasting colors or textures, may be stuccoed

**DOORS**
- Tall doors, single or in pairs, pointed-arch or rectangular
- Gothic detailing of door surround
- Arched or square door crown
- Elaborate paneled doors
- Simple batten doors
- Etched cased glass or leaded glass transoms and lights
- Wood doors grained to look like oak or painted color matching other colors on house

**WINDOWS**
- Frequently pointed-arch with two or three pointed arches clustered together or designed as cantilevered bay window (oriel)
- Windows extend into gables with elaborate Gothic detailing of window in most prominent gable
- Multi-lobe foil windows
- Full-scale bay windows on first floor
- Arched and square window crown
- Cut-out patterns or straight moldings with triangular heads on or above rectangular windows to give pointed-arch effect
- Two-over-two sash and/or diamond shape window panes

**PORCHES**
- One-story porches, entry or full width, sometimes wrapping around the side of the house
- Clustered column supports
- Flattened pointed arches between porch supports or side brackets mimicking flattened arch
- Castellation over the porch
- Lace-like brackets, spandrels and balusters

**ORNAMENTS**
- Castellation over bay window
- Foliated ornaments
- Wood or stone tracery

**COLOR**
- Monochrome

**FENCING**
- Wood picket fence with pointed pickets
- Sawn-work wood ornamentation applied to fences
- Cast iron fences with cast iron spear points and trefoils
- Cast iron fence posts molded to resemble window tracery
**Gothic Revival Style**

**Significant Features**

- Steeply pitched, hipped or gabled roof with intersecting steep cross gable
- Walls extend into gables without break
- Gable dormers on either side of the dominant central gable
- Two-over-two sash or diamond-shape window panes
- Horizontal wood cladding
- One-story porches, entry or full width, sometimes wrapping around the side of the house
- Elaborate paneled doors with etched cased glass or leaded stained glass transoms and lights
- Lace-like brackets, spandrels and balusters at porch
- Side brackets mimicking flattened arch between porch supports
- Wall buttresses
- Gothic detailing of surround
- Two or three pointed-arch windows clustered together
- Full-scale bay windows on first and/or second floor
- Overhanging eaves
- Arched and square window crown (drip-mold)
- Single or clustered column supports with straight or flattened-point arches in between
- Windows extend into gables with elaborately detailed windows in the most prominent gable
- Finials
- Gables with decorated verge-boards and decorative cross-bracing truss at apex of gables
- Steeply pitched, hipped or gabled roof
- 655 Hughes Street
- Columbia Avenue & Gurney Avenue
- 645 Hughes Street

655 Hughes Street

ARCHITECTURAL STYLES 19
**Romanesque Revival Style**

Note: All features rarely appear in combination in one building.

**General**
- Churches and public buildings
- Symmetrical or asymmetrical plan
- Vertical silhouette
- Square towers, finished off with parapet or pyramidal roof

**Roof**
- Gabled roof
- Gabled roofs ending in high parapeted walls with closed eaves that may also be parapeted
- Flat roofs with parapet at towers
- Pyramidal roof with concave slopes at tower
- Spires

**Cladding**
- Wall extends into gable without break
- Monochrome stone or brick masonry
- Wall buttresses
- Wall surfaces broad and smooth

**Doors**
- Round-arched doors
- Tall doors, single or in pairs
- Arched door crown (drip-mold)
- Sculpted compound arches at entry portal
- Elaborate paneled doors
- Usually painted or varnished dark

**Windows**
- Round-arched windows
- Windows extend into gables
- Three, four or five lobe foil windows
- Arched window crown (drip-mold)
- Use of leaded stained glass

**Ornaments**
- Lombard frieze (miniature round-arch arcade) at corbel table, under eaves and at belt courses
- Decorated tympanum

**Color**
- Monochrome

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*Ocean & Washington Streets*
GENERAL
Two or three stories
Austere square or rectangular box
Minimal projections or recesses in plan
Front bay window
Rear bay window

ROOF
Flat roof with parapet
Low-pitched hipped roof
Rarely side-gabled roof
Wide overhanging eaves supported by large decorative brackets beneath
Brackets arranged singly or in pairs, on deep trim band with moldings or panels

CHIMNEYS
Prominent chimneys

CLADDING
Typically masonry
Stone ashlar or stucco
Horizontal belt courses and quoin
Arcaded and rusticated first story
Horizontal wood cladding
Flush board cladding
Fielded panels with heavy molding

DOORS
Tall doors, single or in pairs
Rectangular, curved or arched top
Short bottom panel, tall top panel
Large-pane glazing

WINDOWS
Tall narrow windows
Rectangular, curved or arched top
One-over-one or two-over-two sash
Paired and triple windows are frequent
Height of windows varies from story to story
Formal triangular or segmented pedimented and bracketed window crowns

PORCHES
One-story porches, entry or full width, sometimes wrapping around the side of the house
Square posts with beveled corners

ORNAMENTS
Door and window crowns
Cornice moldings
Brackets accentuating overhangs
Prefabricated decorative millwork
Metal finials
Metal roof cresting

COLOR
Monochrome

FENCING
Expressed fence posts with pickets in between
Thick posts with classical cap
Posts constructed as boxes, seven to ten inches wide
Molding attached to front of pickets echoes railing behind them
Horizontal base boards
Hairpin iron fences, simple or overlapping
Cast-iron ornamentation of hairpin fence

Note: All features rarely appear in combination in one building.
RENAISSANCE REVIVAL STYLE

Significant Features

Prominent chimneys

Stone ashlar or stuccoed masonry cladding, with horizontal belt courses and quoins

One-over-one or two-over-two sash

Rectangular, curved or arched top windows. Height of windows varies from story to story

Arcaded and rusticated first story

Rectangular, curved or arched top doors with short bottom panel, tall glazed top panel

Wide overhanging eaves supported by large decorative brackets beneath

Cornice moldings

Flat roof with parapet

Elaborate decorative surround

526 Washington Street

Brackets accentuating overhangs

Austere square or rectangular box with minimal projections or recesses in plan

Bay window

526 Washington Street

Triangular pedimented window

20 Jackson Street
(Front Elevation on Atlantic Terrace)
ITALIANATE STYLE

Note: All features rarely appear in combination in one house.

GENERAL
Rectangular or square plan
Symmetrical façade
Two or three stories
Square cupola or tower
Side or rear bay window

ROOF
Low-pitched hipped roof
Rarely side-gabled roof with lower cross gables
Wide overhanging eaves supported by large decorative brackets beneath
Brackets arranged singly or in pairs, on deep trim band with moldings or panels
Hipped, cross-gabled or pyramidal roof with concave slopes at tower
Roof cresting
Finials

CHIMNEYS
Prominent chimneys
Molded terra cotta chimney pots

CLADDING
Clapboard cladding
Flush board cladding
Stucco
Fielded panels with heavy molding

DOORS
Tall doors, single or in pairs
Rectangular, curved or arched top
Short bottom panel, tall glazed top panel
Decorative surround
Inverted-U shaped crowns with brackets
Simple or pedimented bracketed straight crowns
Varnished hardwood or grained to look like oak or painted a dark color

WINDOWS
Tall narrow windows
Rectangular, curved or arched top
Walk-through windows at first floor and second floor porches
One-over-one, two-over-two or four-over-four sash
Paired and triple windows are frequent
Height of windows varies from story to story
Segmented, arched or straight crowns, may be bracketed
Three-quarter round molding trim
Wood shutters, paneled and/or louvered

PORCHES
Prominent one or two-story porches, entry or full width, sometimes wrapping around the side of the house
Square posts with beveled corners
Side brackets mimicking flat or rounded arch between porch supports
Lace-like brackets, spandrels and baluster
Pediment over projecting porch entry

ORNAMENTS
Door and window crowns
Cornice moldings
Brackets accentuating overhangs
Prefabricated decorative millwork
Metal finials
Metal roof cresting

COLOR
Monochrome

FENCING
Expressed wood fence posts with wood pickets in between
Thick posts with classical cap
Posts constructed as boxes, seven to ten inches wide
Molding attached to front of pickets echoes railing behind them
Horizontal base boards
Hairpin iron fences, simple or overlapping
Cast-iron ornamentation of hairpin fence
ITALIANATE STYLE
Significant Features

- Prominent chimneys with molded terra cotta chimney pots
- Tall narrow windows with rectangular, curved or arched top. Height of windows varies from story to story
- Tall doors, single or in pairs, rectangular, curved or arched top. Short bottom panel, tall top panel
- Paired and triple windows are frequent
- Square cupola or tower
- Wide overhanging eaves supported by large decorative brackets arranged singly or in pairs, on deep trim band with moldings or panels
- Side or rear bay window
- Prefabricated decorative millwork
- Wood shutters, paneled and/or louvered
- Tall doors, single or in pairs, rectangular, curved or arched top
- Pediment over projecting porch entry
- Fielded panels with heavy molding
- Hairpin iron fences
- Walk through windows at first floor and second floor porches
- Lace-like brackets spandrels and baluster
- Square posts with beveled corners
- Low-pitched hipped roof
- Segment, arched or straight crowns, may be bracketed
- 28-30 Congress Street
- 720 Washington Street
- 211 Congress Place
- Segment, arched or straight crowns, may be bracketed
- Prominent one or two-story porches, entry or full width, sometimes wrapping around the side of the house.

ARCHITECTURAL STYLES
EXOTIC REVIVAL STYLE

Note: All features rarely appear in combination in one house.

GENERAL
Use of Egyptian or oriental decorative ornaments on otherwise Greek Revival or Italianate forms.

ROOF
 Mostly hipped roof with oriental inspired detailing such as Turkish domes.

DOORS
 Ogee arched doors
 Scalloped edges

WINDOWS
 Ogee arched windows
 Scalloped edges

PORCHES
 Egyptian column supports, massive columns usually resembling bundles of sticks tied top and bottom, flared at top
 Egyptian palmed capitals
 Ogee arches
 Scalloped edges
 Oriental trim

ORNAMENTS
Inset panels of stone or terra-cotta with oriental designs

417 Lafayette Street
OCTAGON STYLE

Note: All features rarely appear in combination in one house.

GENERAL
Octagon-shaped plan
Two-story

ROOF
Flat or low-pitched hipped roof
Wide eave overhangs
Belvedere

PORCHES
One-story entry porches
Wrap-around verandahs, sometimes with second floor galleries

ORNAMENTS AND DECORATIVE DETAILING
None
Greek Revival detailing
Gothic Revival detailing
Italianate detailing

1286 Lafayette Street
The period from the 1860s to the 1890s is generally referred to as "Late Victorian", in reference to the last decades of the reign of Britain's Queen Victoria. It is a period where rapid industrialization and growth of the railroad dramatically changed American house design and construction. Balloon frames rapidly replaced heavy timber framing, simplifying the construction of features such as corners, overhangs and irregular floor plans. Complex house components such as windows, cladding and decorative detailing were mass-produced and made available throughout the country at relatively low cost. Late Victorian architecture reflects these changes, with complex shapes and features no longer restricted to high-end residences and public buildings.

Post-Civil War American architecture remained loosely based on a revival of Medieval styles; however, architects experimented with numerous forms, mixing details from a variety of styles on the same building. The notion of an appropriate set of associations and detailing for each style that had characterized the first half of the nineteenth century Greek and Gothic revivals and Italianate styles was abandoned in favor of an eclectic, exuberant mixture of details, adapted from medieval and classical precedents. Asymmetry became more pronounced, with striking compositions, unusual shapes and flamboyant ornamentation. During this period of Picturesque Eclecticism, distinctly American forms combining eye-catching patterns, textural contrast and picturesque massing were born, marked by strong individual expression and a rejection of prevalent stylistic rules.

Late Victorian architectural styles found in Cape May:

The **Second Empire** style, inspired by the latest French building fashions, developed during the reign of Napoleon III (1852-70), France's Second Empire, rather than the romantic past. It is characterized principally by a distinctive dual-pitched hipped "mansard" roof with dormers on the steep lower slope. Although some examples were built as early as the mid-1850s, the Second Empire style became most popular in the 1860s and 1870s, although pattern books with Stick style designs had existed since the early 1850s.

The **Queen Anne** style had little to do with the formal renaissance architecture that dominated her 1702-1714 reign. As the Stick style that preceded it, it is inspired by late medieval English architecture, with steeply pitched roofs of irregular shape, a dominant front facing gable, asymmetrical façades and projecting bays, towers and overhangs. These basic shapes are enriched with a variety of decorative textures and detailing aimed at avoiding a smooth-walled appearance. A few high-style examples were built as early as the second half of the 1870s, but it is between 1880 and 1900 that the Queen Anne style became the prevalent style for domestic building, often expressed most exuberantly in northeastern resort areas.

The **Shingle** style, with its wide porches, asymmetrical facades and shingled surfaces, evolved from the Queen Anne style. It contrasts with its predecessors with an emphasis on a continuous roof and wall cladding of wood shingles, inspired by a post-Centennial rediscovery of colonial architecture. In the Shingle style a complex shape is enclosed in a smooth, uniform surface; decorative detailing is used sparingly and projecting elements such as towers or bays are rarely fully developed. Examples of this unusually free-form and variable style first appeared in the 1880s, although some precursors were built in the late 1870s. The Shingle style reached its highest expression in the seaside resorts of the northeast between 1880 and 1900, with some late examples being built in the first decade of the twentieth century.

From the 1870s throughout the early twentieth century, many of these styles were mass-reproduced in a less elaborate fashion for use as embellishments on simpler vernacular buildings, most frequently on porches and cornices.
SECOND EMPIRE STYLE

Note: All features rarely appear in combination in one house.

GENERAL
Mansard (dual-pitched hipped) roof with steep lower slope
Dormers on steep lower slope
Square or rectangular plan with uninterrupted mansard roof
Centered wing or gable, L-shaped plan or strongly projecting bay window
Rectangular or square tower with mansard roof

ROOF
Mansard roof with steep lower slope
Lower slope straight, straight with a flare or concave
Less common: convex or ogee lower slope
Patterned shingles
Molded cornices above and below lower roof slope
Rectangular, round-arched or curved-top dormers, single or paired
Decorative dormer surrounds with scroll at base
Decorative brackets at eaves

CLADDING
Clapboard cladding
Flush board cladding
Fielded panels with heavy molding
Stucco

DOORS
Tall doors, single or in pairs
Rectangular, curved or arched top
Short bottom panel, tall glazed top panel
Decorative surround
Simple or pedimented bracketed straight crowns
Varnished hardwood or grained to look like oak or painted a dark color

WINDOWS
Tall windows, single, paired or tripled
Rectangular, curved or arched top
Height varies from story to story
One-over-one, two-over-two or four-over-four sash
One or two-story bay windows
Segmented, arched or straight crowns, may be bracketed
Wood shutters, paneled and/or louvered

PORCHES
One or two-story porch, entry or full width, may wrap around the side of the house
Square posts with beveled corners
Side brackets mimicking flat or rounded arch
Lace-like brackets, spandrels and baluster
Pediment over projecting porch entry

ORNAMENTS
Door and window crowns
Cornice moldings and brackets
Paneled frieze boards
Classical ornaments
Metal finials and roof cresting

COLOR
Exterior color schemes of three colors or more

FENCING
Expressed wood fence posts with wood pickets in between
Thick posts with classical cap
Posts constructed as boxes, seven to ten inches wide
Molding attached to front of pickets echoes railing behind them
Horizontal base boards
Hairpin iron fences, simple or overlapping
Cast-iron ornamentation of hairpin fence
SECOND EMPIRE STYLE

Note: All features rarely appear in combination in one house.

Dormers on steep lower slope, rectangular, round-arched or curved-top, single or paired

Mansard (dual-pitched hipped) roof with steep lower slope

Steep lower slope straight, straight with a flare or concave

Patterned shingles

Decorative dormer surrounds, scroll at base of surround typical

Paneled frieze boards

Brackets accentuating overhangs

One or two-story bay windows

Prominent one or two-story porches, entry or full width, sometimes wrapping around the side of the house

Fielded panels with molding

Square posts with beveled corners and side brackets mimicking flat or rounded arch

Tall doors, single or in pairs, rectangular, curved or arched top. Short bottom panel, tall top panel, top panel may be glazed

Thick posts with classical caps, constructed as boxes, seven to ten inches wide

Decorative dormer surrounds, scroll at base of surround typical

One over one, two over two or four over four sash

Molded cornices above and below lower roof slope

Hairpin iron fences, simple or overlapping

Wood shutters, paneled and/or louvered

Clapboard cladding
GENERAL
Asymmetrical plan and silhouette
Sometimes square or octagonal tower
Sometimes square projecting bay windows

ROOF
Steeply pitched gabled roof
Intersecting steeply pitched cross gables
Decorative trusses at apex of gables
Overhanging eaves
Exposed oversized rafter ends or brackets under eave
Dormers

CHIMNEYS
Ornamental brick work at chimneys

CLADDINGS
Corner boards
Vertical and horizontal boards or diagonal “X” braces, raised from wall surface for emphasis
Siding applied in varying directions
Panels between vertical and horizontal boards may be filled with clapboard, shingles, diagonal flushboarding, vertical bead-board (wainscoting) or stucco

DOORS
Doors single or in pairs
Door leaf with short bottom panel and tall top panel
Panels might consist of diagonal bead-board, with chamfered edges
Styles and rails may be reeded
Any part of door may be ornamented with incised line (“Eastlake”) decoration
Usually varnished oak

WINDOWS
Often large, sometimes many paneled over one.
Use of stained glass
Cottage sash: large center light surrounded by row of square colored glass lights.
Painted, or varnished a very dark color.
Square bay windows

PORCHES
One-story porches, entry or full width
Diagonal or curving porch support braces.
Simple oversized ornamental corner posts
Sometimes a second story balcony

ORNAMENTS
Roof rafter ends and brackets
Picket fence pattern as trim under eave or across gable end
Bargeboards

PORCHES
One-story porches, entry or full width
Diagonal or curving porch support braces.
Simple oversized ornamental corner posts
Sometimes a second story balcony

ORNAMENTS
Roof rafter ends and brackets
Picket fence pattern as trim under eave or across gable end
Bargeboards

COLOR
Exterior color schemes of three colors or more

FENCING
Wood fences: fence posts with tapering chamfers and vertical stripes
Metal fences: wrought iron, not cast iron.
Top of palings beat into fans/spears/spade shape. Diagonal lines often prominent in designs. Iron bars are spiraled

Note: All features rarely appear in combination in one house.
**STICK STYLE**

**Significant Features**

- Overhanging eaves
- Steeply pitched roof
- Intersecting steeply pitched cross gables
- Exposed oversized rafter ends
- Corner boards
- Door leaf with short bottom panel and tall top panel
- One-story porches, entry or full width
- Large window. Top sash large center light surrounded by row of lights. Bottom sash, one pane
- Vertical and horizontal boards or diagonal ‘X’ braces, raised from wall surface for emphasis
- Wood fences: fence post with tapering chamfers and vertical stripes
- 720 Broadway
- 9 Perry Street

Panels between vertical and horizontal boards may be filled with clapboard, shingles, diagonal flushboarding, vertical bead-board (wainscoting) or stucco.

Two-over-Two double-hung windows

Panels between vertical and horizontal boards may be filled with clapboard, shingles, diagonal flushboarding, vertical bead-board (wainscoting) or stucco.

Ornamental brick work at chimneys

Door leaf with short bottom panel and a tall top panel on each leaf. Panels might consist of diagonal bead-board, with chamfered edges. Styles and rails may be reeded. Any part of door may be ornamented with incised line decoration (similar to Eastlake furniture). Usually made of oak and varnished.
QUEEN ANNE STYLE

Note: All features rarely appear in combination in one house.

GENERAL
Asymmetrical plan and silhouette
Round, polygonal or square tower at corner of front façade
Projections, recesses and cutaway bay windows
Horizontal bands of different building materials, patterns, textures and colors for each story

ROOF
Steeply pitched, hipped or gabled roof
Intersecting dominant front-facing gable and lower cross gables
Overhanging eaves
Gables overhanging cutaway bay windows
Shaped parapeted gables
Dormers, some unusually shaped
Finials
Roof cresting

CHIMNEYS
Prominent chimneys with pattemed brickwork

CLADDING
Patterned brick or stone masonry at first floor, with different textures and colors

Carved and jigsaw cut panels, clapboard, flushboard, beadboard, half-timbering, pattemed shinglework or stucco at upper stories and gables
Shinglework pattem in horizontal bands between stories
Stylized relief ornamentation at gable

DOORS
Large, single or in pairs, with simple surround
Short bottom panel
Tall upper panel with stained glass or central rectangle of clear glass surrounded by row of colored glass lights
Incised line ("Eastlake") decoration
Usually painted or varnished dark

WINDOWS
Sometimes many paneled (up to twenty) over one.
Upper sash with center light surrounded by row of square colored glass lights
Stained glass
Cutaway bay windows
Banks of three or more casement windows

PORCHES
One-story porches, entry or full width, sometimes wrapping around the side of the house
Spindlework or classic column porch supports, may be grouped or raised to porch rail level
Lace-like brackets and spandrels
Spindlework frieze with beads
Second story, gable or tower recessed porch

ORNAMENTS
Molded bricks
Inset panels of stone or terra-cotta
Overhangs, real or simulated by trim and brackets
Incised "Eastlake" ornaments
Prefabricated decorative millwork
Metal finials
Metal roof cresting

COLOR
Exterior multi-colored schemes with darker tones such as sienna red, hunter green, burnt yellow, muddy brown, etc.

FENCING
Wood fences: fence posts with tapering chamfers and vertical stripes
Wrought iron fences, not cast iron. Top of palings beat into fans/spears/spade shape
Elaborate iron strapwork twisted into spirals, woven into grids, decorated with rivets and collars
**QUEEN ANNE STYLE**

**Significant Features**

- Steeply pitched, hipped or gabled roof with intersecting dominant front facing gable and lower cross gables
- Second story, gable or tower recessed porch
- Overhanging eaves, real or simulated by trim and brackets
- Spindlework porch supports, raised to porch rail level
- Shinglework patterns in horizontal bands between stories
- One-story porches, entry or full width, sometimes wrapping around the side of the house
- Prefabricated decorative millwork
- Wood fences: posts with tapering chamfers and vertical stripes
- Wrought iron fences, top of palings beat into fans/spears/spade shape
- Windows many paneled over one, or upper sash with center light surrounded by row of square colored glass lights
- Metal roof cresting
- Horizontal bands of different building materials, patterns, textures and colors
- Lace-like brackets and spandrels
- Prominent chimneys with patterned brickwork
- Dormers
- Stylized relief ornamentation at gable
- Dormers
- Spindlework or classic column porch supports, may be grouped or raised to porch rail level
- Large doors, single or in pairs, with simple surround. Short bottom panel and tall upper panel with stained glass, central rectangle of clear glass surrounded by row of colored glass lights or incised line ("Eastlake") decoration
- Metal roof cresting
- Horizontal bands of different building materials, patterns, textures and colors
- Lace-like brackets and spandrels
- Prominent chimneys with patterned brickwork
- Dormers
- Stylized relief ornamentation at gable
- Dormers
- Spindlework or classic column porch supports, may be grouped or raised to porch rail level
- Large doors, single or in pairs, with simple surround. Short bottom panel and tall upper panel with stained glass, central rectangle of clear glass surrounded by row of colored glass lights or incised line ("Eastlake") decoration
- Metal roof cresting
- Horizontal bands of different building materials, patterns, textures and colors
- Lace-like brackets and spandrels
- Prominent chimneys with patterned brickwork
- Dormers
- Stylized relief ornamentation at gable
- Dormers
- Spindlework or classic column porch supports, may be grouped or raised to porch rail level
- Large doors, single or in pairs, with simple surround. Short bottom panel and tall upper panel with stained glass, central rectangle of clear glass surrounded by row of colored glass lights or incised line ("Eastlake") decoration
**SHINGLE STYLE**

**GENERAL**
Asymmetrical silhouette with horizontal emphasis
Irregular pitched roof with cross gables
Wall cladding and roofing of continuous wood shingles
Segmented bays and circular turrets
Extensive porches

**ROOF**
Steeply pitched, hipped, gabled or gambrel roof
Multi-level eaves
Intersecting cross gables
Hipped, eyebrow or gabled dormers
Tower roof blended into continuous roofline
No ornamentation

**CHIMNEYS**
Prominent chimneys with patterned brickwork

**CLADDING**
Textured, natural wood shingles
No corner boards or interruption at corners
Wavy wall surface at eyebrow dormers or above windows
Rough surfaced stone or fieldstone rubble at foundations and/or porch supports or first floor

**DOORS**
Large doors, single or in pairs
Door surround is simple
Often oak or chestnut
Often elaborate joinery like square or pyramidal mortise pegs

**WINDOWS**
Simple window surrounds
Equally-sized sash, multi-pane above, single pane below
Square, rectangular or diamond panes at upper sash
Banks of three or more sash or casement windows
One or two-story bay windows
Recessed windows
Shingle walls curving into recessed windows
Palladian windows

**PORCHES**
One or two story porches, under main roofline
Door leaf with short bottom panel and tall upper panel
Upper panel with dozens of small square lights of glass separated by oak muntins or lead came
Usually varnished dark

**ORNAMENTS**
Used sparingly

**COLOR**
Monochrome at trim

**FENCING**
Wood fences with simple square or rectangular section pickets
Variation in rhythm of spacing or width

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Note: All features rarely appear in combination in one house.
**SHINGLE STYLE**

**Significant Features**

- Steeply pitched, hipped, gabled or gambrel roof
- Wall cladding and roofing of continuous wood shingles
- Prominent chimneys with patterned brickwork
- Intersecting cross gables
- Simple window surrounds
  - Equally-sized sash, multi-pane above, single pane below
- Textured, natural wood shingles, with no corner boards or interruption at corners
- Square, rectangular or diamond panes
- One or two story bay windows and recessed windows
- Banks of three or more sash or casement windows
- One or two story porches with unadorned wooden posts or classical column supports
- Large doors, single or in pairs, with simple surround.
  - Short bottom panel and tall upper panel.
- Wood fences with simple square or rectangular section pickets

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727 Franklin Street

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817 Kearney Avenue
The term "Period Revivals" refers to a rebirth of interest in eighteenth-century architecture, spurred by the Centennial celebration of 1876 and extending into the late 1930s. Although different in style, Period Revival buildings all had in common their reference to the decorative vocabulary of an earlier period: a reassuring, nostalgic past for a society faced with dramatic technological and social changes. An eclectic range of decorative features from periods past was applied to the two most common architectural forms of nineteenth-century architecture: the asymmetrical form, and the symmetrical, hipped roof form.

Early Period Revival architecture’s main inspiration remained the colonial Georgian and Adams styles, although details from Post-Medieval and Dutch colonial architecture were also incorporated, in an eclectic mixture rather than a pure copy of colonial houses. During the first decade of the twentieth century, more extensive research into other period styles expanded the range of inspiration to Tudor English cottages and Spanish haciendas. These diverse sources provided different stylistic approaches to a common design philosophy: period houses more spacious and streamlined in plan than their nineteenth-century predecessors, with an intimate relationship to the landscape, and less formality in spatial arrangements.

By the 1940s, the economic depression of the 1930s had resulted in a simplification of Period Revivals features, with stylized versions of ornamental details such as cornice and door surrounds merely suggesting their historic antecedents.

Period Revivals styles found in Cape May:

The Colonial Revival style, inspired by Georgian and Adams styles sometimes mixed with details from post-medieval and Dutch colonial architecture. In various interpretations, it remained a dominant style from the late nineteenth century to the early 1940s. It typically exhibits a symmetrical facade with symmetrically balanced windows and center door, and few projections; however, a large number of asymmetrical examples were built prior to 1900, and a few between 1910 and the 1930s. Later examples, with a stylized version of decorative features, remained popular as late as the 1950s.

The Tudor Revival style provided an alternative to Colonial Revival houses, with stone or timber-patterned walls that reflected a lingering taste for the picturesque. Few examples mimic characteristics of early sixteenth-century Tudor England; rather, they are patterned on later medieval buildings of the late sixteenth and early seventeenth-century Elizabethan and Jacobean architecture, incorporating Renaissance detailing. Medieval features such as steep roofs, prominent cross-gables and parapeted gables were applied to sometimes otherwise symmetrical forms. Tudor Revival houses first appeared in the late nineteenth century as architect-designed landmarks. They were joined by more modest examples in the first two decades of the twentieth century, before proliferating during the 1920s and 1930s with the development of masonry veneering techniques.

The Spanish Revival style originated in California, almost a counterpart to the Colonial Revival so popular in northeastern states. It is inspired by California’s Hispanic heritage and the form of early missions in particular. Hispanic design elements such as curvilinear parapet gables, arches and arcades, red-tiled roofs or bell towers were borrowed to adorn traditional forms. Such Spanish Revival buildings first appeared in the late 1880s and remained a regular feature until the late 1910s. In 1915, the Panama-California Exposition emphasized the richness of Spanish architecture found throughout Latin America. It led to a more precise imitation of elaborate Spanish prototypes, looking directly to Spain for inspiration, that characterized the Spanish Revival style during its peak years of the 1920s and 1930s.
Colonial Revival Style

Note: All features rarely appear in combination in one house.

General
Symmetrical plan with center door and balanced windows
Horizontal silhouette
Small projecting central wing
L-shaped plan or asymmetrical window or porch arrangement
One or two-storied
Second story overhang

Roof
Hipped, gambrel or side-gabled roof
Lower central cross gable
Hipped or gabled dormers
Front-facing or side, steeply pitched gambrels containing almost a full second story
Boxed roof wall junction with little overhang
Open eaves and rake, sometimes exposed rafters

Chimneys
Prominent chimneys
Symmetrical distribution of chimneys

Cladding
Full height wood cladding
Full height masonry veneer
Masonry-veneered first story and wood cladding above

Doors
Centered or placed to the side
Tall doors, single or in pairs
Accentuated front door with pilaster supported pediment
Overhead fanlight or sidelights
Short bottom panel, tall top panel
Large-pane glazing
Leaded glass in the fanlight or side lights
Grained to look like mahogany or rosewood with painted door surround
Painted white, cream or pastel

Windows
Rectangular
Double-hung sashes
Multi-pane glazing (up to twelve panes) in one or both sashes
Paired, tripled or bay windows
Palladian window as focal point
Painted white, cream or pastel

Porches
No porch
Pedimented entry porch with slender column supports
One-story, entry or full width porch with classical column supports and balustrade above
Clustered column supports

Ornaments
Two-story pilasters at corners
Full or broken pediments at doors and windows
Pedimented domers
Machine-made door and window molded surrounds
Dentils and modillions at cornice

Color
White, cream or pastel at windows, doors and surrounds

Fencing
Wood picket fence with small pointed pickets
Fence posts set behind pickets
Gate or whole fence may be arched or swooping
Fence ornamented with rose arbors, benches, flower boxes or elaborate fence posts
COLONIAL REVIVAL STYLE

Note: All features rarely appear in combination in one house.

Symmetrical plan with center door and balanced windows

Prominent chimneys, symmetrically distributed

Rectangular windows, double-hung sash, with multi-pane glazing (up to twelve panes) in one or both sash

Cluttered column supports

Paired, tripled or bay windows

Full or broken pediments at dormers

Full or broken pediments at doors and windows

One or two-story, entry or full width porch with classical column supports and balustrade above

Accentuated front door with overhead fanlight and/or sidelights

Full height wood cladding

Boxed roof-wall junction with little overhang

1501 Beach Avenue

1120 New Jersey Avenue

1501 Beach Avenue
GENERAL
Asymmetrical and angular plan
Vertical silhouette
Dominant, steeply pitched cross gable on façade
Upper stories and gables may overhang lower stories
Arcaded wing wall

ROOF
Steeply pitched, hipped or gabled roof
Intersecting steep cross gable
Small overhangs
Single dominant front gable or multiple front gables
Front and side gabled dormers
Half-timbered gables
Decorative or flat vergeboards

CHIMNEYS
Prominent chimneys with patterned brickwork
Stacks clustered or lined up in a row
Decorative chimney pots

CLADDING
Decorative half-timbering at gable and/or second story, with stucco or patterned brick infill
Brick cladding, full height or first story with stone, stucco or wood cladding at gable end and upper stories
Stucco cladding
Stone cladding
Weatherboard or shingle cladding with stuccoed gables and half-timbering above

DOORS
Flattened pointed arch door surrounds
Tall doors, single or in pairs
Simple round-arch doorway with heavy board-and-batten door
Surround of cut stone projecting into brick (quoin-like)
Wood doors grained to look like oak or painted to match other colors on house

WINDOWS
Tall, narrow rectangular windows
Paired or tripled
One or two-story bay windows
Extend into gable
Multi-paned double-hung sash or casement windows
Leaded glass panes
Small transoms above main windows
Oriel

PORCHES
Flattened pointed arch one-story entry porches
One-story full width front or side porches, often under main roof
Square post with beveled corners
Masonry arches and piers

ORNAMENTS
Decorative patterns in arrangement of brick veneer and half-timbering
Strapwork

COLOR
Black or dark crimson for half-timbering
Off-white for stucco

FENCING
Wood picket fence with pointed pickets
Sawn-work wood ornamentation applied to fences
Cast-iron fences with cast-iron spear points and trefoils
Cast-iron fence posts molded to resemble window tracery
SPANISH REVIVAL STYLE

Note: All features rarely appear in combination in one house.

GENERAL
Asymmetrical façade
L-shaped plan

ROOF
Low-pitched or flat roof
Little eave overhang
Hipped, side-gabled or combination hipped-and-gabled roof
Straight or curvilinear parapeted gables
Red tile

CHIMNEYS
Decorative tile-roofed chimney pots

CLADDING
Stuccoed wall surface

DOORS
Heavily decorated entrance doors
Arched stone surround
Tall doors, single or in pairs
Dramatically carved doors
Heavy wood-paneled doors
Double-sash doors opening onto balconies or porches, with multiple rectangular glazed panes

WINDOWS
Arched and quoined stone surround
Tall, narrow rectangular or round-arch windows
Paired, tripled or bay windows
Shallow balconies at full-height windows (balconets)

PORCHES
One or two-story full width front or side porches
Masonry arches and piers

ORNAMENTS
String course outlining arches
Spiral columns, pilasters, carved stonework or patterned tiles
Decorative wood or iron grilles at windows or in arcades
Boxed grille at casement windows
Iron balustrades at balconies

COLOR
Off-white for stucco

1117 New Jersey Avenue
The bungalow was a response to the changing tastes of middleclass homeowners in the late nineteenth century, who sought to depart from late Victorian exuberance by seeking simplicity in form and economy in building. A house of limited size, set low to the ground with a compact massing of its features under a dominant roof, the bungalow promoted casual, informal life, and integration into the natural environment through picturesque landscaping.

The original bungalow form is a small, single-story structure, with perhaps dormers or windows in the gable allowing for use of the roof space. Over the years, the fundamental bungalow traits - low forms, snug plans, dominating roofs - came to be interpreted in various ways, such as the California Bungalow, the Prairie House or the American Foursquare. Some models incorporated regional stylistic features and ornamentation or second stories, resulting in houses that were "built along bungalow lines." These designs spread throughout the country in pattern books and publications and as ready-to-assemble products, with factory-cut lumber and detailing shipped nationwide.

Availability and low-cost made the bungalow the dominant domestic architectural model for middle-class Americans well into the early-1930s, with examples being built as late as the mid-1950s.
BUNGALOW STYLE

Note: All features rarely appear in combination in one house.

GENERAL
Simple box shape
One, one-and-a-half or two-stories
Symmetrical or asymmetrical façade
Wide eave overhang
Porch, offset or under main roof
Massive porch supports
Horizontal emphasis

ROOF
Low-pitch hipped, front or side-gabled roof, with wide overhanging eave and enclosed or exposed rafter ends
Large gabled or shed dormers for attic rooms
Through-the-cornice wall dormers
Extended decorative rafter, stickwork and brace at rake of gabled roof

CHIMNEYS
Broad flat chimneys, stone or brick masonry

CLADDING
Wood clapboard or shingle, butting against horizontal bands, corner boards and window trim,

Horizontal board-and-batten with contrasting materials and trim between stories
First floor brick or stone masonry, with wood cladding or stucco above

DOORS
Tall doors single or paired.
Upper panel with dozen of small and square glass lights with oak muntins or lead came.
Glazed and paneled sidelights
Oak or chestnut

WINDOWS
Double-hung multi-pane over one-pane sash
Diamond-paned upper sash
Leaded glass casement windows
Small, high windows on each side of chimney
Transomed windows
Gable windows for attic rooms

PORCHES
Partial or full width, under main roof or offset, with massive masonry or wood, square or rectangular columns
Columns rest on massive masonry piers, strong balustrade or extend down to ground level

ORNAMENTS
Decorative porch column capitals
Stylized floral and geometric shaped ornaments

COLOR
Contrasting colors on eaves and comices

FENCING
No fences
Simple picket fence with variation in spacing of square or rectangular section pickets
**ARCHITECTURAL STYLES**

**BUNGALOW STYLE**

**Significant Features**

- Low-pitch hipped, front or side-gabled roof, with wide overhanging eave and enclosed or exposed rafter ends
- Diamond-paned upper sash
- Leaded glass casement windows
- Wood clapboard or shingle, butting against horizontal bands, corner boards and window trim
- Extended decorative rafter, stickwork and brace at rake of gabled roof
- Through-the-cornice wall dormers
- Partial or full-width porch, under main roof or offset, with massive masonry or wood, square or rectangular columns
- Stylized floral and geometric shaped ornaments
- Decorative porch column capitals
- Columns rest on massive masonry piers, strong balustrade or extend down to ground level
- Double-hung multi-pane-over-one-pane sash
- Transomed windows
- Broad flat chimneys, stone or brick masonry
- Large gabled or shed dormers for attic rooms

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212 Stocton Place

203 Windsor Street

239 Windsor Street
HISTORIC PRESERVATION COMMISSION

DESIGN STANDARDS
The Historic Preservation Commission (HPC) in Cape May has responsibility for developing and adopting uniform design standards so that owners of properties within both the locally-designated Historic District and the National Historic Landmark District have information to guide them so that they can make historically appropriate decisions about their properties.

The standards in this book are incorporated into the local ordinances of the City of Cape May and have been developed so that they conform with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings and the Secretary of the Interior’s Standards for Rehabilitation. These two documents, as well as many other publications regarding historic preservation, are available through the National Park Service.

An owner of private property within the Historic District of the City of Cape May who contemplates development, additions or alterations to the exterior of a building must contact the Construction Office in City Hall. If a building or City permit is required, he or she will be directed to apply to the Historic Preservation Commission as well. If a building permit is not required, but the work affects the exterior appearance of the property, review by the Historic Preservation Commission may still be necessary.

The Historic Preservation Commission, hereafter known as HPC, does not review matters of zoning - size, bulk required setbacks, lot coverage, or use. These matters are within the purview of the Planning Board and the Zoning Board of Adjustment. The HPC does review matters of the scale of a proposed building as compared to the historic scale of its neighbors, the placement of a proposed building in connection with the historic relationship between a building, the sidewalk and the street, and the design of a proposed building and its appropriateness to Historic Cape May.

The HPC reviews matters of design and materials for replacement features on, and additions to, existing buildings. The purview of the HPC, with regard to the design of a building in an historic context is not limited to details and facades; it extends to the shape of the building and its relationship to its historic neighbors. The HPC also judges the appropriateness of designs when its advice is sought by the Council of the City of Cape May on city-funded projects.

The HPC Standards provide advice to the Planning Board and the Zoning Board of Adjustment when they deliberate on questions of setback, height, and siting when those questions affect historic architectural values. They may also guide the County of Cape May and public utilities when they do work in the city of Cape May.

Because the City of Cape May is a National Historic Landmark, government agencies that contemplate alterations to government-owned property must submit an Application for Project Authorization to the New Jersey Historic Preservation Officer and must mitigate any adverse impact on historic significance when so advised. This includes changing streets, sidewalks, lighting, etc.
The preceding sections have provided a brief history of the City of Cape May and a repertory of the architectural styles found within the city identifying significant features contributing to the richness of the Cape May Historic District, and successful contemporary treatments of such features.

The standards presented in this section are intended to further aid the public in their plans for rehabilitation and continued use of historic buildings. They address contributing and key buildings, new construction and non-contributing buildings in the Historic District, clarifying for property owners appropriate and inappropriate treatments of significant historic features.

The standards also address issues beyond the individual building, such as the relationship of the building’s scale to its neighbors, the relationship of the building to its porch, front yard, fence and sidewalk or grass-verge, and the relationship of all of this to the street. These items combined with furnishings of the street - paving, streetlights, curbs, benches, etc. - form a streetscape that is a distinct part of the significance of the Historic City of Cape May.

Finally, the standards provide direction for the design of new buildings in the Historic District portion of East Cape May, considering the effect of the new construction on this historic neighborhood taken as a whole, not just the effect on the most immediate neighbors.

The following Historic Preservation Commission Standards provide direction, and detail the supporting documentation to be provided to the Historic Preservation Commission for review in order to secure a Certificate of Appropriateness.
Rehabilitation is the act or process of making possible an efficient compatible use for a property through repair, alterations and additions while preserving those portions or features which convey its historical, cultural, or architectural values. The "Standards for Rehabilitation" state:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

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

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

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
POLICY SUMMARY

Replacement roofs on contributing or key buildings or on additions to key and contributing buildings should replicate the original in pitch, design and materials. If original material is not technically feasible, replacement material should match original in composition, size, shape, color, pattern and texture. Changing the original roof shape, line, pitch, overhangs and materials, including character-defining elements such as chimneys, dormers, cupolas, turrets, cresting and weathervanes, is not appropriate on key or contributing buildings or on new additions to key or contributing buildings.

Replacement roofs on non-contributing buildings should reflect the predominant roof type, orientation, scale and pitch existing at the time of the construction of the building, be consistent with historic materials of the historic district and reinforce its architectural character. Replacement artificial roofing is appropriate on non-contributing buildings and additions to non-contributing buildings, if the artificial roofing was available at the time of the construction of the building.

DEFINITION

The shape, materials and details of the roof of an historic building contribute to the historic character and significance of the building. The roof form and the pattern, scale, color and texture of the roofing materials are some of the most important visual characteristics of historic buildings.

For the purpose of these standards, “roof” refers to the weathertight covering of a building, including overhangs, gutters and downspouts, chimneys and dormers, and decorative features such as cupolas, balustrades, turrets and rails.

CONTRIBUTING OR KEY BUILDINGS

1. If the original or historic roof exists and is still functional, every effort should be made to preserve it. If it cannot be preserved, it should be replaced in kind, replicating the original in shape, line, pitch, overhangs and materials, including character-defining elements such as chimneys, dormers, cupolas, turrets, cresting and weathervanes.

2. If the original or historic roof does not exist but there is evidence (photographs, drawings) of what once was there, the new roof should replicate it in shape, line, pitch, overhangs and materials, including character-defining elements such as chimneys, dormers, cupolas, turrets, cresting and weathervanes.

3. If the original or historic roof does not exist and there is no evidence of what once was there, and the building is in a particular historic style, then the new roof should replicate what was used in the style and era of the building, in both materials and design. If the building is in a mixed historic style or several different historic styles, then the new roof should replicate what was used during the dominant period and style both in terms of material and of design. Refer to the “Style Sheets” in these standards for further information on appropriate roof materials and design.

4. A roof in styles older than the building should be avoided.

5. Wood shingle roofs should be reroofed with dressed wood shingles. The use of pressure-treated, fire-retardant wood shingles is recommended. The use of rustic shakes is not appropriate in Cape May.

6. If the original roofing material is no longer available, and the cost of custom-fabricating the material is prohibitive, alternate materials such as asphalt shingles or ceramic tiles, duplicating the appearance of slates or tiles, may be considered appropriate on contributing or key buildings in Cape May. The alternate materials should closely match the shape, scale, color and texture of the original or historic material. The repair of tin roofs with a modern waterborne elastomeric acrylic coating system using the existing tin roof as a base may be an appropriate, cost-effective way of
extending the service life of the roof while maintaining an appearance similar to that of the original or historic material.

7. Replacing concealed, or built-in, gutters with exposed gutters is not appropriate on contributing or key buildings. The installation of new gutters and downspouts may be necessary on contributing or key buildings, in which case they should be installed with no damage to original or historic features. Replacement of new exposed gutters and downspout other than copper should be finished in a color appropriate to the color of the building.

8. The installation of low-profile ridge vents is appropriate on contributing or key buildings, if they do not affect the original design of the roof or damage historic roof materials or details. The installation of new features such as skylights, vents and dormers is not generally appropriate on contributing or key buildings.

9. Replacement masonry chimneys on contributing or key buildings should replicate original chimney masonry in design and color, texture, unit size and joint profile. The installation of a new flue liner for safety reasons is appropriate; however, the flue cap should be as inconspicuous as possible. Removing prominent chimneys is not appropriate for contributing or key buildings. Cement parging on existing masonry chimneys is not appropriate for key or contributing buildings, unless there is evidence that the original chimney was cement parged.

STANDARDS FOR ROOFS ON NON-CONTRIBUTING BUILDINGS

1. For non-contributing buildings in Historic Districts, the HPC recommends roof materials that are consistent with the historic materials of the historic district and reinforce its architectural character. For a non-contributing building man-made roofing may be found appropriate.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Date of construction and historic background on building;
2. Photographs of existing building, including areas where replacement roof is to be constructed;
3. Drawings of the proposed new construction, including:
   - Scaled roof plan, showing location of all roof replacement in relationship to all other roof elements: gutters, dormers, cupolas, turrets, cresting, weathervanes, etc. Roof plan should include information on proposed roofing materials;
   - Elevations: head-on, scaled drawings showing overall roof arrangements, roofing material patterns, gutters if exposed, downspouts, etc., with dimensions;
   - Details: close-up drawings showing roofing pattern, details at dormers, rafter ends or other features, chimneys, etc., corner boards, window casings, door casings, etc. (some may be taken from the catalog of the manufacturer and/or supplier);
4. Information on any proposed roof material, including drawings or photographs taken from the catalogue of the supplier and the manufacturer's technical description of the roof material;
5. Samples of materials and color chips for finishes if applicable.

REFER TO THE "STYLE SHEETS" IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE ROOF MATERIALS AND DESIGN.

REFERENCES


POLICY SUMMARY

Replacement cladding on contributing or key buildings or on additions to key and contributing buildings shall replicate the original cladding in both materials and design. Artificial cladding is not appropriate on key or contributing buildings or on new additions to key or contributing buildings.

Replacement artificial cladding is appropriate on non-contributing buildings and additions to non-contributing buildings, if the artificial cladding was available at the time of the construction of the building. Artificial cladding is appropriate for new buildings if the details are designed to resemble traditional wood construction or other appropriate historic cladding materials in shape, texture and color.

DEFINITION

The exterior cladding material of an historic building (clapboard, shingles, shakes, etc.) contributes to the historic character and significance of the building. The texture of the surface and the relationship between the cladding and other architectural features such as window and door trim, corner boards, soffits, cornices, etc. form some of the most important visual characteristics of historic buildings.

For the purpose of these standards, “exterior cladding” refers to the finish covering of the exterior walls of a frame building, applied vertically, horizontally or diagonally.

STANDARDS FOR EXTERIOR CLADDING ON CONTRIBUTING OR KEY BUILDINGS

1. If the original or historic exterior cladding still exists every effort shall be made to preserve it. If it cannot be preserved, it will be replaced in kind, replicating the original in both materials and design.

2. If the original or historic exterior cladding does not exist but there is evidence (photographs, drawings) of what once was there, the new exterior cladding shall replicate it in both materials and design.

3. If the original or exterior cladding does not exist and there is no evidence of what once was there, and the building is in a particular historic style, then the new exterior cladding shall replicate what was used in the style and era of the building, in both materials and design. If the building is in a mixed historic style or several different historic styles, then the new exterior cladding shall replicate what was used during the era in which the portion of the building in which it is being installed was built both in terms of material and of design. Refer to the “Style Sheets” in these standards for further information on appropriate cladding materials and design.

4. Exterior cladding in styles older than the building shall be avoided.

5. Artificial exterior cladding shall be avoided on contributing or key buildings in Cape May. Artificial cladding includes, but is not limited to, aluminum, vinyl, asbestos cement, asphalt, glass (e.g., Vitrolite), fiberglass, spray stucco (e.g., Dryvit), cementitious artificial brick or stone (e.g., Garden State Brickface). Exceptions to this general rule may be made for contributing or key buildings where there is documentation that the original exterior cladding was one of these materials.

STANDARDS FOR EXTERIOR CLADDING ON NON-CONTRIBUTING BUILDINGS

1. Exterior cladding materials for non-contributing buildings in the Historic District should be consistent with the historic materials of the historic district and reinforce its architectural character. For a non-contributing building, however, man-made cladding may be found appropriate.

2. This section does not apply to new construction in the Historic District portion of East Cape May. See Characteristics and Standards for New Construction in East Cape May.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Date of construction and historic background on building;
2. Photographs of existing building, including areas where replacement cladding is to be applied;
3. Drawings (usually taken from the catalog of the cladding supplier) or manufacturer’s catalog of the proposed exterior cladding including:
   • Elevation: head-on, scaled drawing showing the exposure, trim, etc., with dimensions;
   • Details: close-up drawings showing the relationship of the cladding to corner boards, window casings, door casings, etc.
4. Specifications - The manufacturer’s technical description of the cladding.

REFER TO THE ‘STYLE SHEETS’ IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE CLADDING MATERIALS AND DESIGN.

REFERENCES

Myers, John H., revised by Gary L. Hume, Preservation Briefs 08: Aluminum and Vinyl Siding on Historic Buildings.


PODICY SUMMARV

Replacement doors and frames on contributing or key buildings or on additions to key and contributing buildings should replicate the original doors in both materials and design. Artificial materials and contemporary designs are not appropriate on key or contributing buildings or on new additions to key or contributing buildings, with the exception of rear doors not visible from any public way, that are not historic or a significant feature of the contributing or key building.

Replacement doors in artificial materials are appropriate on non-contributing buildings and additions to non-contributing buildings, in a material and design available at the time of the construction of the building.

Artificial materials are appropriate for new buildings if the details are designed to resemble traditional wood construction or other appropriate historic door materials in shape, texture and color. Contemporary door designs are not appropriate.

DEFINITION

Entrance doors and frames are often the single most decorative element of an historic house. The size and design of the door and door surround are an integral part of the style and significance of the house. They also form one of the most important aspects in the public view of the house. Doors are among the most heavily used parts of a house and are subject to wear, damage, and inappropriate alterations.

For the purpose of these standards, ‘same material’ means that wood doors of one species may be replaced with wood of a different species, if the doors were traditionally painted in that style of building. If doors were traditionally varnished in the style of building (e.g. oak or chestnut doors in Craftsman and Bungalow houses) chestnut and oak doors may be replaced with oak doors.

STANDARDS FOR DOORS ON CONTRIBUTING AND KEY BUILDINGS:

1. If the original or historic exterior door and/or doorway still exist every effort should be made to preserve them. If they cannot
be preserved, they should be replaced in kind, replicating the original in both materials and design.

2. If the original or historic exterior door and/or doorway do not exist but there is evidence (photographs, drawings) of what once was there, the new exterior door or doorway should replicate them in both materials and design.

3. If the original exterior door and/or doorway do not exist and there is no evidence of what once was there, and the building is in a particular historic style, then the new exterior door or doorway should replicate what was used in the style and era of the building, in both materials and design. If the building is in a mixed historic style or several different historic styles, then the new exterior door or doorway should replicate what was used during the era in which the portion of the building in which they are being installed was built both in terms of material and of design. Refer to the 'Style Sheets' in these standards for further information on appropriate door and doorway materials and design.

4. Exterior doors and/or doorways in styles older than the building should be avoided.

5. Artificial materials shall be avoided for door and/or doorways on contributing or key buildings in Cape May.

6. Clearly contemporary doors and/or doorways materials and designs are not appropriate on contributing or key buildings.

7. Rear doors that are not visible from any public way may be replaced with doors appropriate to the style of building in design, but made of artificial materials. This exception may not apply if the existing door is a significant element of the building.

8. Screen doors with a plain wood frame following the proportions of the prime door are appropriate. Wooden screen doors ornamented with jigsaw-cut or spindle-turned ornament are particularly appropriate on any nineteenth-century house.

9. Storm doors should match the size of the existing doors, and have a narrow perimeter frame so as not to mask the design of the existing door. Storm door frames may be of any material but must be painted or clad to match or complement the trim of the structure. Unpainted raw metal is inappropriate.

STANDARDS FOR DOORS ON NON-CONTRIBUTING BUILDINGS:

1. Doors and/or doorways on non-contributing buildings may be made of artificial materials such as aluminum, fiberglass, composite materials, steel, vinyl, etc. The design of the door may be contemporary but should be such as not to interrupt the historic streetscape in which it is located.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Date of construction and historic background on building;
2. Photographs of existing building, including the door to be replaced, the doorway, the house, and the streetscape;
3. Drawings of the proposed door and doorway (usually, these drawings can be taken from the catalogue of the door supplier) including:
   - Elevation: a head-on, scale drawing showing the entire door and doorway, with dimensions;
   - Horizontal section: a horizontal cut through the door showing the stiles, panels, side-lights, etc.;
   - Vertical section: a vertical cut through the door showing the rails, panels, transom bar, transom, etc.;
   - Details: close-up drawing showing the hardware, etc.;
4. Specifications: The manufacturer’s technical description of the door, including the model number.

REFER TO THE 'STYLE SHEETS' IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE DOOR MATERIALS AND DESIGN.

REFERENCES


POLICY SUMMARY

Replacement windows on contributing or key buildings or on additions to key and contributing buildings should replicate the original windows in both materials and design. Vinyl or aluminum windows are not appropriate on key or contributing buildings or on new additions to key or contributing buildings; however, replacement steel windows are appropriate if the original historic window material was rolled steel. Exterior combination storm windows are not encouraged; however, they may be acceptable on key or contributing buildings or on new additions to key or contributing buildings provided they have a minimum visual impact; unpainted raw metal storm windows are inappropriate.

Replacement vinyl, aluminum or steel windows are appropriate on non-contributing buildings and additions to non-contributing buildings if they were available at the time of the construction and their scale is consistent with the scale of the historic windows in the district. Exterior combination storm windows are acceptable on non-contributing buildings and additions to non-contributing buildings provided they have a minimum visual impact and do not disrupt the overall visual character of the streetscape; unpainted raw metal storm windows are inappropriate.

DEFINITION

Windows in historic buildings are among their most significant features. Windows are elements by which the style and era of the building can be recognized. The divisions of the windows are features that set the scale of the building and give cohesion to the façade. The details of window construction contribute strongly to the historic character of the building.

For the purposes of these Standards, vinyl windows are defined as windows constructed of sections extruded in vinyl, windows constructed of wood sections the outside of which is sheathed in rigid vinyl, or windows constructed of wood sections wrapped with flexible vinyl. Windows that are constructed of wood and finished with a latex paint that contains vinyl are not defined as vinyl windows.
shape of the window above which they are installed, and which have traditional operating mechanisms, are appropriate for all nineteenth- and early twentieth-century buildings. These retractable awnings should not have lettering printed on them.

10. Exterior combination storm windows should have a minimum visual impact. Storm windows should match the size of the existing windows, and have narrow perimeter frames so as not to mask the design of the existing windows behind. The storm window meeting rail should align with the rail of the window behind. Storm windows may be of any material but must be painted or clad to match or complement the trim of the structure. Unpainted raw metal is inappropriate.

STANDARDS FOR WINDOWS ON NON-CONTRIBUTING BUILDINGS:

1. Windows on non-contributing buildings in historic districts should be consistent with the historic windows of the district and reinforce its architectural character. For a non-contributing building, however, vinyl or aluminum windows may be found appropriate, if their scale is consistent with the scale of windows in the district.

2. Replacement windows in existing openings of non-contributing buildings need not be reviewed by the HPC if the replacement window is at least as divided as the original, i.e. the lights are not larger than the original. Replacement windows in existing openings of non-contributing buildings which are less divided than the original windows must be reviewed by the HPC to insure that the scale of the streetscape is not disturbed.

3. New windows in new openings in non-contributing buildings must be reviewed by the HPC to insure that the scale of the streetscape is not disturbed. The HPC strongly discourages large picture windows and sliding glass doors when they can be seen very close to historic buildings.

4. Exterior combination storm windows in existing openings of non-contributing buildings should have a minimum visual impact. Storm windows should match the size of the existing windows, and have narrow perimeter frames so as not to mask the design of the existing windows behind. Storm windows may be of any material but must be painted or clad so the overall visual character of the streetscape is not disturbed. Unpainted raw metal is inappropriate.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:
1. Date of construction and historic background on building;
2. Photographs of existing building, including the window to be replaced, the house, and the streetscape;
3. Drawings of the existing window (usually, the drawings of the existing condition can be done on graph paper by the homeowner) and proposed window (usually, these drawings can be taken from the catalogue of the window supplier) including:
   • *Elevation*: a head-on, scale drawing showing the entire window, with dimensions;
   • *Horizontal section*: a horizontal cut through the window showing the stiles, muntins, etc.
   • *Vertical section*: a vertical cut through the window showing head, muntins, meeting rail, sill rail and sill;
   • *Details*: close-up drawing showing the hardware, etc.;
4. Specifications - The manufacturer’s technical description of the window, including the catalog number.

REFER TO THE 'STYLE SHEETS' IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE WINDOW MATERIALS AND DESIGN.

REFERENCES


POLICY SUMMARY

The size, design and materials of porches are an integral part of the style and significance of a building. They form one of the most important visual characteristics of historic buildings and contribute to their historic character and significance.

Replacement porches on contributing or key buildings or on additions to contributing or key buildings should replicate the original porch in both materials and design. Enclosing an existing porch, replacing a historic porch with a contemporary design substitute or removing a porch is not appropriate on key or contributing buildings or on new additions to key or contributing buildings.

The replacement of damaged or deteriorated porches is encouraged on non-contributing buildings and additions to non-contributing buildings. Replacement porches on non-contributing buildings should reflect the predominant porch type, scale, design and materials existing at the time of the construction of the building, be consistent with historic materials of the Historic District and reinforce its architectural character.

DEFINITION

For the purpose of these standards, “porch” refers to the assembly of porch roof structure and roofing, posts or columns, railings, flooring, stairs and ornamentation.

Porches may be small and utilitarian, such as door porches or porch hoods; or expansively designed verandahs, with elaborate roof structures, columns and railings.

STANDARDS FOR PORCHES ON CONTRIBUTING OR KEY BUILDINGS

1. If the original or historic porch exists, every effort should be made to preserve it. Elements of the porch that are severely deteriorated should be replaced in kind, replicating the original in both materials and design. If the entire porch is too deteriorated to be preserved, it should be replaced in kind, replicating the original in both materials and design.

2. If the original or historic porch does not exist but there is evidence (photographs, drawings) of what once was there, the new porch should replicate it in both materials and design.

3. If the original or historic porch does not exist and there is no evidence of what once was there, the new porch should replicate what was used in the style and era of the building, in both materials and design. If the building is in a mixed historic style or several different historic styles, then the new porch should replicate what was used during the dominant period and style both in terms of material...
and of design. Refer to the ‘Style Sheets’ in these standards for further information on appropriate cladding materials and design.

4. Porches in styles older than the building should be avoided.

5. Replacement porch roofing material should comply with the standards detailed in the Roofs section of the Historic Preservation Standards.

6. Replacement wood covered porches should match the design and materials of the original porch components. Wood finishes should replicate original finishes; the use of unpainted treated wood or unfinished lumber for elements that would have been painted or stained in their original application is not appropriate. Latticework and skirting boards should be placed in a frame; the use of vinyl latticework is not appropriate. The use of concrete porch steps or flooring is not appropriate on contributing or key buildings.

7. Replacement masonry porches should replicate the original or historic concrete deck and steps and enclosing masonry walls both in design and materials. Replacement of masonry features such as wing walls with metal or wood railing is not appropriate. Replacement of concrete decks and stairs with wood decks and stairs is not appropriate.

8. Replacement porch railing should comply with all applicable building safety codes. The height of replacement rails should be limited to the minimum height required by code, unless the original or historic railing was higher. Adapting the design of the original or historic porch railing to provide a code-compliant replacement rail is appropriate. The use of booster rails on an existing railing may be appropriate to bring the original railing up to code. Booster rails should be compatible with the historic design and materials.

9. The enclosing of a portion of the porch with a screen away from the steps and front entrance may be acceptable. The screening should be set behind the columns and railing to preserve the original appearance of the porch from the public right-of-way. The use of retractable screens may be appropriate if the storage cassettes and mechanisms can be concealed from view from the public right-of-way. Screen enclosures of front porches reorienting the entrance away from the street elevation of a building are not appropriate.

10. The full and permanent enclosure of a porch with glazing is not appropriate.

STANDARDS FOR PORCHES ON NON-CONTRIBUTING BUILDINGS

1. The HPC strongly encourages the replacement of porches that were part of the original design, but have been removed in previous years.

2. For non-contributing buildings in Historic Districts, the HPC recommends replacement porches that are consistent with the historic designs and materials of the historic district and reinforce its architectural character. For a non-contributing building, however, man-made materials may be appropriate. The use of vinyl latticework may be appropriate, if it is available in colors that would be compatible with the colors prevalent throughout the Historic District. The use of concrete steps and flooring may be appropriate if the design of a masonry porch is compatible with the historic character of neighboring historic structures.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Date of construction and historic background on building;
2. Photographs of existing building, including areas where replacement porch is to be constructed;
3. Drawings of the proposed new construction, including:
   - Scaled plan, showing location of porch replacement in relationship to overall building mass. Plan should include information on proposed porch materials;
   - Elevations: head-on, scaled drawings showing overall porch, including roof arrangements and roofing material patterns, gutters if exposed, downspouts, columns or posts, rails, stairs, etc., with dimensions;
   - Details: close-up drawings showing details of skirting, posts or columns, cornice and fretwork, spindlework and railing. (Some may be taken from the catalog of the manufacturer and/or supplier.)
4. Information on any proposed materials, including drawings or photographs taken from the catalogue of the supplier and the manufacturer’s technical description of the roof material;
5. Samples of materials and color chips for finishes if applicable.

REFER TO THE ‘STYLE SHEETS’ IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE PORCH MATERIALS AND DESIGN.
Streetscape

Streetscape includes the following features: streets, pedestrian walks and curbs, driveways and offstreet parking, fences, street furniture and lighting, signals and utilities, signage, trash enclosures and landscaping.

**Street Grid and Paving**

The original roads, from Schellenger’s Landing to the center of town, from Higbee’s Beach to town, along the beach, and over the creek (Perry Street) were regularized and made part of a grid by the Victorian developers of the city. The creation of regular city blocks and easily definable tax lots is one of the most characteristic features of Cape May’s development. Furthermore, nineteenth-century streets in Cape May were not paved with Belgian blocks, bricks, or other special pavings. The streets where trolleys ran were probably paved with asphalt, with brick gutters. Other streets were dirt roads until paved with modern Macadam asphaltic concrete in the twentieth-century.

**Policy**

1. Regular street grids and existing brick or concrete gutters should be preserved. Loop roads, cul-de-sacs, or curved lanes are not appropriate in Cape May. Paving streets with Belgian blocks, bricks or other special pavings is not appropriate in Cape May.

**Sidewalks**

Nineteenth-century sidewalks in Cape May were mostly made of rectangular slabs of bluestone, a heavy slate from northern New Jersey. This stone is still available from Bergen Bluestone and other companies. There are also some examples of nineteenth-century brick sidewalks. Portland cement concrete was not used for sidewalks in nineteenth-century Cape May, but it was a material of choice in some early twentieth-century portions of the city. Many sidewalks on residential blocks in Cape May also featured grass verges between the pavement and the curb.

**Policy**

1. Surviving bluestone sidewalks should be preserved, with deteriorated slabs replaced by new bluestone slabs matching the original in size, color, texture and tooling. The use of bluestone slabs similar in size, color, texture and tooling to the historic slabs is appropriate for new sidewalks in Cape May. New concrete sidewalks are also appropriate if they consist of pre-cast concrete pavers the color and size of bluestone slabs, or of poured-in-place.
concrete tinted with proprietary tints to the color of bluestone and scored into rectangles the same size as bluestone slabs.

2. Surviving brick sidewalks should be preserved, with deteriorated or missing brick patterns replaced by new brick patterns matching the original in size, color, texture and tooling.

3. Portland cement concrete is appropriate for new sidewalks in twentieth-century portions of Cape May where Portland cement was the original sidewalk paving material.

4. The paving of sidewalks with asphalt is not appropriate in Cape May.

5. Missing grass verges should be restored. The design of sidewalks with grass verges is appropriate in Cape May.

6. Technical assistance with regard to trees and vegetation may be obtained from the Shade Tree Commission.

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Paved Driveways and Offstreet Parking

There was much less paving in Cape May in the nineteenth and early twentieth centuries, and most buildings were surrounded by landscaping. The setting of many historic buildings and the character of the city as a whole have been altered by the introduction of large areas of paved driveways and offstreet parking.

POLICY

1. New driveways and offstreet parking should be located as unobtrusively as possible. Locating offstreet parking in front yards is not appropriate. Locating offstreet parking in the side yard is not appropriate if the area is visible from the street or the front yard. Driveways and alleys should be used to access side and rear parking areas and garages. Abutting new driveways or offstreet parking areas to historic structures is not appropriate. Locating offstreet parking in the side yard is not appropriate unless it is adequately screened with a buffer planting strip five feet in width.

2. New driveways and parking areas should be paved in materials that are compatible with the historic character of Cape May. Appropriate materials include historic materials, available at the time the building was built and characteristic of the area in which the building was built. In Cape May these materials include bluestone, brick, crushed clamshell or oyster shell, cinders and tabby (concrete made of crushed shells as the aggregate and lime mortar as the matrix). The use of Portland cement concrete is not appropriate in Cape May. The use of Portland cement is appropriate in East Cape May, where it was the original sidewalk paving material.

3. The use of unobtrusive paving materials, such that may not be noticed by passersby, may be appropriate adjacent to historic buildings in Cape May. Such materials include grass pavers laid with their top face at or just below ground level to distribute the load of automobiles while allowing grass to grow through the grid, or crushed stone, made from sandstone, limestone and granite, particularly brown crushed stone that resembles earth from a distance.

4. The use of macadam or bituminous concrete (sometimes called blacktop) is not appropriate adjacent to historic buildings in Cape May.

5. Exceptions may be granted to handicapped-accessible parking spaces and the paths from those spaces to buildings with public accommodations. Such areas must be made of hard-surface materials suitable for wheelchair use. Grass pavers and crushed stone paving are not appropriate for such uses.

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Street Alignment

The setback of a proposed building and the distance between a proposed building and adjacent historic buildings should be consistent with the setback and the distances between buildings fronting on the same street.

In residential blocks in Cape May, the front porch of a two-story plus-attic size house is generally five to eight feet from the pavement. The porch is generally about five feet deep. The fence line is generally at the front property line or sometimes one to two feet inside the property line, creating a grass verge on both sides of the sidewalk. Larger houses are usually set further back from the property line; such is the case at
The front façades of commercial buildings in Cape May are generally on the front property line. In typical Victorian narrow box store fronts, the display window may extend over the sidewalk as a projecting box supported by classical brackets. Examples are the store fronts at the northeast corner of Ocean and Hughes Streets and at Ocean Street and Columbia Avenue.

Civic, institutional buildings and major commercial buildings in Cape May (churches, banks, schools, City Hall, etc.) were very similar to large houses in the way that they related to the scale of the street, although their front yards were never as large as those of the largest houses. They were shaped to respond to their sites; for example, a building located on a corner reflected its prominent site with a corner entrance, a corner tower, or a larger scale or more substantial materials. Examples are the masonry bank with corner entrance at Washington and Ocean Streets, Our Lady Star of the Sea Church, and Franklin Street Methodist Church.

POLICY

1. New construction on residential blocks should follow the location and orientation of the porches and front façades of historic houses on that block.

2. New commercial buildings should be designed with a front façade coming up to the sidewalk.

3. New civic, institutional, and major commercial buildings should be designed in a scale large enough to carry on the nineteenth-century tradition of major buildings for major sites. They should respond to the specificity of their sites, with setbacks similar to historic civic, institutional and major commercial buildings in Cape May. They should feature architectural elements large enough to reflect their importance in the streetscape, such as a corner tower or a corner entrance for a building proposed on a major comer.

4. For commercial buildings, setback façades with grass verges, berms, planting areas, raised planters or parking lots between the building and the sidewalk are not appropriate in Cape May.

Storefronts

Storefronts were a distinctive feature of the nineteenth-century streetscape, attracting business with the merchandise they displayed and eye-catching designs. Historic storefronts related to the overall character of a building but stood out with ornamental detailing and large bay windows, often projecting from the façade. Retailers on corner properties took advantage of the double exposure with wrap-around storefronts and corner entrances, giving a distinctive feature even more prominence. Examples of such storefronts in Cape May may be found at the corner of Hughes and Ocean streets, at the corner of Washington and Decatur streets and at the comer of Columbia and Ocean streets.

Storefronts in the Historic District may be found on commercial buildings or scattered throughout mixed-use neighborhoods. Storefronts should be designed to be compatible with neighboring buildings and enhance Cape May’s historic character.

POLICY

1. If the original or historic storefront still exists, every effort should be made to preserve it. If it cannot be preserved, it should be replaced in kind, replicating the original in size, proportions, materials and design. Altering the shape and size of the original or historic display windows, doors, transoms or kickplates is not appropriate.

2. If the original or historic storefront does not exist but there is evidence (photographs, drawings) of what once was there, the new storefront should replicate what once was there in size, proportions, materials and design. If possible, exposing elements of the original storefront that may have been concealed by past modifications such as lintels, support walls or piers and reestablishing the storefront frame and opening is strongly recommended.

3. If the original or historic storefront does not exist and there is no evidence of what once was there, then the new storefront should replicate standard storefront components such as transom, display windows, recessed entrance, kickplate, etc. in design, scale, materials and colors compatible with the historic character of the Historic District.
4. Introducing a new storefront or new design element on the ground floor such as an arcade, which alters the historic character of the building, alters its relationship to the street or conceals, damages or destroys significant historic features, is not appropriate.

5. Canvas and other fabric awnings are appropriate at storefronts in the Historic District. Awnings should match the width of the storefront and not obscure significant details or features of the façade. Awnings should be moveable. Awnings should be opaque, in colors compatible with the streetscape colors. Unpainted raw metal frames are not appropriate.

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

7. If building code compliance for a store with an inward-opening door requires that the door open out, and a variance cannot be obtained, every effort should be made to rehang the historic door so it opens out, rather than replacing it.

8. Ramps for barrier-free access should be designed to be inconspicuous as possible, and constructed of materials compatible with the historic storefront. Railing design and materials should be compatible with the streetscape, possibly replicating existing porch railings or fences, as appropriate, with the code-complying handrail installed on the inside of the decorative railing. Railings constructed of dimensional lumber are not appropriate.

Street Furniture

Cape May streets contain many objects that contribute to the significance of the city. Benches made of wood appear in many historic photographs of the nineteenth-century boardwalk; benches in other locations were made of cast iron. Carriage blocks and decorative hitching posts were also common features. Where historic street furniture survives (carriage blocks, decorative hitching posts, benches), every effort should be made to preserve it.

Cape May streets also contain objects such as traffic lights, streetlights, telephone lines, electric transformers, and gas meters. Other amenities for the residents and visitors of Cape May, include trash containers, newspaper boxes, phone booths and planters. These are necessary for the modern functioning of Cape May, but often detract from the architectural significance of the town. When these features are necessary, their design should be as appropriate as possible.

**POLICY**

1. The cast concrete benches now used in Cape May are not appropriate with the exception of Beach Avenue. Heavy-duty, public use, cast-iron and cast-aluminum benches reflecting the nineteenth-century character of Cape May are appropriate.

2. Installing new carriage blocks and hitching posts for a decorative purpose is appropriate in Cape May. The hitching post should be installed far enough in front of the carriage block so that if a horse were to be tied up to the post, the block is in front of the carriage step (approximately 15 feet).

3. Unobtrusive poles for traffic signals and vehicular lighting are appropriate in Cape May, such as the dark-green, unobtrusive signal poles at the corner of Ocean and Washington Streets. The use of trash containers, newspaper boxes, phone booths and planters is appropriate; however, their design, materials and colors should be compatible with the historic character of the city.

Lighting

There were very few streetlights in Cape May during the nineteenth century. The few pedestrian lights that appear in old photographs resemble the Welsbach lamps that we have now. The poles appear to be historic and the Welsbach gaslights mounted on top of the pole are identical in design to those used in the nineteenth century. What little vehicular lighting there was seemed to consist of pendant globe or acorn shaped luminaires attached to the wooden electric poles.
Since there was virtually no streetlighting anywhere in the United States during the nineteenth century, Cape May cannot install "authentic" Victorian lighting. What we think of as "Victorian" lighting actually dates from the very early twentieth century, a time within Cape May's period of historic significance. Such gaslight fixtures are a significant feature; their system should be extended with new fixtures.

**POLICY**

1. The use of Welsbach gaslights to illuminate the sidewalks is appropriate in Cape May. The progressive replacement of the 1960s style "cobra head" fixtures that are attached to wooden poles with early-twentieth-century style fixtures attached to the same poles is also appropriate. New streetlights replicating designs from the first two decades of the twentieth century are appropriate in areas of Cape May developed in that era. Many late-nineteenth- and early-twentieth-century lighting fixture models have been accepted by county and municipal departments of public works as well as state and federal departments of transportation for use in Historic Districts; the use of such fixtures is appropriate in Cape May.

2. The use of decorative light poles is appropriate in locations where they do not compete visually with wooden poles. Areas like the Washington Street Mall, the Promenade, and the veteran's memorial on Gurney Street are monumental focal points in the city that would be good locations for such more elaborate fixtures.

3. In lighting parking areas, follow the standards for exterior lighting. Use unobtrusive lighting to avoid spilling light on adjacent properties.

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**Signage**

Informational signs such as street name signs (e.g. Beach Drive), directional signs (e.g. Beaches), legal signs (e.g. No dogs, alcoholic beverages... on the Beach) are usually installed by the city. Commercial signs are closely regulated by ordinance in Cape May (Section 32.40.2) with provisions that mostly restrict aspects of signage to a small range that is appropriate to a historic district.

**POLICY**

1. Modern materials like plastic and modern lighting like neon or interior illumination are not appropriate.

2. The use of informational and directional signs (without arrows) is appropriate if they are placed low and if several signs are consolidated on one pole to avoid visual clutter. When possible, such signs should not be placed in the middle of an important view. Along the Promenade, the many cautionary signs and legal notices should be grouped into coherent arrangements located at the entrances to the beach, rather than interrupting the view of the sand and surf every few feet.

3. The design of informational and directional signs should be appropriate to the historic character of Cape May. Street name signs can be enameled plaques surrounded by cast-iron frames and mounted on dark green or black poles, as they were in the nineteenth century. Cautionary and legal signs can be printed in appropriate letter styles and surrounded by appropriate frames.

4. Commercial signs following the provisions of Cape May City Ordinance are appropriate. The following lettering fonts are appropriate for such signs:
Fences

Front fences are one of the most "Victorian" features of the Cape May historic district and provide a strong sense of continuity to the streetscape. They form part of the elaborate system of separation between public and private spaces characteristic of late nineteenth-century houses. The fence is the part of the property closest to the public and is often the first thing that is noticed by a passerby. Its relationship to the front yard and the front porch establishes the intimate scale and complicated street-life that is one of the most valued things about a Victorian historic district. Fence design changed through the nineteenth century: some fence styles were introduced and stayed popular for the rest of the century, others are related to a particular style of house, and some came into fashion and then went out. Wood, cast-iron and wrought iron are the traditional fence materials used in Cape May.

POLICY

1. If the original or historic exterior fence still exists every effort should be made to preserve it. If it cannot be preserved, it should be replaced in kind, replicating the original in both materials and design.

2. If the original or historic fence does not exist but there is evidence (photographs, drawings) of what once was there, the new fence should replicate it in both materials and design.

3. If the original fence does not exist and there is no evidence of what once was there, and the building is in a particular historic style, then the new fence should replicate what was used in the style and era of the building, in both materials and design. Refer to the "Style Sheets" in these standards for further information on appropriate fence materials and design.

4. If the original or historic fence does not exist, and there is no evidence of what once was there, and the building is in a mixed historic style or several different historic styles, then the new fence should replicate what was used during the period of the most prevalent style present both in terms of material and of design. Refer to the "Style Sheets" in these standards for further information on appropriate fence materials and design.

5. Fences in styles older than the building should be avoided.

6. Inappropriate materials should be avoided for fences on contributing or key buildings in Cape May. Inappropriate materials include, but are not limited to, stainless steel, aluminum, chain link or vinyl. Exceptions to this general rule may be made for contributing or key buildings where there is documentation that the original exterior fence was made of one of these materials.

7. Clearly contemporary fence materials and designs are not appropriate on contributing or key buildings, with the exception of rear fences that are not visible from any public way; these may be contemporary in design if they are made of wood. Fences contemporary in design are appropriate on non-designated buildings provided the material is wood and the design does not interrupt the historic streetscape in which it is located.

8. All the structural members of a fence must be turned in to face the property being enclosed. The finished side of all fences must be presented to the outside.

9. Privacy fences are not appropriate to screen front yards. The use of wood privacy fences is appropriate on side and rear yards, to screen parking areas, mechanical equipment, pools and other intrusive features. The design of privacy wood fences should be consistent with the materials and design of the adjacent buildings and fences.

Accessory Structures

Modern conveniences such as satellite dishes, antennae, HVAC compressors, window air conditioning units, above-ground pools or dumpsters are present in increasing numbers in Cape May. Such equipment may adversely impact the historic character by obscuring or damaging significant historic features.

POLICY

1. The installation of satellite dishes in front yards is not appropriate in Cape May. Satellite dishes in side yards are appropriate only if they can be adequately screened from the street in an appropriate manner. Satellite dishes may be placed...
on the rear slopes of roofs where they will not be visible from the street, or on non-character defining roofs if their placement will not negatively impact the character of the historic district. Smaller satellite dishes are encouraged; larger satellite dishes should be of a material and finish that minimizes their visibility.

2. The installation of mechanical units in the front yard is not appropriate, unless there is no other technically acceptable alternative. In such a case, the units should be screened in a manner appropriate to the historic character of the street. Mechanical units should be located in the rear yard, however, a unit may be located in the side yard if it is screened in an appropriate manner. Location of vents and mechanical connections through historic foundations or walls should be limited to side or rear elevations, where they will not be visible from the street. All exposed exterior piping, wires, meters and fuel tanks should be located on rear elevations and screened from view in an appropriate manner.

3. The installation of window air-conditioning units on street facades is not appropriate in Cape May. Location of window units should be limited to side or rear elevations, where they will not be visible from the street.

4. The installation of any electronic devices on street facades is not appropriate in Cape May. Location of electronic devices should be limited to side or rear elevations, where they will not be visible from the street.

5. The installation of in-ground pools is addressed in the City of Cape May Zoning Code. The installation of in-ground pools in the front yard is not appropriate. The installation of an in-ground pool should be limited to the rear of the building; however, an in-ground pool may be located in the side yard if screened with a privacy fence in an appropriate manner.

6. The installation of above-ground pools is discouraged. The installation of an above-ground pool may be acceptable if it is limited to a rear yard, where it will not be visible from the street.

7. The installation of dumpsters or trash containers in the front yard or side yard where visible from the street is not appropriate. Dumpsters and trash containers should be installed to the rear of all buildings and be screened from view in an appropriate manner.

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**SUBMISSIONS**

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Photographs of existing building, site and streetscape;
2. Drawings of the proposed new construction, including:
   - *Scaled site plan*, including landscape and ground-cover, information on proposed paving materials and/or location of accessory structures as required;
   - *Elevations*: head-on, scaled drawings showing facade arrangements, and relation of street furniture, fence, or signage to existing buildings, with dimensions;
   - *Details*: close-up drawings showing fence, fence posts, and gates, with dimensions (usually taken from the catalog of the manufacturer and/or supplier);
3. Information on any proposed lighting, fences, furniture or signage, including drawings or photographs taken from the catalogue of the supplier and the manufacturer’s technical description of the light fixture;
4. Samples of materials and color chips.
NEW CONSTRUCTION

POLICY SUMMARY

New construction in Cape May should reflect the design trends and concepts of contemporary architecture, yet remain compatible with the historic character of the Historic District. New construction should reflect the historic context of Cape May, as defined by a particular streetscape, the prevalence of certain architectural styles, and the use of a specific materials vocabulary.

The purpose of these Standards is to ensure that new construction respects the historic character of Cape May from site implantation (setback, orientation, etc.) to overall envelope (building size and scale, roof shapes, façade rhythm and proportions, etc.), to architectural details, materials, textures and colors.

The Historic Preservation Commission encourages contemporary designs and interpretations inspired by, and compatible with, the distinctive features of the Historic District of the City of Cape May. Historic duplication is not appropriate for new construction in the Historic District of Cape May.

DEFINITION

For the purposes of these Standards, new construction is defined as the construction of a new structure, including new buildings and all related appurtenances. New additions to existing structures are included in these Standards, but are addressed separately.

STANDARDS

SITE IMPLANTATION

The site implantation of new construction in Cape May should conform to the standards detailed in the Streetscape section of the Historic Preservation Standards, including but not limited to: street alignment, offstreet parking, paved areas and driveways, fences, lighting and accessory structures.

SIZE AND SCALE

New construction height and massing should reflect the overall scale of the adjacent historic buildings, and should not exceed the maximum height allowed in the City of Cape May Zoning Ordinance. The design of a new structure that exceeds the neighboring building scale in height, width or massing is not appropriate. Single, monolithic forms showing no variation in massing are not appropriate.

ROOF

New construction roof design and materials should reinforce the architectural character of the Historic District and be compatible with the historic materials. Roof shapes should be consistent with existing roof shapes throughout the district: gable, hip, gambrel, flat and mansard. Roof materials, texture and craftsmanship should be consistent with historic roof materials and craftsmanship prevalent in the historic district. Artificial roofing materials may be appropriate if the design and details are such as to simulate traditional building practices.

RHYTHM AND PROPORTIONS

New construction should maintain the vertical or horizontal emphasis prevalent on the street. It should echo the rhythm shared by neighboring buildings, such as the relationship of buildings to open space along the street, divisions between lower and upper floors, porch heights, window alignment, etc. New construction should also maintain the proportions, shape, dimensions, spacing and symmetry—or asymmetry—of openings prevalent in neighboring historic buildings. Proportions, opening patterns and dimensions unrelated to the rhythm and pattern of adjacent historic structures are not appropriate.

ARCHITECTURAL FEATURES

Architectural features of new constructions should complement the architectural detailing of neighboring historic buildings.

Exterior cladding of new buildings in the Historic District should consist of materials consistent with the historic materials of the district and reinforce its architectural character. Artificial cladding may be found appropriate if the design and details are such as
to simulate traditional building practices.

Door and window designs and materials for new construction should be consistent with the historic materials of the district and reinforce its architectural character. Artificial materials for doors may be found appropriate if the design and details are such as to simulate traditional building practices. Vinyl, aluminum or steel windows may also be appropriate on new buildings if the scale of the windows is consistent with the scale of the historic windows of the district. Exterior combination storm windows, with the exception of unpainted raw metal storm windows, are acceptable on new buildings provided they do not disrupt the overall visual character of the streetscape.

Storefront design should reflect existing proportions and alignment; new materials should be compatible in color and texture to the existing materials.

Porches are often a significant feature in the City of Cape May in residential buildings and should be incorporated in the design of new residential construction, with dimensions and materials compatible with the dimensions and materials of existing porches.

Architectural detailing and finishes should be compatible with the historic material, detailing and colors in the Historic District.

Lighting of new construction entryways is encouraged. If the entryway is recessed, fixtures should be located in the recess ceiling and shielded to direct lighting downward. If entryway is flush, wall mounted fixtures with a simple contemporary design compatible with the architectural detailing may be appropriate. The new lighting should be unobtrusive and avoid spilling light onto adjacent properties.

Fences contemporary in design are appropriate for new construction, provided the material is wood and the design does not interrupt the historic streetscape in which it is located.

For all of the above features, contemporary interpretation of historic materials and design, compatible with the historic buildings in the district, is recommended. Direct copying from historic buildings in the district and replication is not appropriate.

ADDITIONS

New additions should be located and designed to minimally affect the perception of the original structure from the public right-of-way. They should be compatible with the proportions, design and materials of the historic building, and not obscure, damage or destroy the character-defining features of the building or the streetscape.

Additions should be located on the rear elevation of historic buildings. If this is not technically or materially feasible, a side addition on the least character-defining elevation may be acceptable.

New additions should be clearly differentiated from the historic structure, yet remain compatible with the original building’s roof form, massing, floor heights, proportions, spacing of windows and doors, materials and colors. Additions should reference design elements of the original structure; however, duplicating the historic form, materials, styles and design closely is not appropriate. Contemporary features such as vents or skylights may be appropriate on additions that are not visible from the public right-of-way.

An addition should be smaller in scale than the original building. It is not appropriate to construct an addition that is taller than the original building. If the height of the addition matches that of the historic structure, foundation heights and eave lines should align with those of the historic building.

Decks have become increasingly popular features. Decks may be acceptable in the Historic District if they are located inconspicuously and are screened from public view. Decks and deck railings should be designed to be compatible in material, color, scale and detail with the historic building. The height of the deck should align with the floor of the historic building. If applicable, compatible skirt boards may be constructed and lattice panels used to screen deck framing. Decks should be compatible with the color of the historic building.

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:

1. Photographs of site for proposed new construction and streetscape. In case of an addition to an existing building, include photographs of existing building and architectural features (doors, windows, trim, cornices, etc.);
2. Drawings of the proposed new construction, including:
   - Scaled site plan, showing location of all new construction in relationship to all other site elements: adjacent buildings, property lines, setbacks, landscaping, paved areas, parking areas, walls, fences, etc. Site plan should include information on proposed paving materials;
   - Floor plan: scaled drawing showing projections and recesses, lower and upper floor porches, etc.;
   - Elevations: head-on, scaled drawings showing façade arrangements, patterns and styles of doors and windows,
overall scale of building, fences, etc. and relation to existing buildings if applicable, with information on proposed materials and dimensions;

* Details: close-up drawings showing cladding, corner boards, window casings, door casings, etc. (usually taken from the catalog of the manufacturer and/or supplier);

* Details of proposed doors (usually, these drawings can be taken from the catalogue of the door supplier) including elevation, horizontal and vertical sections and details with dimensions, showing stiles, rails, head, muntins, meeting rail, sill rail and sill, hardware, etc.

* Details of proposed windows (usually, these drawings can be taken from the catalogue of the window supplier) including elevation, horizontal and vertical sections and details with dimensions, showing stiles, rails, head, muntins, meeting rail, sill rail and sill, hardware, etc.

3. Specifications - The manufacturer's technical description of the doors and windows, including model numbers;

4. Information on any proposed lighting, fences, posts and gates, street furniture or signage, including detail drawings or photographs taken from the catalogue of the supplier and the manufacturer's technical description of the light fixture;

5. Samples of all materials and color chips.

REFER TO THE ‘STYLE SHEETS’ IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE HISTORIC MATERIALS AND DESIGN.

REFERENCES


NEW CONSTRUCTION IN EAST CAPE MAY

DEFINITION

East Cape May is the portion of Cape May that lies to the east of Madison Avenue and south of New York Avenue in the Historic District. It is a significant neighborhood in the City of Cape May. Its history and buildings create a distinctive sense of place and a strong local character. Its architecture contributes greatly to the significance of the city of Cape May as a National Historic Landmark, as the site of a Historic District listed on the National Register of Historic Places, as well as in its state and municipal designations.

HISTORY

The first measures to develop the portion of Cape May that lies east of Madison Avenue were taken in 1883, when the East Cape May Beach Company was incorporated with the intention to develop streets and building lots in that part of town. However, during the 1880s Cape May fell further behind Atlantic City as the prime seaside resort of the Jersey shore, and the Depression of 1893 further damaged Cape May City's economy and East Cape May's prospects.

By 1901 a new period of economic confidence led to plans to revitalize Cape May, including the development of four thousand acres in East Cape May, by dredging a deep water harbor between Sewell's Point and Schellenger's Landing and using the dredging spoils to fill the East Cape May marshes and create buildable lots. The Hotel Cape May (later the Christian Admiral) was the centerpiece of the “New Cape May” development and was completed by 1908. But by the time the hotel opened, the pre-development costs of the project (dredging and landfill) brought the whole plan to near bankruptcy; the national business crisis of 1913 shut down the company.

Several dozen grand cottages were constructed as part of the East

72 DESIGN STANDARDS
Cape May development, but the more ambitious projects, such as a great industrial seaport and more hotels, were never attempted.

Carl Doebley in Queen of the Seaside Resorts describes how the character of the East Cape May development was embodied in the proportions of lot size and street width. (p.73)

Lots were regular and laid out in a manner that would ensure maximum land usage; the rectangular shape, with the narrow side running from east to west and parallel to the ocean, guaranteed the largest possible number of beach views. The East Cape May developers established a hierarchical organization of buildings based on lot size and proximity to the ocean, the harbor, and Cape May Avenue. Beach Drive, the most prestigious avenue in Cape May, measures nearly twice the width of most of the projected streets. Correspondingly, its lots have nearly twice the square footage in comparison with the average lot size. To ensure that Beach Drive would remain splendid in its proportions, restrictive covenants were placed in all deeds of beachfront property. Houses were required to be built at least 20 feet from the curb line, and structures costing less than $5,000 were not permitted to be built until twenty years after the date of purchase of the lot.

CHARACTERISTICS AND STANDARDS

ORIENTATION AND PLACEMENT

Most of the large houses of East Cape May are set well back from the curb line. Deed restrictions imposed a 20-foot setback along Beach Avenue and established a strong local character in this respect. Both Colonial Revival, Federal Revival and Shingle style houses are generally oriented with their long sides facing the street.

Almost all display symmetrical facades facing Beach Avenue and asymmetrical sides facing their neighbors or cross streets. Even for corner buildings, where the entrance has been located on the cross street, this pattern is maintained.

Most significant East Cape May houses feature large, symmetrical porches. In most, the porch extends along the entire front of the house, though there are a few exceptions in unusual houses like the Nelson Z. Graves house (117 New Jersey Ave.) and the William J. Sewell, Jr. House (1507 Beach Ave.). The George Boyd Residence (1501 Beach Ave.) maintains a symmetrical facade by including a two-story porch under the main house roof at each end of the building.

There are some significant asymmetrical houses in East Cape May (e.g. Frederick L. Harding Cottage, 117 Beach Ave.), but they are clearly the exception to a rule that lends the area a large part of its character.

EXTERIOR CLADDING

The overwhelmingly preponderant exterior finish materials in East Cape May are cedar shake and clapboard, with white-painted trim. In houses of Shingle, Colonial Revival, Federal Revival, or Bungalow style, the overwhelming choice for cladding was wood. There are only two notable exceptions: the Peter Shields House (1501-1503 Beach Drive), featuring a Beaux Arts masonry portico on a clapboard house, and the Nelson Z. Graves House (117 New Jersey Ave.), Cape May’s only Spanish Mission style house, notable for its stucco, sophisticated massing, and nationally popular style.

The appropriate exterior cladding for new construction shall be wood in the Historic District portion of East Cape May.

WINDOWS

Almost all of the windows in most of the significant houses in East Cape May are wood double-hung, six-over-six windows. A few of the higher style Shingle style buildings have more complex muntin patterns (eight-over-eight, etc.). A very small number of houses feature six-over-one sash (e.g. John T. Hewitt House, 1511 New Jersey Ave.) but these must be considered exceptions or may even be later alterations.
GARAGES

Garages are generally relegated to the rear of the lot in East Cape May and never form an important element in the main façade of the building. In fact, many garages are high-style accessories, mimicking the features of the main house in the facilities for automobiles.

STREETSCAPE AND MASSING

The combination of deed restrictions to regulate setbacks, orientation and massing of houses, porches, the relationship to the street and the beach, and other design elements creates a distinctive streetscape in East Cape May. The character of this streetscape is a significant feature of this historic neighborhood separate from the designs of the houses taken individually.

BERMS

Several of the most significant houses in East Cape May are raised above the curb level by berms. This was a common technique in the early twentieth century to give stature and grandeur to a house. It was particularly appropriate in Cape May, where flooding was a recurrent problem.

RECOMMENDATIONS

The Historic Preservation Commission recommends that new buildings in the East Cape May section of the city be designed to reinforce the character of the significant historic buildings located there. It recommends that these new buildings reinforce the local character by repeating design elements from the significant buildings. Among these design elements are the orientation, placement and massing of the building on the lot, the placement of garages to the rear of the lot, the maintenance of the historic character of the streetscape, the use of symmetrical facades and porches, the limited palette of exterior cladding materials, the characteristic window pattern, and the use of berms.

The Historic Preservation Commission will consider these and other architectural features in determining whether a proposed design is appropriate.

SUBMISSIONS

The following documentation should be submitted to the HPC so that it can have enough information to make a decision:
1. Color photographs of property, including entire site and adjacent streetscape;
2. Drawings of the proposed new construction, including:
   • Scaled site plan, showing location of all new construction in relationship to all other site elements: adjacent buildings, property lines, setbacks, landscaping, paved areas, parking areas, walls, fences, etc. Site plan should include information on proposed paving materials;
   • Floor plan: scaled drawing showing projections and recesses, lower and upper floor porches, etc.;
   • Elevations: head-on, scaled drawings showing façade arrangements, patterns and styles of doors and windows, the exposure, overall scale of building, fences, etc., with dimensions;
   • Details: close-up drawings showing cladding, corner boards, window casings, door casings, etc. (usually taken from the catalog of the manufacturer and/or supplier);
3. Information on any proposed lighting, including drawings or photographs taken from the catalogue of the supplier and the manufacturer’s technical description of the light fixture;
4. Samples of materials and color chips for painting scheme.

REFER TO THE ‘STYLE SHEETS’ IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE MATERIALS AND DESIGNS.
APPROPRIATE/NON-APPROPRIATE Treatments

BENCHES – APPROPRIATE

BENCHES – NON-APPROPRIATE
**National Park Service**

Heritage Preservation Services  
1849 C Street NW, NC330, Washington, DC 20240  
Ph.: 202-343-9593  
Fax.: 202-343-7921  
E-mail: hps-info@nps.gov  
http://www2.cr.nps.gov/welcome.htm

Historic Preservation Fund Grants:  
http://www.cr.nps.gov/hps/hpf/hpf_p.htm

Federal Historic Preservation Tax Incentives:  
http://www2.cr.nps.gov/tps/tax/index.htm

Historic Preservation Services. HPS Free Bookshelf:  
http://www2.cr.nps.gov/freepubs.htm

Technical Preservation Services for Historic Buildings:  
Preservation Tech Notes:  
http://www2.cr.nps.gov/tps/technotes/tnhome.htm  
Preservation Briefs:  
http://www2.cr.nps.gov/tps/briefs/presbhom.htm

Historic American Buildings Survey/Historic American  
Building Engineering Record:  
http://www.cr.nps.gov/habs/haer/

National Register of Historic Places.  
National Register Brochure:  
http://www.cr.nps.gov/nr/publications/bulletins/brochure/

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**New Jersey Historic Preservation Office**

State of New Jersey  
Department of Environmental Protection  
Division of Parks and Forestry  
Historic Preservation Office  
501 E. State Street, 4th Floor, P.O. Box 404  
Trenton, NJ, 08625-0404  
Ph.: 609-292-2023  
Fax.: 609-984-0478  
E-mail: njhpo@dep.state.nj.us  
http://www.state.nj.us/dep/hpo/

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**City of Cape May**

Construction/Zoning Office  
City Hall  
643 Washington Street  
Cape May, NJ 08204-2397  
Ph.: 609-884-9124  
Fax.: 609-884-3555  
http://www.capemaycity.com

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**Mid-Atlantic Center for the Arts**

1048 Washington Street  
P.O. Box 340  
Cape May, NJ 08204  
Ph.: 800-275-4278  
Fax.: 609-884-2006  
E-mail: mac4arts@capemaymac.org  
http://www.capemaymac.com

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**Greater Cape May Historical Society**

p.o. Box 495  
Cape May, NJ 08204  
Ph.: 609-884-9100  
http://www.beachcomber.com/Capemay/histsoc.html
Legislative Authority

N.J.S.A. 40:55B-1 et seq.

Revised General Ordinances of the City of Cape May

Cape May


Stevens, Lewis T. The History of Cape May County, New Jersey: From the Aboriginal Times to the Present Day. Cape May City, NJ: L.T. Stevens, 1897.


Architecture - General


Architecture - New Jersey


ACKNOWLEDGEMENTS

City of Cape May Municipal Council

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Council President
William G. Gaffney

Council members
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Jack W. Wichterman
Niels S. Favre

City Administrator
Luciano Corea

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Skip Loughlin

Co-Chairman
Corbin Cogswell

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Illustrations

Drawings in this handbook were measured and delineated by the Historic American Buildings Survey Cape May Survey Teams of 1973, 1974 and 1977.

Photographs are by Watson & Henry Associates and Jack Boucher, Historic American Buildings Survey photographer. Historic illustrations and photographs were obtained from the Mid-Atlantic Center for the Arts, the Special Collections Department of the University of Delaware Library and members of the Cape May Historic Preservation Commission.

The Historic Preservation Commission acknowledges the previous Cape May Handbook published by the Athenaeum of Philadelphia in 1977.

Funding

This publication has been financed in part with federal funds from the National Park Service, U.S. Department of the Interior, and administered by the New Jersey Department of Environmental Protection, Historic Preservation Office. The contents and opinions do not necessarily reflect the views or policies of the U.S. Department of the Interior.

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