



# Historic Design Standards

City of Cape May  
Historic Preservation Commission

# Acknowledgments



Irv Tenenbaum



Carolyn Pitts

Whether current or lifelong residents, investors, government officials, or visitors, we are all stewards of Cape May. Designated as a National Historic Landmark District in 1976, Cape May's historic architecture exists today because of the tireless endeavors of those in the 1960s and 1970s. We dedicate these Historic Design Standards in honor of Dr. Irving Tenenbaum, a lifelong Cape May resident whose visionary zeal for the town's authentic Victorian architecture laid the foundation for its economic future, and Carolyn Pitts, an architectural historian who led the Historic American Buildings Surveys (HABS) of Cape May. We pay homage to these pioneers of Cape May's historic preservation, recognizing that their legacy is upheld by future generations' ongoing stewardship of our cherished historic architecture.

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Watercolors on paper by Alice Steer Wilson.  
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Editing by Trina Vaux

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# Introduction

For over 250 years, Cape May has been beloved as a place to escape the cares of a busy world. Strategically located at the confluence of the Delaware Bay and Atlantic Ocean, it has the essentials for relaxed summer vacations: fresh sea breezes and smooth sandy beaches. Over many years as a resort, Cape May has developed a unique resource in its buildings—its houses, hotels, and inns. Cape May's history is told in what remains of the rustic, mid-eighteenth-century Cape Island village, through the second half of the nineteenth-century Queen of Seaside Resorts to the current mix of high-style and vernacular architecture from the eighteenth, nineteenth, and twentieth centuries. Despite the inevitable ravages of storms and fires, the historic fabric of Cape May is one of the largest collections of nineteenth-century frame buildings in the United States, a veritable catalog of American architectural styles. With their porches and turrets designed to take advantage of ocean views and breezes, they record the evolution of an inimitable seaside resort over two-and-a-half centuries. Cape May's buildings are distinct from all the Jersey Shore resorts. They are the foundation of the town's unique ambiance, the essential character that draws people to visit, fall in love, revisit, and settle here.

In the past half-century, preservation, combined with cultural and historical activities, has increased visitation and has contributed to the economic prosperity of the City of Cape May. The restoration of many high-profile nineteenth-century residences, bed and breakfast inns, guesthouses, restaurants, and shops, has contributed to this success. Still, the visitor's experience of Cape May is not specific to these individual structures. Cape May is exceptional and distinct because of the Historic District's cumulative architectural character. It is a mix of 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,

The outstanding quality of Cape May's architectural heritage was initially designated by its 1970 listing on both the National and State Registers of Historic Places and further recognized by its designation as a National Historic Landmark District on May 11, 1976. Landmark designation is the highest honor the nation can bestow on a building or group of buildings. In turn, designation entails a responsibility to treasure and maintain the aesthetic and historical value of those buildings. City Council took on this responsibility by designating a local Historic District in the Cape May Zoning Ordinance and establishing a strong Historic Preservation Commission ("HPC") to steward the town's architectural heritage. The HPC surveys historic sites, recommends the designation of Historic Districts, and develops guidelines to promote historic preservation. Cape May has also been designated a Certified Local Government, allowing the City to benefit from the Historic Preservation Fund federal grants program.

Economic success has intensified pressure for new construction, threatening the historic fabric of Cape May. The community guides this interest with clear Historic Design Standards supported by the public and private sectors to ensure that Cape May preserves its rich architectural heritage for future generations.

# Historic Overview

Cape Island, New Jersey, where the Delaware Bay empties into the Atlantic Ocean, may be the oldest seashore resort in America. Plentiful fish and lush vegetation originally attracted the Unalachtigo and Nanticoke tribes of the Lenape Indians to the southernmost point of present-day New Jersey. European settlement began with the Dutch in 1630 and the English in 1638, who hoped to establish a whaling industry. By 1687 a London Quaker, Dr. Daniel Coxe, had organized a local government. In 1692 the West Jersey Society purchased his 95,000 acres. During the eighteenth century, whalers and farmers developed an economy based on rich local resources and founded the seaside resort that grew to international fame in the nineteenth century.

After the War of 1812, Cape May began to flourish. Southerners who traveled north by the Frenchtown and New Castle Railroad were picked up at New Castle by steamboats regularly crossing the Delaware River. In 1816 Thomas Hughes built the first Congress Hall Hotel at Cape Island. In 1830 a newspaper reported: "Cape May Island is a noted and much frequented watering place, the season at which commences about the first of July and continues until the middle of August or the First of September. There are six boarding houses, three of which are very large; the sea bathing is convenient and excellent, the beach affords pleasant drives, and there is excellent fishing in adjacent waters."

The famous and well-to-do became frequent visitors. Henry Clay arrived in August of 1847, and the following while they served as President of the United States: Franklin Pierce in 1855; James Buchanan in 1858; Ulysses S. Grant in 1873; Chester A. Arthur in 1883; and Benjamin Harrison in 1889. At the peak of the summer season in the 1850s, as many as 3,000 visitors a day arrived by steamer, and this influx continued through the 1880s. Cape May enjoyed an international reputation as a spa from the mid-century until the early twentieth century when Atlantic City became more fashionable. Its only rivals in America were Newport, Rhode Island, Saratoga Springs, New York, and Long Branch, New Jersey. The town was incorporated as a city in March of 1851, and the name was changed from Cape Island to Cape May City.

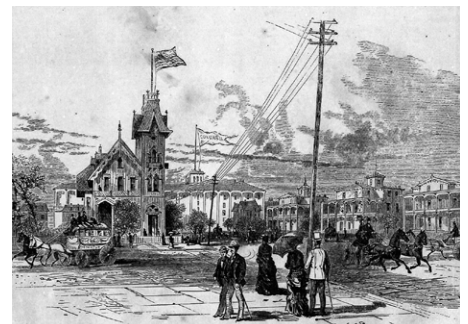
While Cape May flourished as a resort renowned for its atmosphere and entertainment, many famous hotels were constructed. Built of timber, many of these large summer "palaces" were unfortunately vulnerable to fire. The Mount Vernon, then the largest hotel in the world, was built in 1853. It burned in September 1856. The United States Hotel, built in 1843, burned in the disastrous fire of 1867, which leveled two entire city blocks. Another fire lasting five days in 1878 destroyed almost half the town. Despite the damaging fires, Cape May retains many buildings from the second half of the nineteenth century. As a showcase of late Victorian architecture, it is almost complete.



Whaling and farming community, circa early 1700s



Boarding houses and hotels developed during the 1830s



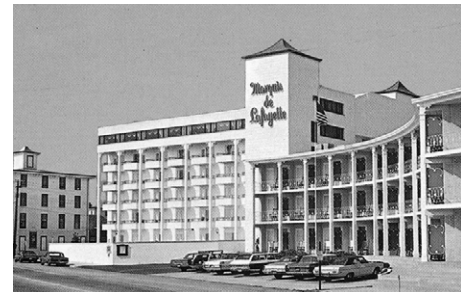
The railroad reached Cape May by 1863 and led to increased development of town



Congress Hall, originally built in 1816, was rebuilt in 1878 following a devastating fire



The Hotel Cape May, opened in 1908



One of the results of Cape May's post-hurricane urban renewal efforts in 1963

The "eclectic" styles so fancied by a newly prosperous America are all here. Some of the buildings were conceived and constructed by individual carpenter-builders. Using textbooks and trade journals, they improvised freely on what they thought were traditional designs, often producing hybrids that combined several styles—Gothic, Romanesque, Italianate, and Second Empire. These romantic statements were an architectural vernacular—the "Picturesque" style Americans thought to be the height of fashion. Creative local craftsmen used pattern books that included designs, costs of material, chatty advice on good taste, and some pretentious guides to achieving "culture." The parvenu client was anxious to display his wealth in the form of a fine house in the latest fashion.

Several notable architects worked in Cape May in the second half of the nineteenth century. Many buildings, including Jackson's Clubhouse and the Windsor Hotel, were designed by Stephen Decatur Button of Philadelphia, an elegant, somewhat old-fashioned architect. Frank Furness also left his highly individualistic stamp on the town—a house on Perry Street, another on Jackson Street, and the Emlen Physick Estate. Perhaps the most significant villa is the George Allen Estate at 720 Washington Street, the work of the nationally-known Samuel Sloan. The first decade of the twentieth century is also represented architecturally in Cape May by the work of the firm Zantzing, Borie & Medary, as well as Lloyd Titus, Frederick Osterling, Frank Seeburger, and others.

By the turn of the twentieth century, Atlantic City had eclipsed Cape May as the primary resort destination. Little development occurred until the World Wars, which increased the Navy and Coast Guard's presence in the City. The opening of the Garden State Parkway in 1954 remedied the City's former isolation as automobile travel increased dramatically and motels appeared along Beach Avenue. Following a devastating storm in 1962, residents of Cape May turned to state and federal Urban Renewal programs for assistance in rebuilding. Urban Renewal efforts to create a new business district led to demolishing dozens of buildings, primarily around Lafayette and Washington Streets.

A 1959 celebration commemorating the 350th anniversary of Henry Hudson's arrival in the New World galvanized support to preserve Cape May's architectural history. Dr. Irving Tenenbaum's early efforts, including replacing the City's street lighting with gaslights, were supplemented by architectural historian Carolyn Pitts. During the mid-1970s, Pitts led an expansive drawing and research project documenting many key contributing properties as part of the Historic American Buildings Survey. The project culminated with the 1976 designation of the entire City of Cape May as a National Landmark District and the 1977 publication of *The Cape May Handbook*. Expanding upon the Handbook, the City of Cape May Historic Preservation Commission Design Standards were published in 2002 and updated in 2023.



Carolyn Pitts (center) led the Historic American Buildings Survey team and co-authored *The Cape May Handbook* in 1977

# Review Process

## Building in Cape May

Homeowners, business owners, and builders contemplating a development, enlargement, repair, alteration, renovation, demolition, or reconstruction project within Cape May should first contact the Construction Office in City Hall. If the project is located within the Cape May Historic District or on a designated key or contributing Historic Site and requires a Construction or City Permit, the property owner must apply to the HPC. Generally, Construction Permits are required for building projects, while City Permits are required for minor work such as replacing roof or siding coverings. If a Construction or City permit is not required, but the work affects the exterior appearance of the property, a review by the HPC may still be necessary, as clarified below.

## Mission of the Historic Preservation Commission

The HPC collaborates with property owners to ensure that alterations or new construction within the designated Historic District are appropriate, adhere to the Historic Design Standards, and advance the unique character of Cape May. Before a building permit may be issued for demolition, exterior changes, additions, or new construction, applicants' plans must be reviewed by the HPC and be granted a Certificate of Appropriateness. An essential aspect of any project within the Historic District is the scale of a proposed building and its impact on the streetscape. Matters of comparative scale of neighboring historic structures and subordinated placement to preserve view sheds must be considered. Although the HPC does not review zoning matters such as size, required setbacks, lot coverage, or use, the relationship of a project to its historic context is an essential feature under review. The HPC reviews matters of design and materials for replacement features on and additions to existing buildings. The purview of the HPC concerning the design of a building in a historic context is not limited to details and facades; it extends to the shape, scale, and mass of the building and its relationship to its historic neighbors.

The HPC is composed of seven regular and two alternate appointed members with backgrounds in building design, construction, architectural history, and Cape May history. A majority of at least four affirmative votes are necessary for an application to be approved.



City Hall, 1908

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**Within the designated Historic District and on Historic Sites...**

**HPC does review:**

- ✓ Any change of roof, exterior cladding, window, or door material
- ✓ Any addition or relocation of site elements (HVAC units, fencing, walls, paving, decks, lighting, signage, etc.)
- ✓ Elevation (flood adaptation) of a building
- ✓ Location of new on-site parking
- ✓ Any addition to a building
- ✓ Construction of a new building
- ✓ Demolition of a building

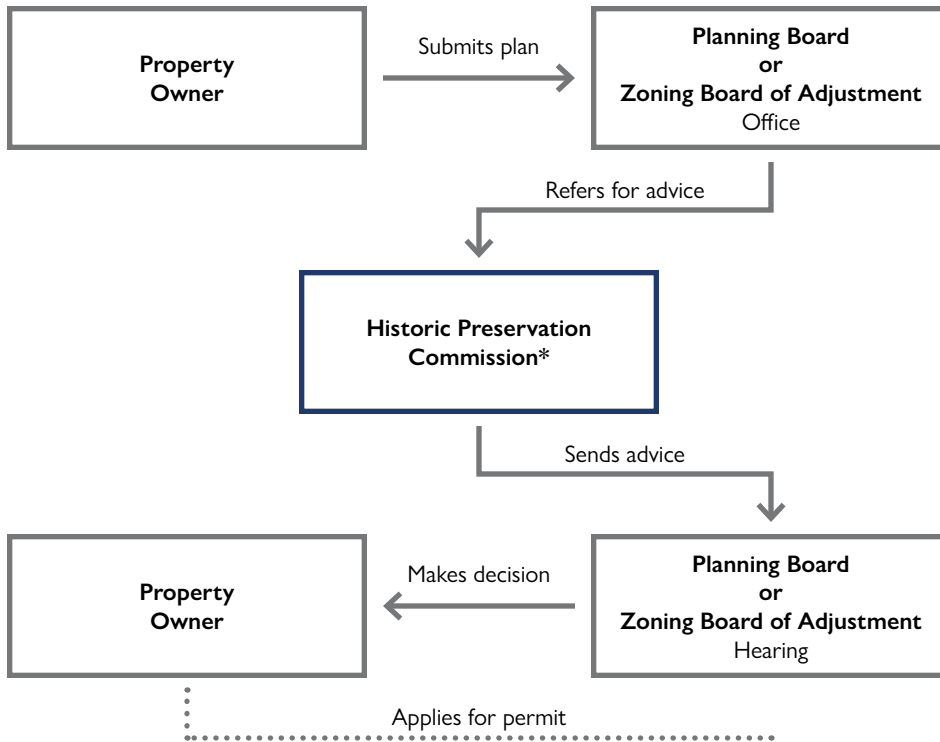
**HPC does not review:**

- ✗ Changes to the interior layout
- ✗ Exterior painting - colors may be suggested, but are not mandated



## Development Review

Projects *needing* Site Plan Review or Zoning Variances start here:



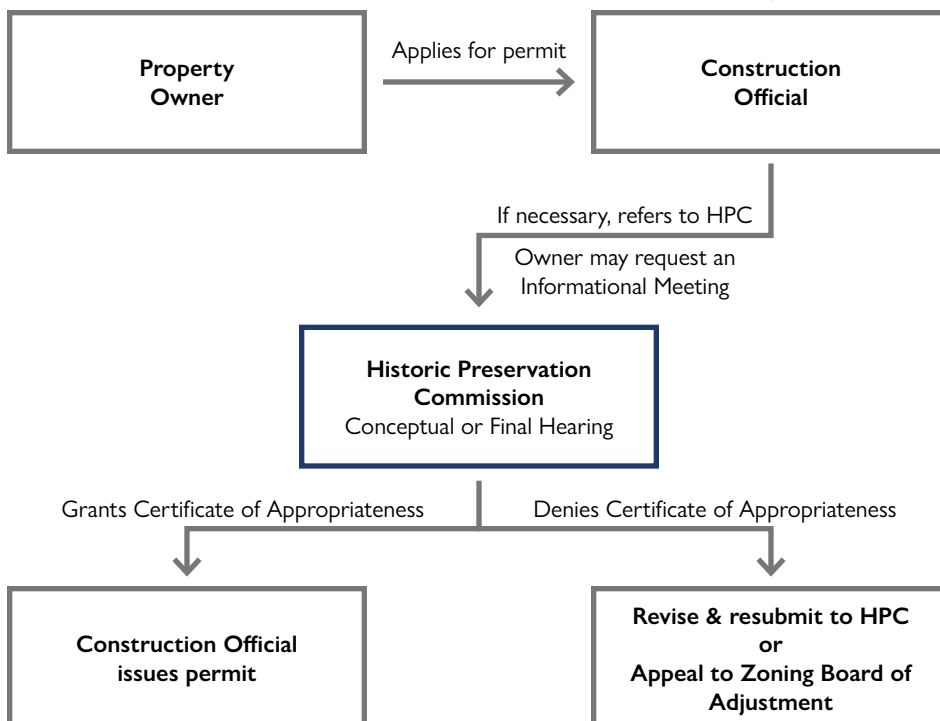
\*HPC Review for advice prior to Planning Board or Zoning Board of Adjustment, or, at the option of the applicant a Conceptual Hearing may be requested.

### HPC Conceptual Hearing

Available on matters that require Planning Board or Zoning Board of Adjustment approval. HPC Final Approval cannot be given until after the matter is heard by those Boards.

## Construction or City Permit

Projects *not needing* Site Plan Review or Zoning Variances start here:



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### Additional Guidance

Refer to the HPC Application for details of the process

## Research and Investigation

The first step in any project undertaken on a historic property is some primary research. The review of historic photographs may reveal original architectural features. Most properties have been surveyed with their history, architectural description, and photographs available on file with the HPC Office.

Documentary historical evidence refers to information that is obtained from written or printed sources, such as maps, photographs, building plans, census records, newspaper articles, diaries, and other archival materials. This evidence can provide important insights into the history of a property, including its original design, construction, and use, as well as changes or modifications made over time. Documentary historical evidence is essential to understand and document the history of a property and guide its treatment and preservation for future generations. For additional information, refer to the Resources section.

## Design Professional

It is recommended for the property owner to engage a registered architect or other licensed design professionals for assistance. An architect experienced in historic properties may help you better understand the details, proportions, and materials appropriate for your building's architectural styles. They may be better able to synthesize the work with the existing building and uncover historical documentation to arrive at a final product in keeping with the property's historic character and the neighborhood's beauty. As an agent of the property owner, the design professional is responsible for accurately documenting the existing conditions and proposed work. Keeping the design professional engaged through the construction phase is encouraged.

## Submission Materials

Clear and concise materials are essential for HPC review. Architectural drawings should be ordered logically, formatted at a legible graphic scale, provide dimensions of all visible elements, and clearly differentiate existing from proposed work.

The HPC Review Committee will determine whether an application and submission materials are complete or if additional information is needed. Depending on the nature of the project, minor work may be Approved In Review and not require a full HPC hearing.

Application instructions and required submission materials for HPC review are listed in the HPC Application.



### HPC Priority: Evidence-Based Rehabilitation

Preserve the integrity of Cape May's architectural resources by avoiding unnecessary interventions or inappropriate treatments to character-defining features.



### Required Submission Materials

- Background:
  - Date of construction
  - Historical research
  - Property report
- Photographs:
  - Existing streetscape, including adjacent contributing properties
  - Existing front facade
  - Existing project area, including overall and close-up views
- Architectural drawings of the existing and proposed work:
  - Site plan
  - Floor plans
  - Elevations & sections
  - Details of significant architectural features
- Technical documentation:
  - Catalog descriptions
  - Product photographs
  - Technical specifications
- Physical samples of the proposed materials, if applicable

Refer to the HPC Application for specific submission materials by project type:



## Public Meetings

HPC hearings are open to the public, with an agenda posted on the City website beforehand. Applications are typically heard in the order they were received; however, the Chairperson may elect to reorder at their discretion.

Each applicant will have the opportunity to present their proposed project application materials and respond to questions from members of the HPC. Your attorney, architect, contractor, or other experts are welcome with you at the meeting to answer specific technical questions. Time is also allotted for members of the public to ask questions or provide comments. The HPC will discuss the proposed project and consider any input from the property owner, the public, and other interested parties. After considering all the evidence and testimony, the HPC will vote on whether to grant or deny a Certificate of Appropriateness for the proposed project. The HPC may attach conditions or requirements to any approval.

It is strongly recommended that the property owner attend the meeting. If a property owner cannot attend the meeting, they may designate a representative to appear on their behalf. An attorney must represent a corporation or LLC. The property owner will be bound to any representations and promises made during the meeting. The HPC will not consider your application if neither you nor your agent is present. The HPC reserves the discretion to give such weight to each Design Standard criteria as the HPC determines appropriate on a case-by-case basis.

## Project Implementation & Compliance

Following the approval of a project by the HPC and the subsequent permit issuance, strict compliance with the terms of the approval as documented in the final submission materials is monitored by the Construction Office in consultation with the HPC Compliance Officer. In some cases, the review of completed construction documents will be required before construction work can begin to assure consistency with the approved submission materials from the application review process.

The built project must be consistent with the approved documents. During the course of construction, the HPC must be kept abreast of any deviation from the approved submission materials due to unforeseen field conditions or anything else, no matter how small the changes may seem. Depending on the nature of the change, additional review by the full HPC or a subcommittee may be required.

A Certificate of Occupancy, if required, will only be issued once the HPC Compliance Officer verifies conformity with the approved submission materials.



### HPC Priority: Build in Accordance with Approved Plans

Projects must be completed consistent with the approved submission materials.



### Additional Guidance

§525: City of Cape May Zoning Map

§525-35: Historic Preservation Commission

NPS Preservation Brief #17: Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

NPS Preservation Brief #35: Understanding Old Buildings: The Process of Architectural Investigation

NPS Historic American Buildings Survey (HABS) Guidelines for Recording Historic Structures

# Key Terms

## Historic District

One or more historic sites and certain intervening or surrounding property significantly affecting or affected by the quality and character of historic site or sites, as specifically designated by ordinance.

## Certificate of Appropriateness

A document issued by the HPC demonstrating its review of any alteration, addition to, or demolition of a designated historic site or to a property within the Historic District. Such review is based upon the application and representations of the applicant and the approved plans presented for the preservation, restoration, rehabilitation, or alteration of an existing property or the demolition, addition, removal, repair, or remodeling of any feature on an existing building within the Historic District, or for any new construction within the Historic District.

A Certificate of Appropriateness will be issued if the proposed project is determined to be appropriate to the Historic District or Site and in conformity with the Historic 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 Historic Design Standards.

## Survey

A process of identifying and gathering data on a community's historic resources. It includes a field survey which is the physical search for and recording of historic resources on the ground, preliminary planning and background research before the field survey begins, organization and presentation of survey data as the survey proceeds, and the development of inventories. As a result of the survey process, the HPC recommends sites for designation to City Council for formal adoption.

## Visibility

The applicant and their design professionals are responsible for accurately describing the visibility, including the maximum points of visibility from any public thoroughfare, such as the sidewalk, street, boardwalk, or public park.

### Visible

Able to be seen by a person standing in any public thoroughfare.

### Minimally Visible

Able to be seen but does not call attention to itself or detract from significant architectural features of the building. Features that project into the maximum line of sight at most a couple of inches and additions on secondary or rear facades can be minimally visible but are reviewed on a case-by-case basis within their streetscape context.

### Not Visible

Not able to be seen by a person standing in any public thoroughfare. Vegetation, seasonal foliage, and fencing are not considered, as they may be removed over time.

## Survey Status

Property reports are available for buildings in the District, each with a historic significance classification of "contributing" or "non-contributing" per the National Register criteria. Review is required for projects affecting both "contributing" and "non-contributing" buildings; however, the HPC has developed different sets of Design Standards for many project types:

### Contributing Property

A building that meets specific criteria for historical significance within the Cape May Historic District, specifically:

- Was present during the Historic District's period of significance (approximately 1750 to 1948)
- Retains its historic character, meaning that its architectural style and features are still intact and have not been significantly altered
- Contributes to the overall historic significance of the Historic District, either by representing an important period of history or by being associated with a person or event of historical significance

**Key Contributing** buildings, such as the Emlen Physick Estate, Congress Hall, and The Chalfonte, are particularly important to the Historic District's character and significance. Projects affecting Key Contributing buildings require enhanced documentation and scrutiny by the HPC.

### Non-Contributing Property

A building, site, structure, or object that does not add to the historic architectural qualities, historic associations, or archaeological values for which a property is significant because it:

- Was not present during the period of significance;
- Due to alterations, disturbances, additions or other changes it no longer possesses historic integrity reflecting its character at that time or is incapable of yielding important information about the period;
- Does not independently meet the National Register criteria.

# Guiding Standards

The Secretary of the Interior's Standards for the Treatment of Historic Properties prepared by the National Park Service (NPS) are referenced by the HPC to guide reviews of proposed work to historic resources. As the most common treatment in Cape May is rehabilitation, due to the ability to make alterations and additions, the Secretary's Standards for Rehabilitation are enumerated below:

## Secretary of the Interior's Standards

### Rehabilitation

1. A property will be **used as it was historically** or be given a **new use that requires minimal change** to its distinctive materials, features, spaces, and spatial relationships.
2. The **historic character** of a property will be **retained and preserved**. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a **physical record of its time, place, and use**. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have **acquired historic significance** 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 will 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**.



### Treatment Approaches

#### Preservation

The act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

#### Rehabilitation

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

#### Restoration

The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

#### Reconstruction

The act or process of reproducing by new construction the exact form and detail of a vanished or non-surviving building, structure or object, or any part thereof, as it appeared at a specific period of time when documentary and physical evidence is available to permit accurate reconstruction.



### Source & Additional Guidance

Secretary of the Interior's Standards for the Treatment of Historic Properties



# Historic Design Standards

## Purpose of Historic Design Standards

The Historic Design Standards are an official document of the Historic Preservation Commission that expands upon the general concepts of The Secretary of the Interior's Standards for the Treatment of Historic Properties. Cape May boasts a rich architectural heritage featuring many styles and features. The city has recognized the need to develop a comprehensive set of Historic Design Standards to maintain and protect the historic integrity of Cape May's historic fabric. The Historic Design Standards apply to all structures within the Historic District and Sites designated on the Zoning Map.

The Historic Design Standards aim to ensure the preservation and protection of historic buildings through appropriate treatment approaches by providing upfront guidance to property owners and qualified professionals. One of the greatest threats to the Historic District's character is the incremental application of inappropriate treatments to character-defining features of buildings. While responsive to Cape May's unique character, the Historic Design Standards may not cover every circumstance. Instead, they establish a perspective for property owners, qualified professionals, and commissioners to review the specific conditions of each project and provide the versatility to develop solutions that satisfy the intent, principles, and spirit of the Cape May historic preservation ordinance. These Historic Design Standards, coupled with the Secretary of the Interior's Standards, help assure that decisions are made on a professional basis and not personal aesthetic preferences. The overarching intent of the Historic Design Standards is to inform design decisions, not dictate them. The Historic Design Standards encourage a rigorous exploration of history but not the literal copying or mimicking of particular historical styles or inappropriate features.

## Composite & Imitative Materials

Composite materials such as plastic, resin, vinyl, and fiber-reinforced cement were developed and became more commonly used during the twentieth century. Vinyl, marketed as "maintenance-free," is typically designed to be a sacrificial or disposable temporary layer and does not have the same lifespan as properly maintained wood siding. Composite materials should not be used to patch or replace genuine historic materials. Imitative materials have been used since colonial times; however, newer inferior imitations are not appropriate for use on contributing properties in the Historic District. Mass-produced, inexpensive materials and treatments do not promote sustainability or advance the integrity that the Historic District seeks to preserve.

Historic character is a combination of its materials, design, age, and context. Composite or imitative materials that lack the specific luster, dynamic patina, and tactility of genuine historic materials significantly detract from the Historic District's character. Composite or imitative materials may be considered on a limited basis for non-contributing properties if they match the appearance and properties of a historic material. Submission drawings must clearly differentiate genuine historic materials from proposed composite or imitative materials and include technical specifications, a list of previous applications within the Historic District, and physical material finish samples.

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### Historic Design Standards

- ✓ Provide up-front guidance to property owners and qualified professionals
- ✓ Advance the historic character of the Historic District
- ✓ Prioritize design considerations and encourage appropriate alterations
- ✓ Improve quality and integrity of construction projects
- ✓ Preserve Cape May's historic character
- ✓ Foster civic pride and awareness of Cape May's history
- ✓ Provide criteria to consider prior to demolition



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### Circumstances that warrant the consideration of a substitute material for a contributing building

- Unavailability of the historic material
- Unavailability of historic craft techniques and lack of skilled artisans
- Poor original building material
- Code-related changes



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### Additional Guidance

NPS Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

# Roofs

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## Definition

The weather-tight covering of a building, including overhangs, gutters and downspouts, chimneys and dormers, and decorative features such as cupolas, balustrades, turrets, and rails. For historic wood roofs, the term “shingle” will be used, whether split or sawn, and the term “shake” will be used only when it refers to a commercially available product.



Slate mansard roof with ornamental cresting



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## Secretary of the Interior's Standards

Preserve roofs and their functional and decorative features that are important in defining the overall historic character of the building. The form of the roof (gable, hipped, gambrel, flat, or mansard) is significant, as are its decorative and functional features (such as cupolas, cresting, parapets, monitors, chimneys, weather vanes, dormers, ridge tiles, and snow guards), roofing material (such as slate, wood, clay tile, metal, roll roofing, or asphalt shingles), and size, color, and patterning.

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

A replacement roof on contributing properties or additions to contributing properties should replicate the original roof in both materials and design. Preserve functional and decorative character-defining elements such as chimneys, dormers, cupolas, turrets, cresting, and weathervanes. Changing the original roof shape, line, pitch, overhangs, and materials is not appropriate on key or contributing properties or new additions to contributing properties.

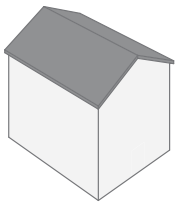
Replacement roofs on non-contributing properties should reflect the predominant roof type, orientation, scale, and pitch existing at the time of the construction of the building, be consistent with historic materials of the Historic District, and reinforce its architectural character. Replacement composite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



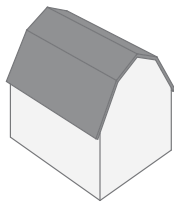
## Form

The geometric form of the roof is a significant element and determining characteristic of a building's architectural style. Roofs can be hipped, sloped, curved, flat, or combinations of these forms. Many architectural styles are distinguishable by roof form: Queen Annes feature steeply-pitched, irregularly-shaped roofs; Dutch Colonial Revivals feature symmetrical gambrel roofs; Second Empires feature mansard or curved roofs.

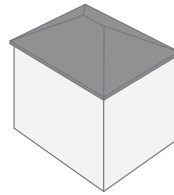
Modifying the roof form or increasing the height is not appropriate for most contributing properties. However, simple roof forms may accommodate some modifications while retaining their original overall form. Many late nineteenth-century architectural styles with complex roof forms, such as the Queen Anne style, typically cannot appropriately accommodate an increase of the original ridgelines.



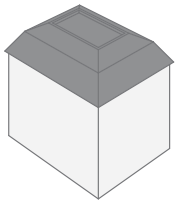
Gable



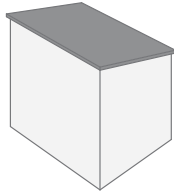
Gambrel



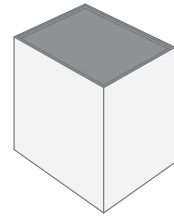
Hipped



Mansard

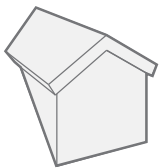


Shed

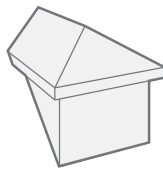


Flat with Parapet

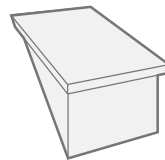
## Dormers



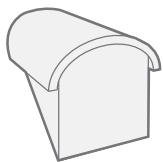
Gable



Hip



Shed



Segmental



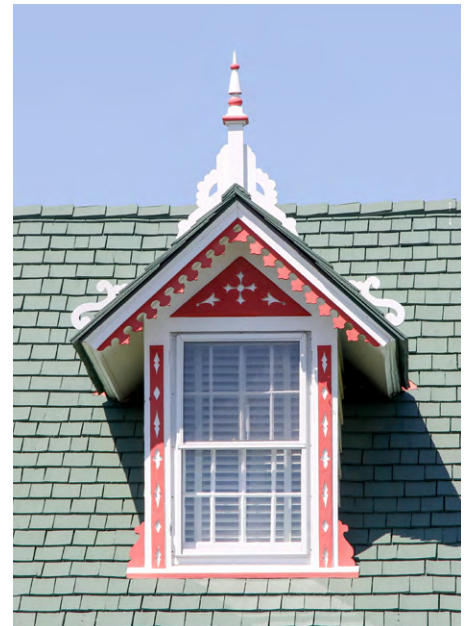
Gable Eyebrow



Segmental Eyebrow



Combination of mansard and gable roof with octagonal peaked tower



Gable end roof dormer with decorative wood ornamentation

## Material

The roofing material also contributes to the character of historic buildings. Original or historic materials such as wood shingle, slate, and terracotta should always be preserved. Asphalt shingles became popular in the 1920s and gradually replaced many original or historic roofing materials. Restoring historic or original materials based on documentary historical evidence is strongly encouraged.

For roof solar technologies, refer to the Mechanical and Utility Equipment section.

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### Roof Materials



#### Wood Shingles

Cedar wood shingles are a popular roofing material shaped like wedges and available in a standard size of about 24" long and 6" wide, tapering from 0" at the top to 1/2" or 3/4" at the bottom. Shingles are overlapped and nailed to the roof deck boards in a staggered pattern. When installing new shingles, make sure to remove the old ones first.



#### Slate

Slate is a beautiful, durable roofing material made from quarried stone split into thin layers. Available in different colors and hardness levels, slate roofs are installed over a layer of felt paper attached to the roof deck with copper nails.



Cedar wood shingle roof



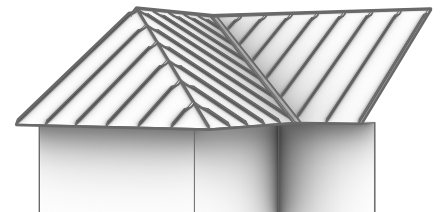
#### Metal

Zinc-coated sheet iron, or tin, is commonly used for low-sloping or difficult-to-reach roofs. Standing seam metal roofs consist of continuous panels that run from the roof's ridge down to the eaves, with seams that interlock and stand up vertically. Replacement standing seam metal roofs should reflect common practices of the building's dominant period and style, with short seam heights.

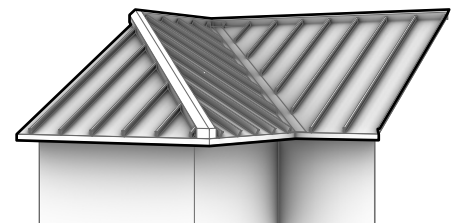


#### Asphalt Shingles

Asphalt shingles are the most prevalent roof material in Cape May and are composed of a fiberglass mat base covered with asphalt and ceramic granules. Available in many colors and styles, asphalt shingles are not an authentic or accurate historic roofing material for contributing properties in Cape May.



✓ **Appropriate** metal roof replacement with low seams and crimped ridge seams



✗ **Inappropriate** metal roof replacement with tall seams, ridge caps, and end caps

## Cornices & Eaves

Brackets are decorative architectural features found under the roof or where columns and beams intersect. They add character to a house and should be treated like a type of trim.

Cornices are also decorative features at the roof's edge that protect and decorate the soffit and fascia. Water can damage them if the roof leaks or the gutters are clogged. It is essential to inspect them regularly to catch any damage early. If replacement is needed, moldings can be purchased or specially carved by a mill.



Bracketed pair cornice eaves



Bracketed cornice eaves

## Gutters, Downspouts & Flashing

Gutters and downspouts provide a path to direct water away from the building and its foundation. Most gutters are externally mounted to the roof's edge at the cornice area's intersection. Some gutters are hidden; they are built into the roof's edge and are boxed in by wood and lined by metal flashing or a rubber membrane. Hidden gutters may have small leaks that are difficult to discover and rot the surrounding wood members. It is appropriate to use the historic or original gutter profile. Most homes constructed before World War II originally featured half-round or U-style gutter profiles. Some homes have Yankee or built-in gutter systems, a significant feature that should be preserved.

Flashing is typically located at valleys, ridges, eaves of roofs, or at any point from which a structure projects through the roof surface, such as a chimney, roof vent, or another adjoining building element. Historic flashing materials include copper, tin- or terne-plated metals, and galvanized sheet metal.

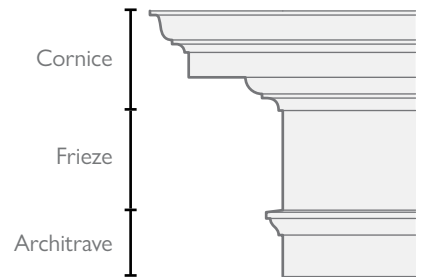


Half-round gutters

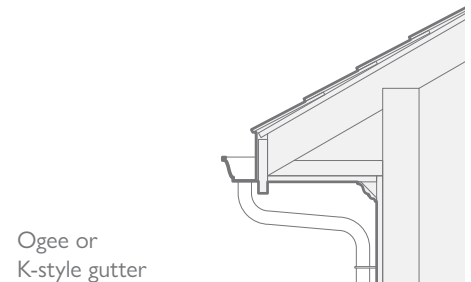


Copper gutter leaders

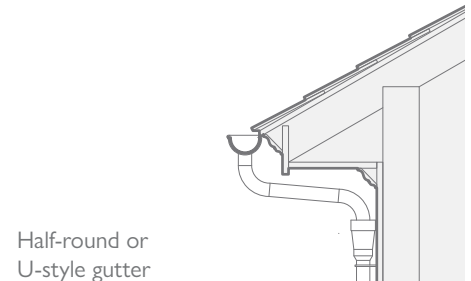
### Elements of an Entablature



### Gutter Types



Ogee or K-style gutter



Half-round or U-style gutter



Box or Built-in lined gutter



Yankee or Lined pole gutter

## Chimneys

Historic chimneys were often constructed of brick or stone masonry and served the practical function of allowing smoke to exhaust from fireplaces or furnaces. They also had ornamental features, making them character-defining features for many architectural styles.

Due to constant exposure to the weather, chimneys can develop aesthetic and functional issues if not properly maintained. Inspecting chimneys at least once a year, checking the brickwork for damage, and the flashing where the chimney meets the roof for leaks is essential. Chimneys should also have spark arrestors or caps to prevent sparks from starting a fire and keep rain from getting into the brick. Deteriorated bricks at the top of the chimney should be replaced in kind. Metal cladding or cement parging is commonly used in Cape May to repair chimneys on less prominent secondary elevations.



Decorative masonry chimney

## Ornamental Features

Some elements of historic roofs serve no practical function and are purely decorative. Cresting and finials adorn roof ridges and peaks. Many of these elements are especially difficult to reach and are greatly exposed to the weather. As important character-defining features of historic roofs, effort should be made to preserve decorative roof elements.

Roofs may be pierced by dormers, which provide ventilation, light, and additional space for attic areas. They are often important character-defining features for historic buildings, and as such, they should be preserved. For new roof dormers, refer to the Additions section.



Hipped gable-end roof dormers



Ornamental roof cresting

# Roof Standards

## Contributing Property

1. If the original or historic roof **exists** and is still functional, every effort should be made to preserve it. Extensively deteriorated portions should be replaced in kind to match the adjacent. Where full replacement is necessary, 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 **physical or documentary historical evidence** of the original roof, it is encouraged that the new roof replicates the original in shape, line, pitch, overhangs, and materials, including character-defining elements such as chimneys, dormers, cupolas, turrets, cresting, and weathervanes. Same-for-same replacement is appropriate in many instances.
3. If the original or historic roof **does not exist** and there is **no evidence** of what was originally there, it is encouraged that the new roof replicates what was used during the building's dominant period and style in terms of material and design. Same-for-same replacement is appropriate in many instances. Refer to the Architectural Styles section for further information.
4. **Substitute materials**, closely replicating the appearance of the original roofing, may be appropriate if replacement of the historic roofing materials in kind is not feasible. The substitute material should closely match the original material's shape, scale, and texture. Replacement metal standing seam roofs should match the original details, including spacing, profile, and height of the seams.
5. **Adding a new roof feature** - such as chimneys, dormers, cupolas, skylights, large vents, dish antennas, or solar panels - is not appropriate in visible locations without evidence, as this creates a false sense of history. The installation of low-profile ridge vents may be appropriate if they do not affect the original design of the roof or damage historic roof materials or details.
6. **Wood shingle roofs** that are extensively deteriorated should be re-roofed with dressed wood shingles. The use of treated, fire-retardant wood shingles is recommended. Old shingles should be removed before new wood shingles are installed. Never paint a wood shingle roof. The use of textured rustic shakes is not appropriate.
7. **Concealed or built-in gutters** should be replaced in kind to match the original profile. Replacing concealed or built-in gutters with exposed gutters is not appropriate. Installing new gutters and downspouts may be necessary, in which case they should be installed with no damage to historic character-defining features.
8. **Chimneys** that are extensively deteriorated should be reconstructed to replicate the original ones in design, texture, unit size, and joint profile. Installing a new flue liner is appropriate; however, the flue cap should be as inconspicuous as possible. Removing prominent chimneys is not appropriate. Cement parging on existing masonry chimneys is not appropriate unless there is evidence that the original chimney was cement parged.

## Non-Contributing Property

1. Roof materials should be **compatible** with the historic materials of the Historic District and **reinforce** its architectural character. Composite or imitative roofing materials may be appropriate.



✓ **Appropriate** selective replacement of extensively-deteriorated elements



✗ **Inappropriate** exposed cement finish chimney



✗ **Inappropriate** chimney clad with siding



### Additional Guidance

Preservation Brief 4: Roofing for Historic Buildings

Preservation Brief 19: The Repair and Replacement of Historic Wooden Shingle Roofs

Preservation Brief 29: The Repair, Replacement and Maintenance of Historic Slate Roofs

Preservation Brief 30: The Preservation and Repair, of Historic Clay Tile Roofs

The Roofing Handbook for Historic Buildings

# Exterior Cladding

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## Definition

The finish covering the exterior walls of a frame building, applied vertically, horizontally, or diagonally. Includes the trim and details where the covering meets or is interrupted by other features.



Wood siding and patterned shingles



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## Secretary of the Interior's Standards

Preserve exterior cladding features that are important in defining the overall historic character of the building (such as siding, walls, cornices, brackets) and decorative ornament and other details, such as patterns and finishes.

The exterior cladding material of a 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.

It is encouraged that replacement cladding on contributing properties or additions to contributing properties replicate the original cladding in both materials and design. However, in most instances, replacing the cladding in kind with the existing or “same-for-same” is appropriate. Composite or imitative cladding is never appropriate for contributing properties or for new additions to contributing properties.

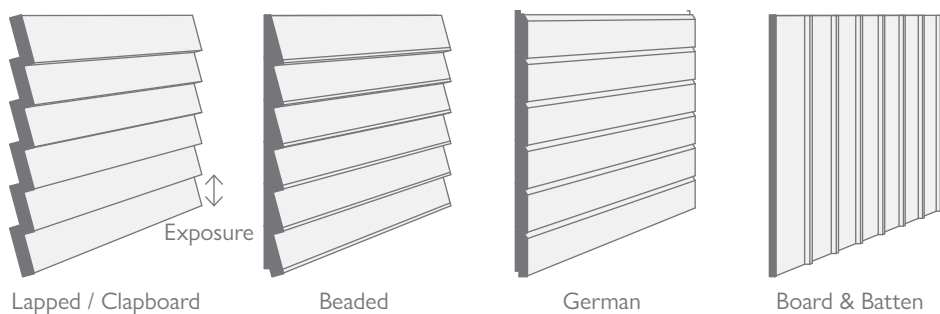
Replacement composite cladding is appropriate on non-contributing properties and additions to non-contributing properties. Composite cladding is appropriate for new buildings if detailed to resemble traditional wood construction or other appropriate historic cladding materials in shape, texture, and color.



Patterned shingles on a round tower of a Queen Anne style house

## Wood Siding

The type of siding is a distinguishing feature and significant to a building's historic character. Board siding or clapboard, where the wood fibers are oriented horizontally, is most durable when regularly painted. The amount of a piece of siding exposed, compared with the amount overlapped by the adjacent piece, referred to as the exposure, may vary based on the era in which the siding was applied. New siding should match the material and exposure of adjacent historic siding.



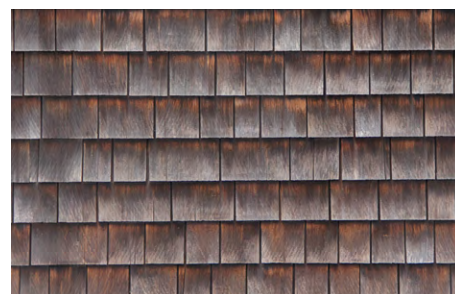
Lapped clapboard siding



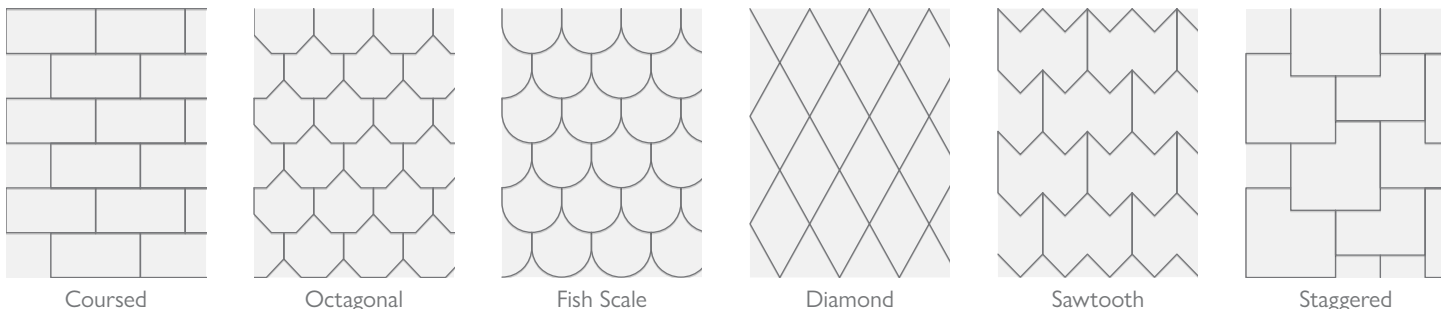
German siding

## Wood Shingles

Patterns of wall shingles are used to differentiate facade surfaces, especially in Victorian-style homes. Shingle or shake, where the wood fibers are oriented vertically, are most durable when stained regularly or left to weather naturally. Shingles should not be painted unless painted historically, as this inhibits their natural expansion and contraction. Decorative shingle patterns are character-defining elements and should always be preserved.



Cedar shingles





✓ **Appropriate** corner boards for board sidings on Second Empire, Queen Anne, and most Colonial Revival style houses.

✗ **Inappropriate** to remove corner boards trim, and cornice trim board when re-siding a wall as this diminishes historic character.

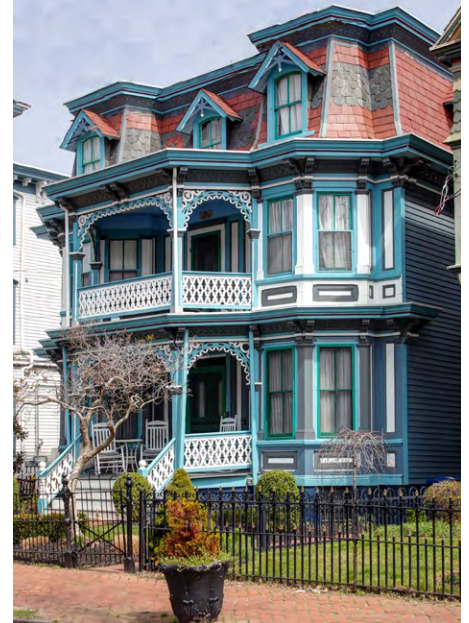
## Trim & Details

In addition to siding, wood is commonly used for trim, eaves, bargeboards, gable elements, moldings, columns, and other features associated with building exteriors. Preserving the authentic historic building fabric is the primary goal for the treatment of siding, details, and trim.

Understanding how siding interfaces with fenestration elements, turns corners, and terminates at the cornice line is essential. Corner board trim is typically used to transition siding between different wall planes. The thickness of the corner board will depend on the thickness of the siding and should be applied directly to the sheathing, with the siding fitting tightly against the narrow edge of the boards. While a corner board trim is appropriate for most (though not all) board sidings, it is not appropriate where shingle siding is used. The use of a corner board and other trim should be based upon documentary historical evidence. Where necessary for corner transitions on composite siding materials, such as cementitious siding board, corner trim profile should be selected based upon the architectural style.

## Masonry

Historic masonry exterior walls in Cape May are typically made of brick or stone and have been used for centuries due to their durability and strength. These walls are composed of individual masonry units held together by mortar. They are often decorated with ornate features such as cornices, pilasters, and quoins. Proper maintenance, including regular cleaning and repointing of the mortar, is necessary to ensure the longevity of these walls.



Corner boards and cornice trim are character defining features



Rough faced ashlar stone tower of a Romanesque Revival style church



## Foundations

The foundation is the fundamental element of any building and plays a crucial role in its overall stability. Most nineteenth-century buildings in Cape May feature masonry foundations, often with wood lattice panels between piers. To preserve the historic character of a building, it's important to maintain the original materials and design of the foundation, including its pattern, materials, and dimensions. Skirting boards or profile changes can distinguish the foundation from the wall for buildings with wood siding above, while masonry or stucco buildings typically show no such delineation. When deterioration is observed, prompt repairs should occur, and original materials should be matched when replacements are necessary. Brick pier foundations should have framed lattice panels provided between them. For more information, refer to the Railing & Latticework section.



Yellow brick masonry foundation with semi-circulate windows

## Exterior Cladding Standards

### Contributing Property

1. If the original or historic exterior cladding still **exists**, every effort should be made to preserve it. Extensively deteriorated portions should be replaced in kind to match the adjacent. Where full replacement is necessary, it should 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 **physical or documentary historical evidence** of the original exterior cladding, it is encouraged that the new exterior cladding replicate it in both materials and design. Same-for-same replacement is appropriate in many instances.
3. If the original or historic exterior cladding **does not exist** and there is **no evidence** of what was originally there, the new exterior cladding should replicate what was used during the building's construction period and dominant style in terms of material and design. Same-for-same replacement is appropriate in many instances. Refer to the Architectural Styles section for further information.
4. **Composite or imitative materials** - such as aluminum, vinyl, asbestos cement, asphalt, fiberglass, spray stucco, and cementitious artificial brick or stone - are not appropriate. Exceptions may be made where there is documentary historical evidence that the original exterior cladding was one of these materials - submit a physical sample of the proposed material.
5. **Adding a new exterior cladding feature** - such as a window, door, balcony, or chimney - is not appropriate in visible locations without evidence, as this creates a false sense of history.



✓ **Appropriate** replacement of deteriorated elevations of shingles



✗ **Inappropriate** exposed concrete foundation

### Non-Contributing Property

1. Exterior cladding materials should be **compatible** with the historic materials of the Historic District and **reinforce** its architectural character. Composite or imitative exterior cladding materials may be appropriate.

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### Additional Guidance

Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

# Windows



Two-over-two rectangular and arched windows

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

Original or historic wood windows should be preserved. Only extensively deteriorated components should be considered for replacement. Sash replacement with window inserts may be appropriate whereas full window and frame replacement is rarely necessary. Exterior combination storm windows are not encouraged; however, they may be acceptable on contributing properties or on new additions to contributing properties, provided they have a minimal visual impact. Replacement vinyl, aluminum, or steel windows are appropriate on only non-contributing properties and additions to non-contributing properties, and their scale is consistent with the scale of the historic windows in the District.

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## Definition

An opening in a building's wall designed to allow light, air, and views into the interior space. 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 constructed of wood and finished with latex paint containing vinyl are not vinyl windows.

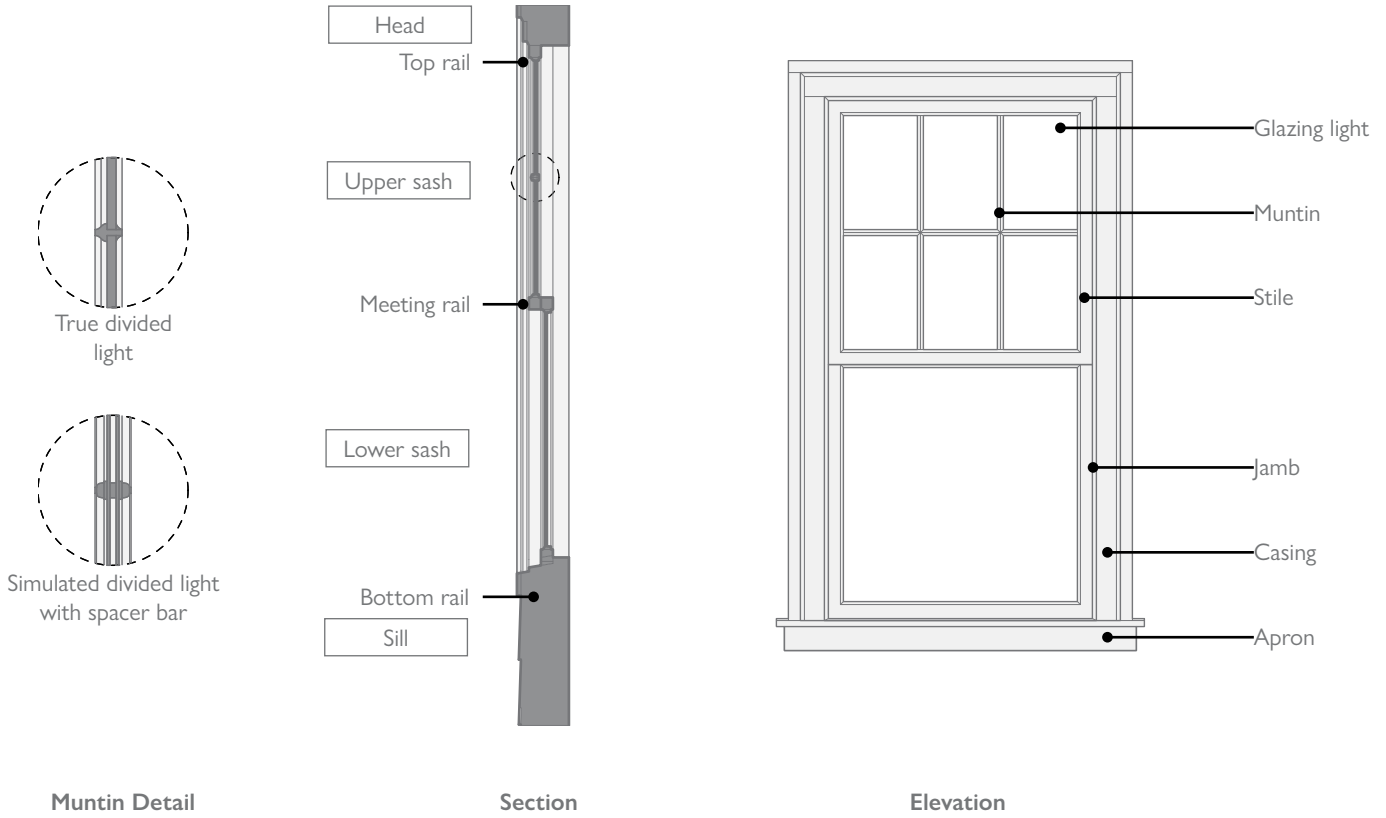


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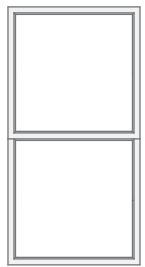
## Secretary of the Interior's Standards

Preserve windows and their functional and decorative features that are important to the overall character of the building. The window material and how the window operates (e.g., double-hung, casement, awning, or hopper) are significant, as are its components (including sash, muntins, ogee lugs, glazing, pane configuration, sills, mullions, casings, or brick molds) and related features, such as shutters.

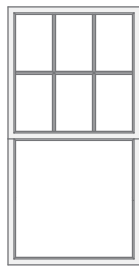
# Components



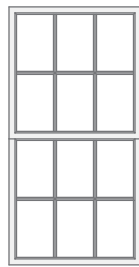
# Types



One-over-one



Six-over-one



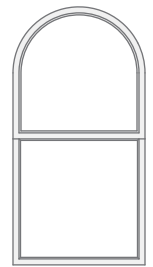
Six-over-six



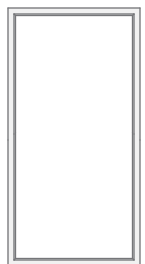
Two-over-two, Gothic



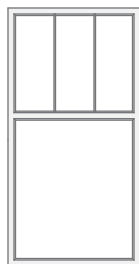
Two-over-two, Arched



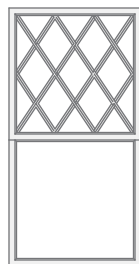
One-over-one, Semi-circular



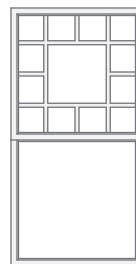
Casement



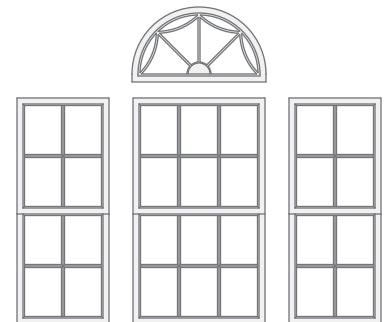
Three-over-one



Diamond lattice upper sash



Framed lite upper sash



Palladian



Four-over-four single-hung semi-circular window



Four-over-four double-hung window

## Shutters

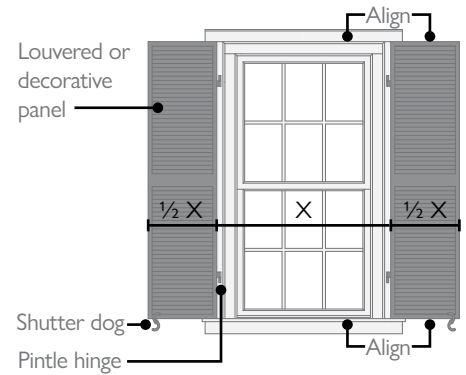
Shutters originally functioned to control the amount of light and air entering a structure and provided privacy and protection from the elements. Today, shutters are used more often as a decorative feature. Original shutters were paneled or louvered and hinged to the window frames. Colonial Revival and Italianate homes typically have shutters, whereas smaller Craftsman Bungalow and Shingle Style homes may not. Shutters on contributing properties should be operable and be capable of covering the entire window opening, matching in height and width by some fraction so that all shutters for that window will cover the opening. The addition or removal of window shutters should be based on documentary historical evidence and adjacent precedent houses. Casement and Palladian windows typically do not have shutters.

Operable hardware, including pintle hinges and shutter dogs or tie-back, are also essential features of an appropriate shutter. Shutters in mid- to late-nineteenth-century homes were originally held open with tie-backs. More prevalent “S” style tie-backs and shutter dogs of various shapes attached to the siding were introduced in the early twentieth century.

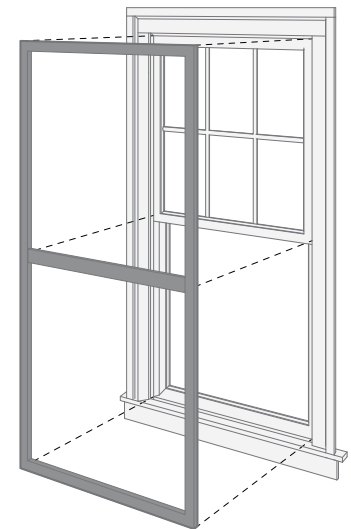
## Screen & Storm Windows

A well-maintained original wooden window with an exterior storm window may provide as good as, if not better, insulation than a new double-pane replacement window. Storm windows, or secondary glazing, provide a thermal barrier that retains heat and prevents cold air infiltration. Storm windows should fit tightly within the opening and not require a redundant perimeter frame that reduces the daylight opening. The color of the storm window frame should match the primary window sash. Glazing should be clear and uncoated. The sash of an exterior storm window should be set back from the plane of the façade as far as possible to preserve the appearance of a punched fenestration opening. The meeting rails of all storm windows should align with the primary sash. Darker-colored fine metal screens that provide maximum visibility are recommended. Retractable interior screens are recommended for new construction windows on the primary façade.

### Shutter Diagram



Louvered panel shutters on a Colonial Revival style house



✓ **Appropriate** storm window with low profile and snug fit to not obstruct the historic character of the window



Striped canvas fabric awning with traditional operating mechanism

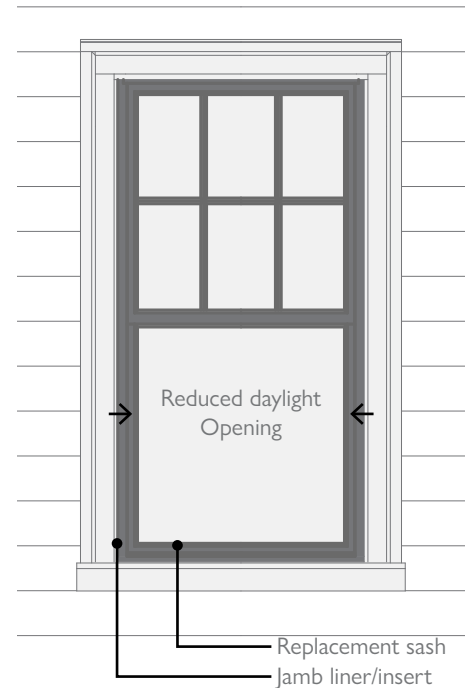
## Awnings

Before the availability of air conditioning, awnings were common features above windows and porches. Awnings can be considered for traditional locations such as over windows, doors, attached to porches, or other locations where historical documentation exists. New awnings should be of traditional design to fit the opening and have a vertical valance. Canvas fabric awning material is appropriate. Modern metal, vinyl, plastic, and fiberglass awning material is not appropriate. The installation of awnings should be with the least amount of anchor hardware possible to minimize damage to historic materials and be reversible. Awning color and any pattern should complement the historic building.

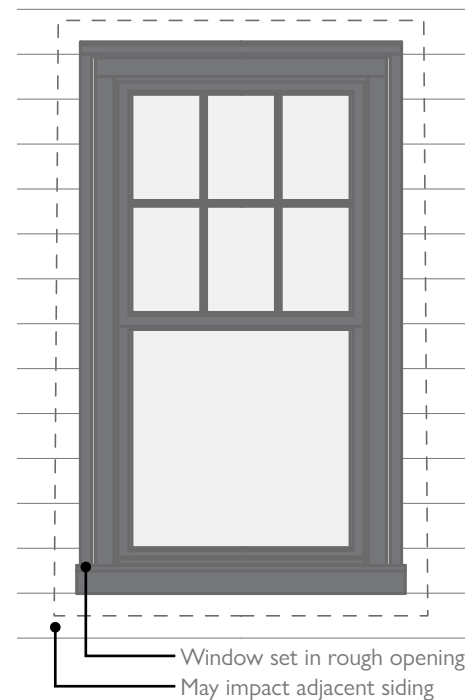
## Repair & Replacement

The HPC strongly discourages replacing quality historic wood windows with contemporary vinyl, fiberglass, or aluminum windows. Contemporary windows, including the composite-clad wood variety, do not have the same detail and integrity as historic windows. Individual components of mass-produced contemporary windows are also more challenging to repair. For example, once the perimeter edge seals of a contemporary window fail, the glazing unit will fog up from moisture condensation, which typically requires replacing the entire window. There is a shortsighted and misguided notion that contemporary windows dramatically decrease energy use. Well-maintained and weather-stripped historic wood windows with proper-fitted storm windows will typically outperform a contemporary replacement window and, with routine maintenance, last far longer.

Replacement should be limited to only those extensively deteriorated features beyond repair, not the entire window system. Every effort should be made to match the historic material, where possible, and always the finish, dimension, profiles, and appearance. Where appropriate, sash replacements or inserts are preferred to full window and frame replacement.



✓ **Appropriate** sash replacement only if existing is significantly-deteriorated



✗ **Inappropriate** full window & frame replacement if existing is able to be repaired

## Window Standards

### Contributing Property

1. If the original or historic window still **exists**, every effort should be made to preserve it. Extensively deteriorated elements - such as a stile, muntin, or casing - should be replaced in kind to match the adjacent. Where full replacement is necessary, it should be replaced in kind, replicating the original in size, materials, and design.
2. If the original or historic window **does not exist**, but there is **physical or documentary historical evidence** of what was originally there, it is encouraged that the new window replicates what once was there in size, materials, and design. Same-for-same replacement is appropriate in many instances.
3. If the original or historic window **does not exist** and there is **no evidence** of what was originally there, the new window should replicate what was used during the building's construction period and dominant style in terms of material and design. Same-for-same replacement is appropriate in many instances. Refer to the Architectural Styles section for further information.
4. **Composite materials** - such as vinyl, aluminum, fiberglass, composite, vinyl-clad, or aluminum-clad - are not appropriate. An exception may be made for in kind replacement of existing clad windows to match the design and general characteristics of an appropriate window for the building's construction period and dominant style.
5. **Adding a new window** or altering the size of existing window is not appropriate in visible locations without evidence, as this creates a false sense of history.
6. **Divided lights** should be true or simulated with integral muntin spacers. Snap-in muntin bars or grills are not appropriate.
7. **Contemporary designs** - such as single-pane tilt and turn or slide windows - are generally not appropriate. Exceptions may be made where there is documentary historical evidence that the original window design and function were similar to the proposed contemporary design.
8. **Wooden shutters** that are painted, movable, and attached by functional hinges, held open by shutter dogs, composed of louvers or panels, and are of the proper size to cover the window opening, are appropriate for most nineteenth and early twentieth century buildings based upon documentary historical evidence or adjacent precedents.
9. **Canvas awnings** that conform to the size and shape of the window above which they are installed are appropriate based upon documentary historical evidence. Awnings should not overwhelm the building or conceal character-defining features. Retractable awnings should have traditional operating mechanisms.
10. **Storm windows and screens** should have a minimal visual impact. Storm windows should match the size of the existing windows and have narrow perimeter frames so as not to conceal the existing window 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 window. Unpainted raw metal is inappropriate.



### HPC Priority:

#### Save Old Windows

- Preserve original and historic windows. Repairing existing windows and adding storm windows typically costs less than a complete replacement. Contemporary multi-paned replacement windows are more challenging to repair.
- Old-growth wood windows can last more than a century with routine maintenance. Contemporary replacement "maintenance-free" windows typically have a life expectancy of fewer than 20 years.
- Mitigate water and air infiltration in historic windows by caulking gaps, replacing glazing compounds, replacing broken glass, and installing weather-stripping.
- Energy savings associated with contemporary replacement windows typically take longer than the life expectancy of the window to recoup. In addition, significant embodied energy is expended, carbon dioxide emitted, and landfill waste generated in the production and decommissioning after a short life cycle of contemporary replacement windows.
- When original windows are replaced, the historic antique glass they contain is irretrievably lost. This glass is a character-defining feature of historic windows and, as such, of historic building facades as well.



Colored glass lights in an eyebrow roof dormer



Gothic arched window with properly-sized functional shutters



Arched window within a decorative gable end dormer



✓ **Appropriate** new construction windows with divided lites and properly-sized functional shutters



✗ **Inappropriate** proportioned window with no exterior muntins

**Non-Contributing Property**

1. Windows should be **compatible** with the historic windows of the Historic District and **reinforce** its architectural character. Composites, vinyl, aluminum, or clad windows may be appropriate if their scale is consistent with the scale of windows in the Historic District. Muntins should be provided on the exterior side of the window.
2. **Replacement windows in existing openings** do not require review 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 that are less divided than the original windows require review by the HPC to ensure that the overall visual character of the streetscape is not adversely impacted.
3. **New windows in new openings** require review by the HPC to ensure that the scale of the streetscape is not adversely impacted. Large picture windows and sliding glass doors are strongly discouraged.
4. **Storm windows and screens** should have a minimal visual impact. Storm windows should match the size of the existing windows and have narrow perimeter frames so as not to conceal 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 adversely impacted. Unpainted raw metal is inappropriate.



**Additional Guidance**

- Preservation Brief 9: The Repair of Historic Wooden Windows
- Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows
- Preservation Brief 33: The Preservation and Repair of Historic Stained and Leaded Glass
- NPS Tech Notes, Windows #6: Replacement Wooden Sash and Frames With Insulating Glass and Integral Muntins
- Window Rehabilitation Guide for Historic Buildings

# Porch & Entrances

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## Definition

The covered or partially enclosed area at or around the entrance of a building is designed to provide a transitional space between the interior of the building and the public realm. The assembly includes the roof, posts or columns, railings, flooring, stairs, ornamentation, and foundation. Permanent architectural lighting is also included.



Italianate style front porches



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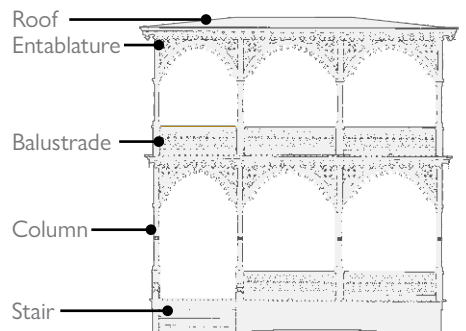
## Secretary of the Interior's Standards

Preserve entrances and porches and their functional and decorative features that are important in defining the overall historic character of the building. The materials themselves (including masonry, wood, and metal) are significant, as are their features, such as doors, transoms, pilasters, columns, balustrades, stairs, roofs, and projecting canopies.

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 properties or on additions to contributing properties 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 contributing properties or on new additions to contributing properties. The replacement of damaged or deteriorated porches is encouraged on non-contributing properties and additions to non-contributing properties. Replacement porches on non-contributing properties 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.

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## Components

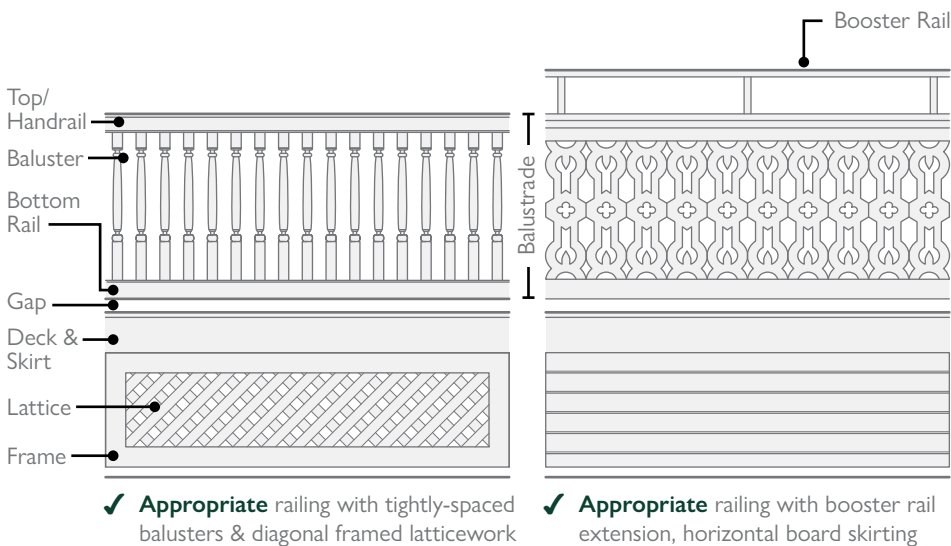




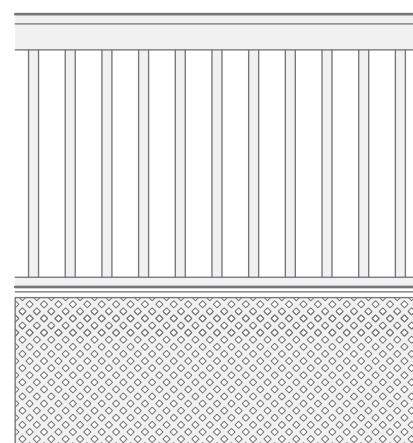
## Railings & Latticework

In most instances, porch, stair, and deck railings must have a top and bottom rail, with the balusters positioned in between. Balusters should not be affixed to the decking or fascia. While building code may allow for 4-inch spacing between balusters, for many wood railing designs on a historic building, 3-inch spacing or less is appropriate.

Latticework, under a porch, for example, should be framed with large expanses broken into several framed sections. Appropriate proportions and spacing of latticework are indicated in the diagrams below.



Flat jigsaw cut-balustrade



✗ **Inappropriate** high railing with widely-spaced balusters, no bottom rail, and unframed latticework

## Flooring & Stairs

Replacing limited areas of extensively deteriorated porch flooring is encouraged. Replacement floorboards should match in dimension and appearance of the original. Mahogany is typically an appropriate wood species for porch flooring.

Wood steps are commonly replaced during the course of a building's lifetime. Step reconstruction should be based upon documentary historical evidence or adjacent precedents.

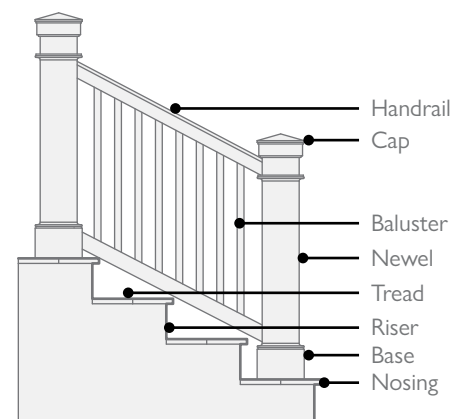


Wood stairs with embellished risers



Foundation piers should always be infilled with framed latticework

### Elements of a Porch Stair



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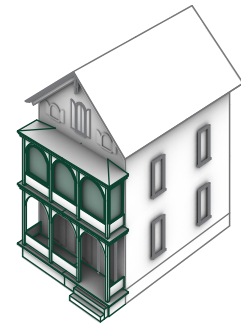
### Additional Guidance

NPS Preservation Brief #45:  
Preserving Historic Wood Porches

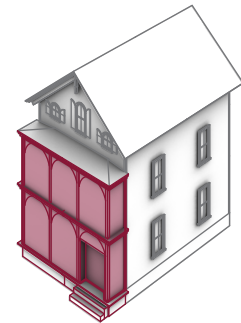
## Porch & Entrance Standards

### Contributing Property

1. If the original or historic porch **exists**, every effort should be made to preserve it. Extensively deteriorated elements should be replaced in kind, replicating the original in both materials and design. Where full replacement is necessary, 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 **physical or documentary historical evidence** of what was originally there, the new porch should replicate it in both materials and design.
3. **Composite or imitative materials** - such as vinyl and wood-plastic blends - are not appropriate for visible elements of the porch including railings, decking, stairs, trim, and latticework.
4. **Adding a new porch** is not appropriate in a visible location without evidence, as this creates a false sense of history. Refer to the Additions sections for further information.
5. **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 always be placed in a frame. Concrete porch steps or flooring is not appropriate.
6. **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. The replacement of concrete decks and stairs with wood decks and stairs is not appropriate.
7. **Porch railings** should be adapted to comply with applicable building codes. The height of replacement rails should be limited to the minimum height required by code, unless the original or historic railing was higher. 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.
8. **Partial enclosure** of a portion of the porch with a screen away from the steps and front entrance may be appropriate. 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 are not appropriate. The full enclosure of a porch with glazing is not appropriate.



✓ **Appropriate** recessed and temporary transparent enclosure preserves porch



✗ **Inappropriate** flush and permanent enclosure reduces legibility of porch



✗ **Inappropriate** unpainted wood stair

### Non-Contributing Property

1. **Missing porches** that were part of the original design, but have been removed should be replaced.
2. **Replacement porches** should be consistent with the historic designs and materials of the Historic District and reinforce its architectural character. Composite materials may be appropriate - submit a physical sample of the proposed material. The use of vinyl latticework may be appropriate. 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.



✗ **Inappropriate** lack of lattice skirting below porch



Elaborate jigsaw-cut porch arches



Spindlework porch

## Illumination & Hardware

Lighting is a critical element at entry doors and porches, enhancing the visual appeal of the entrance and creating a sense of safety and security. Fixtures should thoughtfully complement and be compatible with the overall design of the entrance and streetscape. Ultra-modern fixtures with light sources of high color temperature and intensity are not appropriate. Lighting should gently accent the building features and entry - it should not detract attention from neighboring buildings. Architectural lighting should be installed in a reversible manner without impact to any significant architectural elements. Seasonal lighting is temporary and should be installed without damage to historic materials and removed immediately after use.

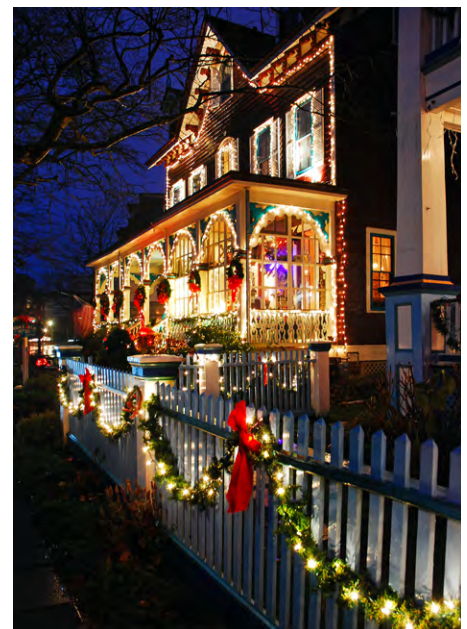
Mailboxes and intercoms should be surface-mounted in an inconspicuous location without impacting significant architectural features. Finishes should be in-kind with the overall building character. Visible silver aluminum or stainless are not appropriate for contributing properties.

### Standards

1. **Preserve** existing historic light fixtures. Refurbish or repair when possible.
2. **Replace** only extensively deteriorated historic light fixtures. Architectural salvage shops are an excellent resource for style and period-appropriate fixtures.
3. **Locate** light fixtures sparingly without impacting significant architectural features. A series of lights recessed in a soffit or fascia is not appropriate.
4. **Light level and color temperature** should provide tasteful illumination and adequate security without overly emphasizing the building or appearing decidedly cold white, blue, or amber in color. A color temperature of around 2500K and no greater than 3000K is generally appropriate. Uplighting a facade in colored lighting, such as red or blue, is not appropriate.
5. **Shield** light fixtures to prevent light spillage onto adjacent properties. Compliance with “dark sky” standards is encouraged.
6. **Finish** of new door hardware and house numbers should match historic or original metals such as burnished bronze or brushed nickel.



Simple entry sconce light



Temporary seasonal lighting should be installed without damage to historic materials

# Doors

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## Definition

The movable barrier composed of a frame and leaf within a doorway that allows access to a building.

“Same-for-same” or “in kind” means that wood doors of one species may be replaced with wood of a different species if the doors were traditionally painted in the style of the building. If doors were traditionally varnished in the building style, such as oak or chestnut doors in Bungalow style houses, chestnut doors may be replaced with oak or another hardwood with a similar appearance.



Pair with arched glazing and rectangular transom above



Simple glazed storm doors with segmental arched transom above

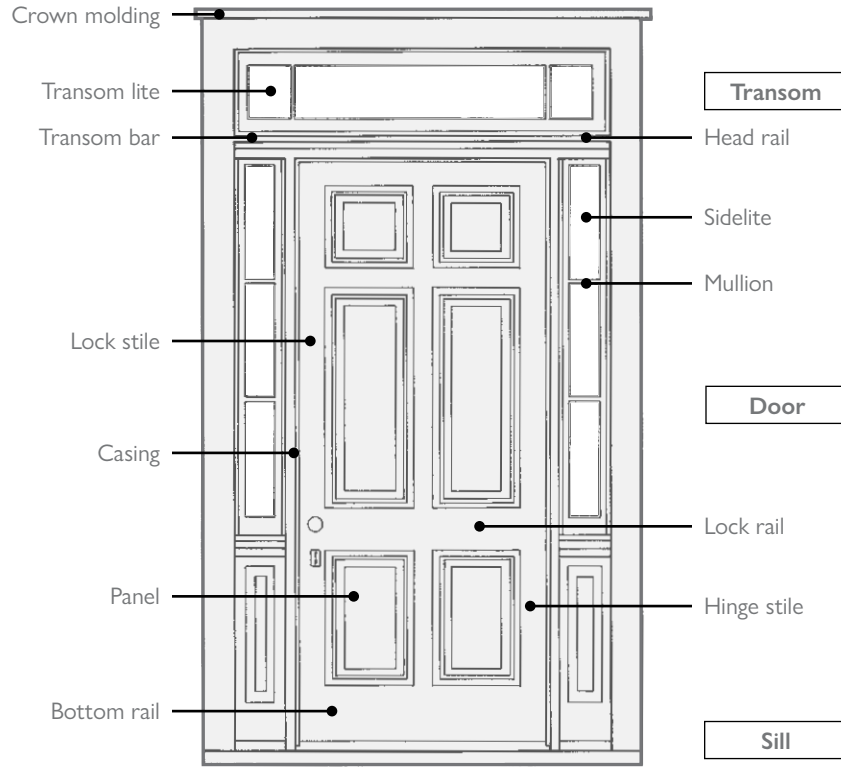


Sidelights with enfranment extended forward to create a small porch

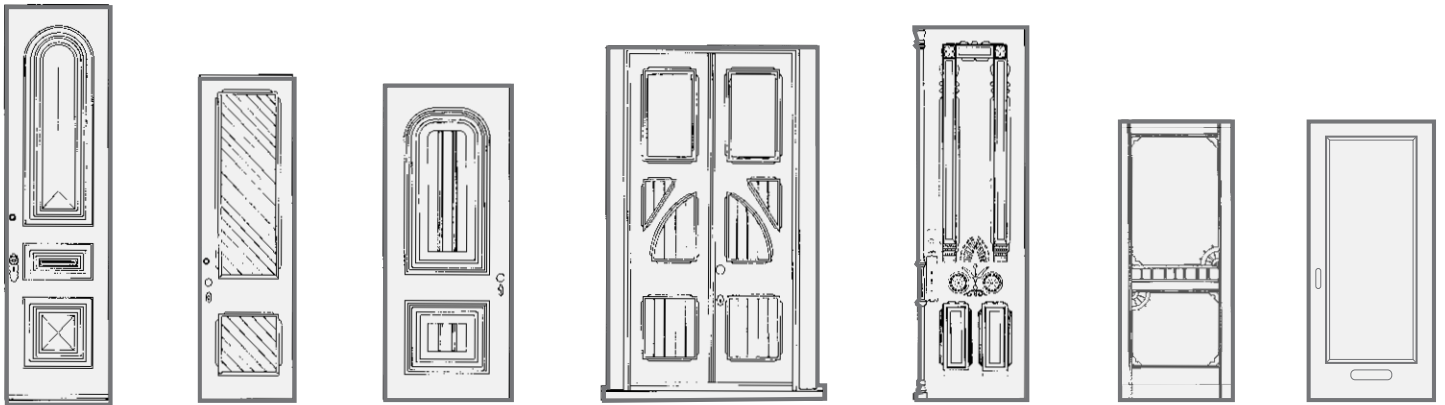
Entrance doors and frames are often the single most decorative element of a historic house. The size and design of the door and door surround are an integral part of the style and significance of the house. They also form one of the most important aspects of the public view of the house. Doors are among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

Replacement doors and frames on contributing properties or on additions to contributing properties should replicate the original doors in both materials and design. Composite materials and contemporary designs are not appropriate on contributing properties or on new additions to contributing properties, except for rear doors not visible from any public way, which are not an historic or significant feature of the contributing building. Replacement doors in composite materials are appropriate on non-contributing properties and additions to non-contributing properties in a material and design available at the time of the construction of the building. Composite 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.

# Components

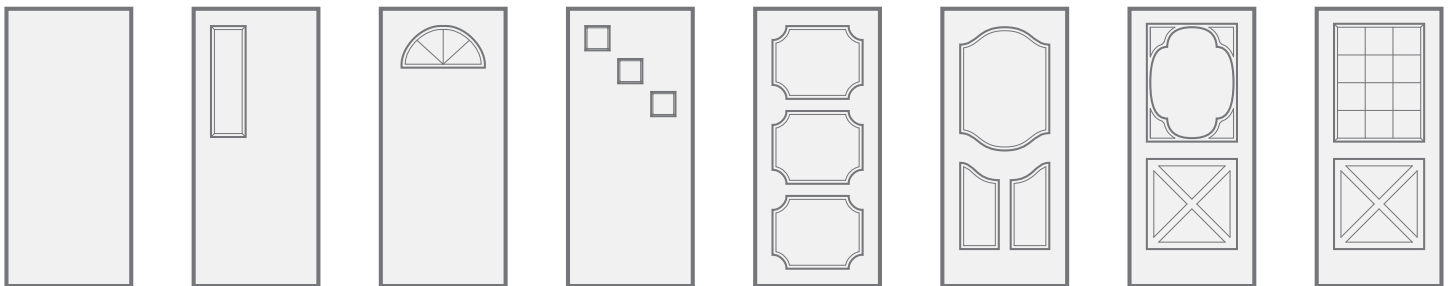


# Types



✓ **Appropriate** historic door types and configurations

Storm and screen doors



✗ **Inappropriate** contemporary doors



Screen door does not obscure primary door behind



Screen door is a similar style to the primary door behind



Storm door glazing follow similar pattern to primary door behind

## Screen & Storm Doors

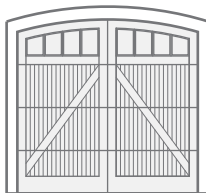
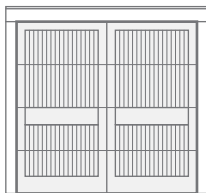
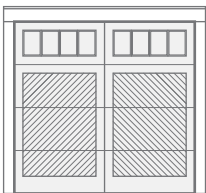
Screen doors are common in Cape May for use during the summer months when the primary door may be left open. Similar to storm windows, screen and storm doors are appropriate on a front elevation if they are low-profile designs and allow maximum visibility of the historic door behind them. Any necessary horizontal mid-rails should align with those on the historic door behind

## Garage Doors

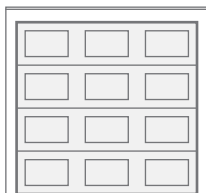
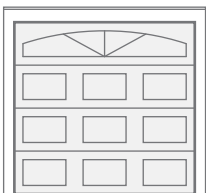
Garage doors should be appropriate to the architectural style of the primary building to which the garage is attached or adjacent. Repair and use of original garage doors, adapted to newer means of mechanical operation, is preferred when a change from the original means of operation of the garage doors is proposed. If existing original doors cannot be repaired or adapted for a new operation, replacement doors should duplicate the appearance and materials of the original doors. If documentation of the design of the original doors is not available, the replacement design must be compatible with the style of the garage.



Gambrel roof garage with subdivided door



✓ Appropriate garage door styles and configurations



✗ Inappropriate contemporary garage doors



Garage door references historical precedent

## Door Standards

### Contributing Property

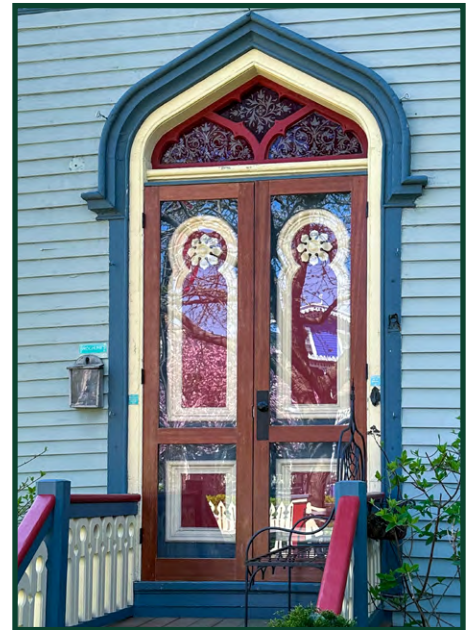
1. If the original or historic exterior door or doorway **still exists**, every effort should be made to preserve it. Extensively deteriorated elements - such as a rail, stile, or mullion - should be replaced in kind to match the adjacent. In the uncommon scenario where full replacement is necessary, they should be replaced in kind, replicating the original in both materials and design.
2. If the original or historic exterior door or doorway **does not exist**, but there is **physical or documentary historical evidence** of what was once originally there, the new exterior door or doorway should replicate them in both materials and design.
3. If the original exterior door or doorway **does not exist** and there is **no evidence** of what was originally there, the new door or doorway should replicate what was used during the building's construction period and dominant style in terms of material and design. Refer to the Architectural Styles section for further information.
4. **Adding a new door** is not appropriate in a visible location without evidence, as this creates a false sense of history.
5. **Composite or imitative** materials should be avoided.
6. **Contemporary door** and doorway materials and designs are not appropriate.
7. **Rear doors** that are not visible from any public way may be replaced with doors appropriate to the style of building in design and constructed from composite materials. This exception does not apply if the existing door is a significant character-defining element of the building.
8. **Screen doors** with a plain wood frame following the proportions of the primary door are appropriate. Wooden screen doors ornamented with jigsaw-cut or spindle-turned ornament are particularly appropriate on any Victorian-style house.
9. **Storm doors** should match the size of the primary door and have a narrow perimeter frame so as not to conceal 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.

### Non-Contributing Property

1. Doors and/or doorways designs should be **compatible** with the historic streetscape in which it is located and **reinforce** its architectural character. Composites, vinyl, or aluminum may be appropriate.



✗ **Inappropriate** front door



✓ **Appropriate** storm door does not obscure primary door behind



✗ **Inappropriate** aluminum or vinyl garage doors on a contributing building

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### Additional Guidance

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

NPS Tech Note, Doors #1: Historic Garage and Carriage Doors: Rehabilitation Solutions

Interpreting the Standards #4: Inappropriate Replacement Doors

# Sites & Streetscape

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## Definition

The collective appearance and visual character of the public thoroughfare from a pedestrian's perspective. It encompasses a range of elements such as sidewalks, fences, walls and retaining walls, driveways, parking areas, landscaping, public amenities, and each building's relationship to one another that contributes to the sense of place.



## Secretary of the Interior's Standards

Preserve features of the building site that are important to the overall historic character of the setting. Site features may include walls, fences, or steps; circulation systems, such as walks, paths, or roads; vegetation, such as trees, shrubs, grass, or gardens; furnishings and fixtures, such as light posts or benches, decorative elements, and important views or visual relationships.



Stockton Row Cottages by Stephen Decatur Button

Cape May's architectural, cultural, and historic significance can be found not only in its buildings individually but in the City as a whole. The street grid and the scale and relationship of the buildings in regard to neighboring structures, streets, public spaces, furnishings, and landscaping form an essential part of the historic texture for which Cape May is noted. Replacement streetscape features should replicate the original features in location, setback, material, and design. New streetscape features should not adversely impact the character of the neighborhood. Public and private amenities necessary for the modern functioning of Cape May should be designed appropriately to the historic character of Cape May and placed as unobtrusively as possible.



The scale of the streetscape and yard fences are a distinguishing feature



## Sidewalk & Light Posts

Nineteenth-century sidewalks in Cape May were predominantly rectangular bluestone slabs, a heavy slate from northern New Jersey, still available today. There are also some examples of nineteenth-century brick sidewalks. Portland cement concrete was not typically 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.

There were very few streetlights in Cape May during the nineteenth century. The few pedestrian lights in old photographs resemble the Welsbach lamps we have now. The poles appear historic, and the Welsbach gaslights mounted on top of the pole are identical in design to those used in the nineteenth century. Such gaslight fixtures are significant, and their system should be extended with new fixtures.

### Standards

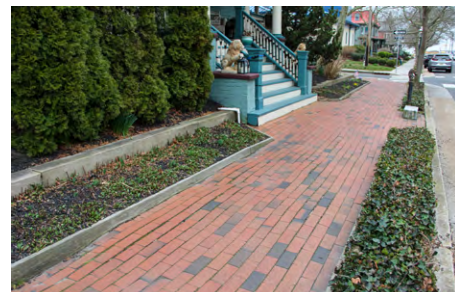
1. **Bluestone sidewalks** which are original or historic should be preserved. Extensively deteriorated slabs should be replaced in kind with new bluestone slabs matching the original in size, color, texture, and tooling. The use of bluestone slabs similar in size, color, texture, and tooling to the historic slabs is appropriate for new sidewalks in Cape May. The use of concrete sidewalks tinted to the color of bluestone and scored into rectangles is appropriate for new sidewalks in East Cape May.
2. **Brick sidewalks** which are original or historic should be preserved. Extensively deteriorated or missing bricks should be replaced in kind with new bricks matching the original in layout pattern, size, color, texture, and tooling.
3. **Concrete sidewalks** comprised of tinted Portland cement is appropriate for new sidewalks in twentieth-century portions of Cape May. The paving of sidewalks with asphalt is not appropriate in Cape May.
4. **Grass verges** between the sidewalk and street are appropriate in Cape May. Missing grass verges should be restored. Technical assistance with regard to trees and vegetation may be obtained from the Shade Tree Commission.
5. **Welsbach gaslights** provide appropriate illumination for sidewalks in much of 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.
6. **Decorative light poles** to provide additional illumination are appropriate in locations where they do not compete visually with wooden poles. Areas like the Washington Street Mall, the Promenade, and the Soldiers Monument on Gurney Street are focal points where more elaborate fixtures may be appropriate. A color temperature of around 2500K and no greater than 3000K is generally appropriate.



Between the street and house are a planting strip, sidewalk, vegetation, fence, and yard



Historic bluestone sidewalks should be preserved



Brick sidewalks are also common in Cape May and should be preserved



Concrete sidewalk

# Fences

Front fences are one of the most “Victorian” features of Cape May and provide a strong sense of continuity to the streetscape. They form part of the elaborate separation system between public and private spaces characteristic of late nineteenth-century houses. The fence is part of the property closest to the public and is often the first thing a passerby notices. Its relationship to the front yard and front porch establishes the intimate scale and complicated street life, 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 were related to a particular house style, and some came into fashion and went out. Wood, cast iron, and wrought iron are the traditional fence materials used in Cape May.



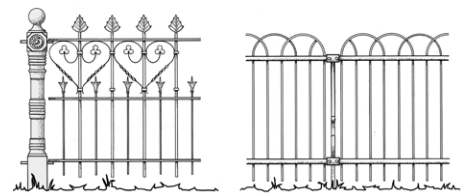
Simple wood picket fence and planting strip



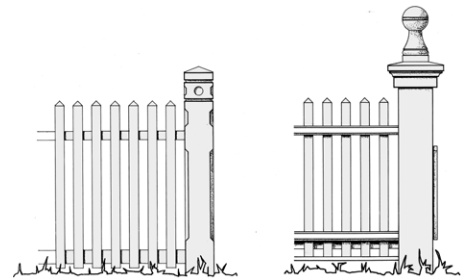
Wood picket fence with corner post



Wrought iron fence with painted spear caps



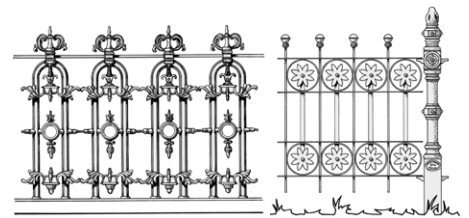
Wrought iron fences



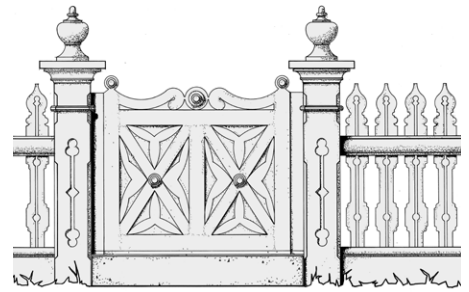
Simple wood picket fences



This gate and fence was reconstructed based upon documentary historical evidence | Physick Estate



Cast and wrought iron fences



Decorative wood picket fence and gate



Jigsaw-cut pickets relate to the style of the building



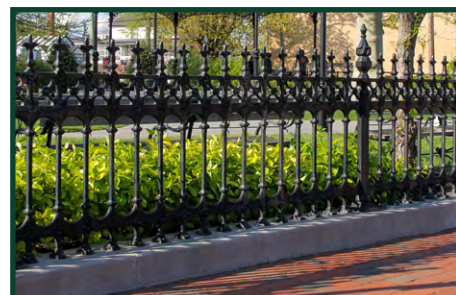
Hinged driveway gate



Wood picket fence

### Standards

1. If the original or historic exterior fence **exists**, every effort should be made to preserve it. Extensively deteriorated portions should be replaced in kind to match the adjacent. Where full replacement is necessary, the fence 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 **physical or documentary historical evidence** of the original fence, it is encouraged that the new fence replicates the original in materials and design. Same-for-same replacement is appropriate in many instances.
3. If the original fence **does not exist** and there is **no evidence** of what was originally there, it is encouraged that the new fence replicates what was used during the building's dominant period and style in terms of material and design. Same-for-same replacement is appropriate in many instances. Refer to the Architectural Styles section for further information.
4. **Composite, imitative, or contemporary materials** - such as stainless steel, aluminum chain link, or vinyl - are not appropriate on contributing properties. An exception may be made based upon evidence that the original fence was composed of a contemporary material.
5. **Contemporary designs** are not appropriate on contributing properties. An exception may be made for rear fences that are not visible from any public way which may be contemporary in design if they are made of wood. Fences contemporary in design may be appropriate for non-contributing properties provided the material is wood and the design does not adversely impact the overall visual character of the streetscape.
6. **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.
7. **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.



✓ **Appropriate** new cast iron fence based upon historical precedent



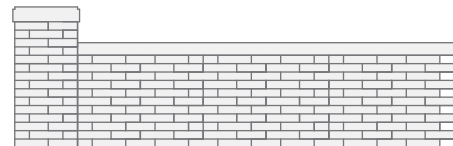
✗ **Inappropriate** thin aluminum fence and railing

## Walls

Masonry walls are less common in Cape May and typically have a more imposing appearance versus metal or wood fences. Adding a masonry wall or retaining wall to a front yard or visible side yard dramatically alters the streetscape and, therefore, should always be based upon evidence.

### Standards

1. If the original or historic exterior wall **exists**, every effort should be made to preserve it.
2. If the original or historic wall **does not exist**, but there is **physical or documentary historical evidence** of the original wall, the new wall should replicate the original in materials and design.
3. **Adding a new wall** is not appropriate in a visible location without evidence, as this creates a false sense of history. Successive retaining walls to recontour a landscape are not appropriate.
4. **Composite or imitative materials** are not appropriate for walls near contributing properties. Concrete masonry units (CMU) should always be faced with brick or stone appropriate to the style of the building; concrete "cast stone", split-face, textured block, or similar imitation stone units are not appropriate.



Brick low wall with bluestone cap

## Driveways

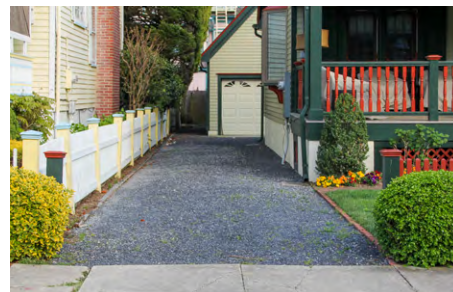
There was much less paving in Cape May in the nineteenth and early twentieth centuries, and most buildings were surrounded by landscaping. The setting of many historic buildings and the character of the city as a whole has been altered by the introduction of large areas of paved driveways and off-street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

### Standards

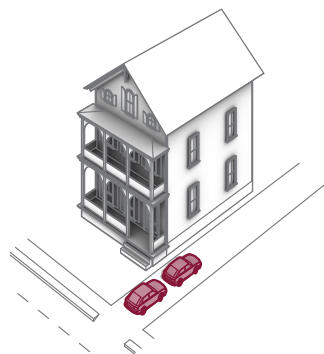
1. **Locate** new driveways and off-street parking as unobtrusively as possible to preserve the historic streetscape. Parking should always be screened from the public thoroughfare. Locating off-street parking in front yards and visible side yards is not appropriate. Locating off-street parking closer to the street than the front facade of the main building is not appropriate. Driveways and alleys should be used to access side and rear parking areas and garages. Abutting new driveways or off-street parking areas to historic structures is not appropriate.
2. **Paving materials** should be compatible with the historic character of Cape May. Appropriate 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).
3. **Paving adjacent to contributing properties** should be unobtrusive, such that may not be noticed by passersby, and may 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. The use of macadam or bituminous concrete (blacktop) is not appropriate.
4. **Lighting** for parking areas should be unobtrusive and shielded to prevent light spillage onto adjacent properties. Compliance with "dark sky" standards is encouraged. A color temperature of around 2500K and no greater than 3000K is generally appropriate.
5. **Accessible parking** and routes from those spaces to buildings with public accommodations may be made of hardscape materials suitable for wheelchair use.



Brick driveway with center planting strip



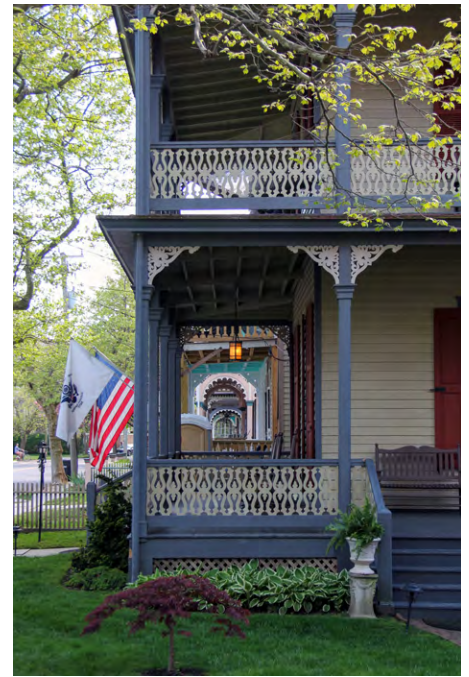
Crushed gravel driveway



**X Inappropriate** visible parking in the front yard (beyond the face of the building)



While varied in planting, front yards in Cape May share common spatial relationships



Front porches in alignment with one another

## Yards

The front yard is an extension of the public realm. Likewise, appropriate planting materials and landscape forms are important to maintaining the Historic District’s character. Vegetation should not conceal important architectural features or be allowed to grow out of scale with the building. The use of native plant materials to create visually attractive front yards is encouraged. Layered landscapes with a variety of plant materials can enhance a site’s appearance. Consider the color, texture, height, and mass of plant selections in a planting composition. The edges of driveways and walkways should be delineated with planting. The massing of more significant buildings can be softened by appropriate planting material.

Historically, Victorian front yards featured manicured landscapes of grass, meandering walkways, and flower bed borders, all enclosed by a low fence. Symmetry and formal arrangements were often emphasized. New site elements should be historically-appropriate and reflect the character of the streetscape.



Grass with planting border

### Standards

1. **Site elements** - such as decks, patios, fire pits, pools, and trellises - should be located in a rear or side yard and not be visible from the public right-of-way.
2. **Vegetation plantings** should be native or indigenous to Cape May. Technical assistance with regard to trees and vegetation may be obtained from the Shade Tree Commission. The use of synthetic grass or turf in visible yards is not appropriate.
3. **Light fixtures** should be located in historically appropriate places without impacting significant architectural features. A series of small fixtures lining the walkway, driveway, or planting edge is not appropriate.
4. **Refuse and recycling containers** should be screened with appropriate fencing or year-round natural plantings. The containers should not be visible from the public right-of-way.



**X Inappropriate** solar-powered yard lighting



### Additional Guidance

Interpreting the Standards #39: Changes to Historic Site

# Storefronts

**Definition**

Lower portion of an exterior facade intended to attract customers into a shop or business located inside. Typically consisting of large windows, often with decorative moldings and transoms, and a recessed entrance with a canopy or awning. Also includes associated signage and illumination.



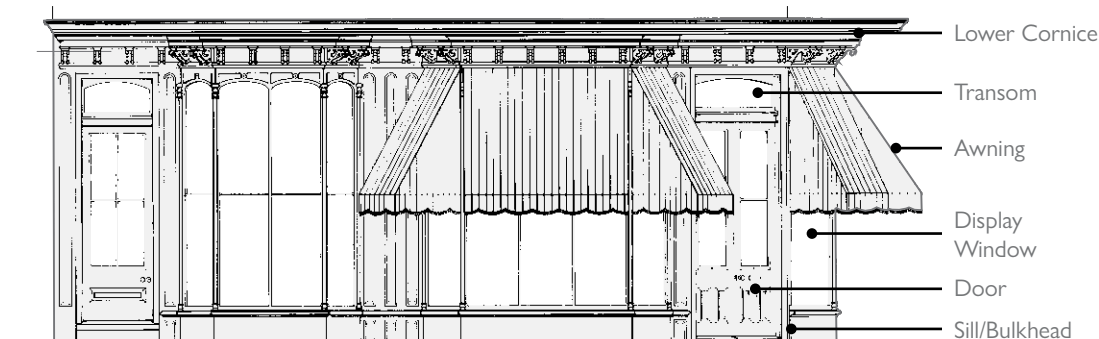
**Secretary of the Interior's Standards**

Preserve storefronts and their functional and decorative features that are important in defining the overall historic character of the building. The storefront materials (including wood, masonry, metals, clear glass) and the configuration of the storefront are significant, as are feature such as display windows, base panels, bulkheads, signs, doors, transoms, kick plates, corner posts, piers, and entablatures.



Historic storefront with bay window

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, such as at the corner of Hughes and Ocean Streets, the corner of Washington and Decatur Streets, and the corner of Columbia and Ocean Streets.



## Signs

Signs provide an opportunity for whimsy, creativity, and expression, as well as branding for a store. Within the Historic District, signage must also respect the architectural character of the building to which it is attached. The quality and design of a business sign are influenced by its location, materials, size, scale, color, lighting, and typeface. Well-designed and maintained signs add interest and variety to historic building façades. For franchise businesses, typical sign colors and branding may require modification to conform to the character of the Historic District. Cape May is a walking city; therefore, signs should be designed for pedestrians rather than cars.

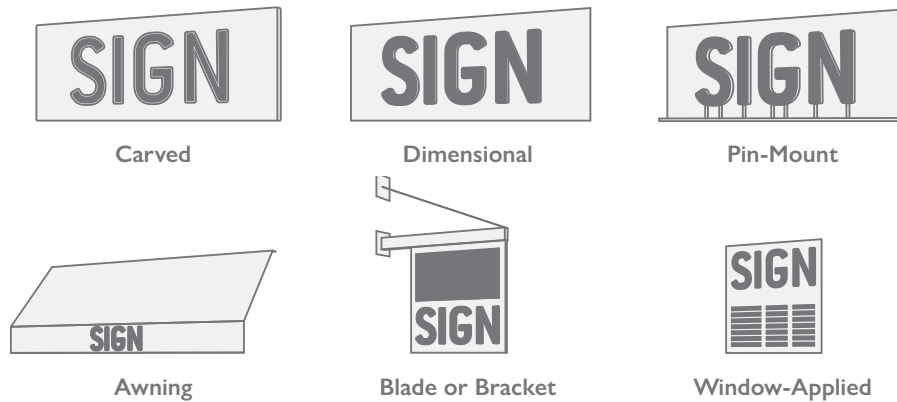
Commercial signs are closely regulated by ordinance in Cape May, with provisions that mostly restrict aspects of signage to a small range that is appropriate to a Historic District. The sign typeface should be compatible with the Historic District, complement the building, and emphasize legibility over stylistic agenda.



Cape May features a diversity of signage



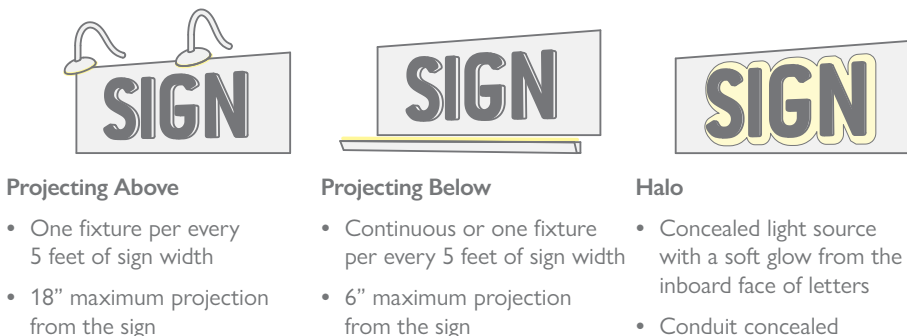
Blade or bracket signs are common along the Washington Street Mall



## Sign Illumination

Lighting is a critical element in sign design and should complement the overall character of the district. A warm color temperature of around 2500K and no greater than 3000K in a low intensity is generally appropriate for illuminating signage. Static illumination may be provided above, below, or from within the signage. Plastic vacuum-formed, internally illuminated signs, which typically overwhelm the design balance of the storefront, are not appropriate in Cape May.

✓ **Appropriate** sign illumination techniques:



### Projecting Above

- One fixture per every 5 feet of sign width
- 18" maximum projection from the sign

### Projecting Below

- Continuous or one fixture per every 5 feet of sign width
- 6" maximum projection from the sign

### Halo

- Concealed light source with a soft glow from the inboard face of letters
- Conduit concealed

# Storefront Standards

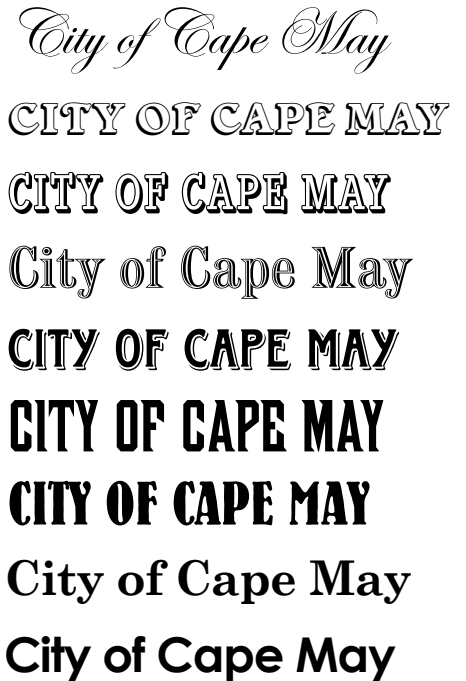
## Standards

1. If the original or historic storefront still **exists**, every effort should be made to preserve it. Extensively deteriorated portions should be replaced in kind to match the adjacent. Where full replacement is necessary, the storefront should be reconstructed to replicate the original in size, proportions, materials, and design. Altering the shape and size of the original or historic display windows, doors, transoms, or kick plates is not appropriate.
2. If the original or historic storefront **does not exist**, but there is **physical or documentary historical evidence** of the original storefront, the new storefront should replicate it 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 re-establishing 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 was originally there, the new storefront should incorporate historic storefront components such as transom, display windows, recessed entrance, kick plate, etc. in design, scale, and materials compatible with the historic character of the Historic District.
4. **Adding a new storefront** or design element on the ground floor, such as an arcade, alters the historic character of the building, alters its relationship to the street, or conceals, damages, or destroys significant historic features, is not appropriate as this creates a false sense of history.
5. **Canvas 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. Awning shapes should highlight the geometry of the façade design. In buildings with multiple storefronts, awnings should align with each other within each building. Awning fabric should be opaque and valences should be movable. Awning frames should be painted metal. Unpainted raw metal frames are not appropriate.
6. **Alternate means of compliance** with applicable codes should be levered for existing historic buildings. Barrier-free access should be accommodated in the least obtrusive method possible. Historic doors can be retrofitted with automatic door operators. Where full door replacement is necessary, the original doors should be retained and stored for possible future reuse.

### Commercial Illumination

7. **Contemporary materials** like plastic and modern lighting like neon or interior illumination (back-lit) are not appropriate.
8. **Locate** informational and directional signs (without arrows) consolidated on one pole to avoid visual clutter. Such signs should not be placed in the middle of an important view when possible. 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.
9. **Design** informational and directional signs to acknowledge 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.

✓ Appropriate sign typeface examples:



○○○

### Additional Guidance

§525-48: Sign Regulations

Preservation Brief #25: The Preservation of Historic Signs

Preservation Brief #44: The Use of Awnings on Historic Buildings: Repair, Replacement, and New Design



# Accessibility

Sensitive and creative solutions to satisfy code requirements are an essential part of protecting the historic character of the building. Eliminating physical access barriers involves careful planning, sensitive design, and consideration of all options. The least obtrusive and minimally visible solution should always be sought.

## Ramps

A common approach to providing barrier-free access from the sidewalk to building interiors is with a ramp. Where feasible, interior ramps are preferred for their minimal impact on historic fabric. Exterior ramps of minimal code-compliant dimensions should not block windows or significant architectural features. The material and finish of the new ramps should be harmonious with the building. Handrails, when required by code, should be simple and not detract from the overall historic streetscape. Unpainted metal handrails are not appropriate within the Historic District.

## Lifts

Wheelchair and chair lifts along stair railings should be considered only where a ramp would have a more significant adverse impact on the historic fabric. Railing lifts and attachments should be reversible, minimal, and non-destructive to character-defining features. The finish of all components should be in kind with adjacent historic elements. The placement, material, and design of exterior lifts should be harmonious with the building and streetscape. Lifts should be recessed, finished in kind with adjacent historic elements, and have minimal impact on historic fabric.

## Doors

Entryways, framing, and hardware occasionally require upgrades to provide barrier-free access. Adjacent framing, details, sidelights, and transoms should be retained as part of the upgrade. Special hardware, such as door closers, where required by code, should be located on the interior side of the door where possible. Modifying the configuration of existing historic doors is a preferred approach over replacement doors. Where required by code, door actuators should be as small as possible and installed in areas of non-distinctive finish with concealed conduit.

### Standards

1. **Alternate means of compliance** with applicable codes should be leveraged for existing historic buildings.
2. **Low-impact** and creative options should be reviewed with the code officials. Consider a mechanical lift rather than a series of ramps if the entrance is elevated a significant distance above grade.
3. **Design** ramps or lift enclosures to have the most negligible visual impact on the building and site.
4. Install accessibility solutions in a **reversible manner** without damage to historic features.
5. **Materials** compatible with the historic building should be used for ramps and lift enclosures. Unpainted metal or wood is not appropriate.
6. **Retain** historic elements necessary to remove, such as limited sections of railing, so they can be restored in the future when the ramp or lift is removed.

### Definition

Alterations or new equipment related to increasing the ability for all people to use or access a building or site.



### Secretary of the Interior's Standards

Sensitive solutions to meeting accessibility and life-safety code requirements are an important part of protecting the historic character of the building and site. Thus, work that must be done to meet use-specific code requirements should be considered early in planning a rehabilitation of a historic building for a new use. Because code mandates are directly related to occupancy, some uses require less change than others and, thus, may be more appropriate for a historic building. Early coordination with code enforcement authorities can reduce the impact of alterations necessary to comply with current codes.



### Additional Guidance

NPS Preservation Brief #32: Making Historic Properties Accessible

# Mechanical & Utility Equipment

New technologies and equipment are frequently introduced that add safety or convenience features for Cape May residents. Satellite dishes and solar technologies visible from the public right-of-way are not appropriate for the Historic District. Modern mechanical systems, particularly centralized heating and air-conditioning units, are inevitable additions to historic buildings. Improper placement or a lack of visual screening of new equipment can diminish the visual character and historical integrity of individual historic buildings as well as the overall character of the Historic District.

## Screening

Site appurtenances, such as condensing units, heat pumps, backup generators, and electrical meters, should be screened and not visible from the public right of way. Frequently accessed equipment, such as trash containers, should also be screened or located behind a latched lattice gate. Inconspicuous locations at secondary elevations are more appropriate for these elements. These utilitarian elements should never be located or stored in a front yard. Vegetation, simple lattice, or low fencing are recommended for visual screening.

### Standards

1. **Freestanding** equipment, such as air conditioning units, should be screened with appropriate fencing or year-round natural plantings. The equipment itself should not be visible from the street.
2. **Building-mounted** equipment, such as satellite dishes and utility boxes, should be located on secondary facades and painted to match the adjacent surface. Always install equipment in a reversible manner.
3. **Temporary** equipment, such as window air conditioners, should not be visible from the street. If no alternative technically acceptable locations are available, minimally visible from the street may be appropriate.

## Wind Power

Enhancing energy resources to save the burning of carbon fuel is essential. However, because the placement of windmills or wind turbines requires the unobstructed use of wind, they must, by definition, be visible from the public right-of-way and will, therefore, adversely impact the District's historic character. As a result, windmills and wind turbines are not appropriate in the Cape May Historic District.

### Definition

Addition of exterior equipment and systems to provide heating, ventilation, air conditioning, plumbing, electrical power, and other essential services to a building.



✓ **Appropriate** screening of mechanical equipment and rubbish



✗ **Inappropriate** visible mechanical equipment without screening



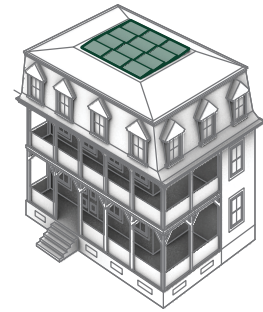
✗ **Inappropriate** visible mechanical equipment partially screened

## Solar Technologies

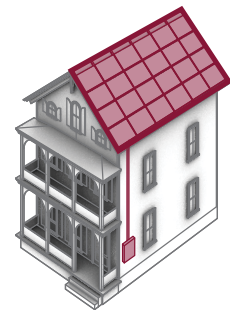
On-site renewable energy can benefit a historic building without compromising the character of the building or neighborhood. Solar technologies are not appropriate for all roofs in the Historic District. Enhancing the energy efficiency of a historic building is essential. To that end, it is often possible to install features such as solar panels and photovoltaic cells, provided they are installed in a sensitive manner. Because these elements must be positioned to take advantage of unobstructed sunlight, the roof of a historic structure may be an obvious location. However, the roofline of a historic building is often a character-defining feature. Therefore, installing solar panels should conform to guidance regarding rooftop additions to avoid altering the historic character of the building. Historic buildings with a flat roof or parapet can usually accommodate solar panels because the panels will be hidden. In contrast, properties with a hipped or gabled roof are generally not good candidates for a rooftop solar installation. Solar panels in the Historic District visible from a public right of way, such as a nearby street, sidewalk, or other public space, are not appropriate.

The emerging solar shingle systems feature a thinner form factor and replace the existing roof material. It is never appropriate to replace a significant architectural configuration or historic material with a solar shingle roof. For example, replacing a cedar shingle roof with flared eaves, a significant configuration of many Queen Anne-style homes, with rigid solar shingles would not be appropriate. While the solar shingle is imitative of a traditional roof, it is not a traditional roof. Therefore, the expression of a solar shingle roof should stand alone as a thoughtful, modern addition to the house within a sensitive historical context. In addition to the directional expression of the roof, the overall module layout and the interfaces with roof features, such as chimneys, dormers, and flashing, should be considered.

Ancillary equipment like electrical meters, panels, and batteries should be located on a rear elevation and not be visible from the public right-of-way. For visible solar shingle installations, physical material samples of the solar shingle are required with the HPC application.



✓ **Appropriate** not visible solar panels setback on a flat roof



✗ **Inappropriate** visible solar panels over a distinctive roof feature

### Standards

1. **Solar technologies** are not appropriate for all roof surfaces in the Historic District. Minimally or not visible locations may be considered. An on-site mock-up may be required to determine visibility.
2. **Dark-colored** and reduced-reflectivity solar panels may be appropriate. If the panels will be minimally visible, a physical sample submission is required.
3. **Form factor** of smaller individual shingles or tiles, similar to the existing roofing material, are preferred over larger panels. Infill tiles of a similar appearance should be provided at the perimeter and roof junctures. Panels should be low-profile and installed in a reversible manner.
4. **Mounting hardware** and supply conduit should be finished to match adjacent surfaces.
5. **Incidental equipment**, such as the inverter and meter, should not be visible from the street.



### Additional Guidance

NPS Preservation Brief #3: Improving Energy Efficiency in Historic Buildings

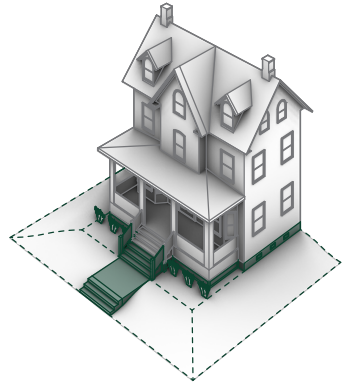
Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings

# Flood Mitigation

In the past, Cape May has experienced flooding due to the City's relationship to the seashore in general and as a result of infill in some historic low-lying areas. In future years, the flooding exposure in Cape May City is very likely to increase as climate change contributes to intensified hurricanes, severe rainstorms, and high tides. Building elevation is a common option property owners consider to improve flood resilience. However, elevation can significantly impact the historic character of individual properties and the surrounding streetscape. Elevating a historic building would typically not be appropriate to use in a rehabilitation project in Cape May. However, Cape May City, with advice from the HPC, has concluded that the best policy for the long-term preservation of historic structures is to support property owners who wish to elevate their properties to mitigate flood exposure. The overarching goal of flood mitigation is to protect the historic building from damage while preserving its historic character and significance.

## Definition

Measures taken to reduce or prevent damage caused by flooding, including raising the foundation, installing floor barriers, and adding flood-proofing measures.



✓ **Appropriate** building raised minimum necessary with landscaping to mitigate



✗ **Inappropriate** building raised higher than necessary to add parking and reorient entry

## Standards

1. Provide landscape to mitigate the transition in height. Berms or planter walls, not to exceed 30", are appropriate.
2. Use existing foundation design elements as a visual reference and repeat and extend throughout the foundation design.
3. New foundations should replicate the existing foundation using in-kind materials. If a pier foundation, infill must replicate the existing foundation, and fill between piers must replicate existing materials: masonry, privacy lattice, or other techniques used on the current structure.
4. Locate venting inconspicuously on the sides and rear of the structure.
5. Garage doors are not appropriate when visible directly from public right-of-ways.
6. Preserve the primary entry, existing circulation pattern, and stair location. A landing may be added to stairs to soften the visual impact of an elongated stair.
7. Implement architectural elements to lessen the overall visual impact of the raised structure. In addition to a berm or planter wall, skirt boards between the original structure and the raised foundation may be appropriate.
8. Chimneys are a key design element in many historic buildings and should be retained. Elevate the structure and extend the chimney in design and material.

## Additional Guidance

- NPS Guidelines on Flood Adaptation for Rehabilitation Historic Buildings
- NJ HPO Elevation Design Guidelines for Historic Properties
- NJ HPO Flood Mitigation Guide for Historic Properties

# Additions



Historic additions can gain significance in their own right

It is of the utmost importance that necessary additions respect the character of the existing building and neighborhood in such aspects as massing, height, materials, and detailing. Additions within the Historic District should complement, but not replicate, historic styles. Creative interpretation of traditional elements, respect for established design characteristics, and contemporary strategies are encouraged.

Additions should be differentiated from the existing architecture. They should also be compatible with the historic materials, features, size, scale, proportion, and massing to protect the integrity of the property and neighborhood. If a new addition appears to be part of the existing building, it confuses an informed viewer as to what is new vs. old. In that case, the integrity of the original historic design is compromised.

In the fundamental interest of preservation and sustaining the Historic District's valued character, compatibility is emphasized over differentiation in Cape May. Prioritizing compatibility allows the Historic District to grow organically, changing in accordance with historic patterns and styles, thereby ensuring continuity of character through time. Additions that improve or strengthen the existing character are appropriate, regardless of their style. Additions that weaken or diminish the historic character are not appropriate.

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## Definition

The construction of a new structure attached to an existing structure or a secondary structure located adjacent to an existing structure.



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## Secretary of the Interior's Standards

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



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## HPC Priority: Subordinate Additions

New additions should be smaller than the historic building – it should be subordinate in both size and design to the historic building.



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## Additional Guidance

Preservation Brief 14: New Exterior Additions to Historic Buildings

## Site Placement

An appropriate addition ensures that the architectural expression remains legible and effective in its particular setting. Additions should not be located on a facade with significant architectural features or character-defining elements. Facades with original bay windows, porches, and character-defining chimneys are generally not appropriate locations for additions. Additions should ideally be located in the rear of a building to minimize their impact and reduce visibility from the public right-of-way. Additions to the side of a building should be located near the rear and setback a significant distance from the front facade. Landscaping can soften the appearance of a side addition.

Wherever possible, new additions should be made in a reversible manner and maintain the original structure's essential form and integrity. In connecting the new addition to the existing building, historic materials and features should not be irreversibly damaged, and the impact on these elements should be minimized. Cape May has a diverse architectural history spanning well over 150 years. Existing additions that have achieved historic significance in their own right due to age or architectural merit should be preserved. Inappropriate additions, which do not adhere to the Standards, may be considered for demolition to restore the integrity of the historic building.

## Height, Massing, Proportion, and Scale

An appropriate addition ensures that the architectural expression of the existing building remains legible and effective in its context. Additions to historic buildings should be sympathetic to the design of the historic structure and should not detract from the historic character or integrity. Additions should always be subordinate and not compete visually with the original building. The roof height of a side or rear yard addition should be at a lower elevation than that of the existing building. Roof dormer additions should also be inset from the crest, side, and eave lines to preserve the overall roof configuration.

## Architectural Characteristics

To preserve the historic character of the existing building, it is important to avoid designs that unify it and the volume of the proposed addition into a single architectural whole. The proposed addition should feature simplified architectural features that complement but not duplicate those on the existing building. The addition should be subordinate in size and distinct from the existing structure to maintain its identity. The new addition must not compromise the existing building's physical integrity. The goal is not to mimic the existing building but to create an addition that is compatible with it.

When proposing a new addition, ensuring it visually complements neighboring historic buildings is essential. The materials, size, rhythm, and alignment of new doors and windows should acknowledge those on the existing building. Materials should be compatible with the existing building, with genuine materials strongly preferred over contemporary imitative or composite substitutes.

To ensure compatibility, the new roof and exterior cladding should feature similar material and directional expression to that of the existing building. Windows and doors should also match the existing building's style, material, and rhythm. Corner boards, and other trim elements should be retained at the point where the existing building ends and the new addition begins to maintain a visual distinction for informed viewers to understand what is old vs. new.



Large addition in a similar style to the original house



Rear addition with similar roof pitch and exterior cladding materials



Several rear additions



Minimally visible rear addition

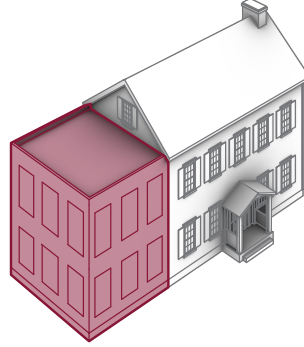
# Side & Rear Yard Additions



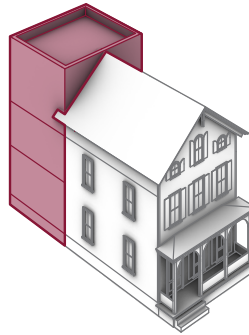
✓ **Appropriate** side additions should account for impact on the streetscape



✓ **Appropriate** modest addition minimally visible from the public right-of-way



✗ **Inappropriate** large addition aligned with front facade diminishes the original building



✗ **Inappropriate** large addition not subordinate to the original building



Additions should not create a secondary front entry



Side addition is subordinate to original building



Tower addition based on documentary historical evidence



Additions should not adversely impact the historic streetscape

## Standards

### Site Placement

1. Minimally visible in the rear or side yard.
2. Preserve significant architectural features of the primary building as well as site features, including mature trees.
3. Maintain the original orientation of the primary building.
4. Attached in a reversible manner, such that if the addition were to be removed in the future, the essential form of the existing building would be unimpaired.

### Height, Massing, Proportion, and Scale

5. Subordinate to the existing building and streetscape. It is not appropriate to construct an addition that is taller than a contributing building.
6. Harmonious with the roofline of the existing building. It is not appropriate for a ridge line to be higher than a contributing building.
7. The original or historic building remains the primary focal point.

### Architectural Characteristics

8. Compatible with the existing building in terms of materials, details, and finish. Do not use contemporary materials that detract from the historical appearance of the existing building. Do not "paste on" historic details to modern unadorned additions.
9. Differentiation from the existing building may be appropriate; however, a radical departure is not appropriate. The addition may reflect a later period of development in the Historic District, simplification of original elements, or a new pattern of fenestration size and placement.

# Porch Additions

## Standards

### Site Placement

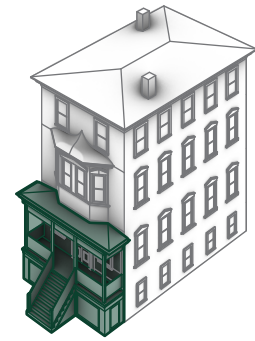
1. Side or front yard based upon historical documentary evidence and the building's architectural style.
2. No alteration or loss of significant architectural features.
3. Reinforces the symmetry or asymmetry of the existing building.

### Height, Massing, Proportion, and Scale

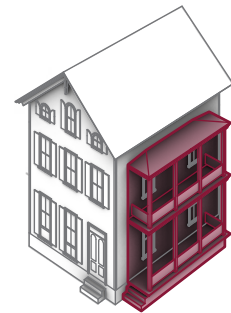
4. Subordinate to the existing primary building.
5. Harmonious with the roofline of the existing building.

### Architectural Characteristics

6. Compatible with the existing building in terms of materials, details, and finish. Refer to Porch & Entrance section for additional details.



✓ **Appropriate** porch based upon evidence that reinforces the building's symmetry



✗ **Inappropriate** porch reorients the front entry and not based upon evidence

# Carriage House & Accessory Structures

## Standards

### Site Placement

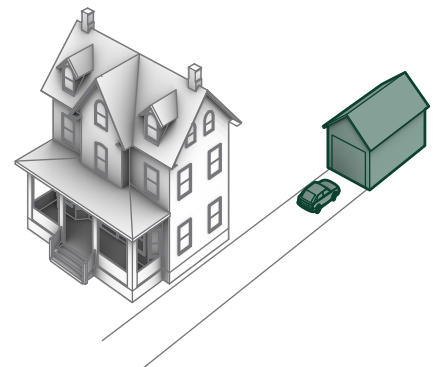
1. Rear yard and minimally visible. Other locations may be considered based upon historical documentary evidence.
2. Preserve significant site features, including mature trees.
3. Respect the traditional relationship to the existing building and site.

### Height, Massing, Proportion, and Scale

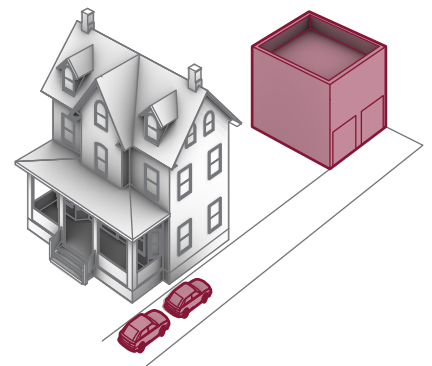
4. Subordinate to the existing primary building.
5. Proportions and massing should be based upon the existing building
6. Harmonious with the roofline of the existing building.

### Architectural Characteristics

7. Compatible with the existing building in terms of materials, details, and finish.
8. Simpler in design and detail than the primary building. Prefabricated structures are not appropriate.
9. Windows and doors should complement the character of the existing windows and the primary building's architectural style.
10. Garage doors should be consistent with the historic scale and materials of traditional accessory structures. Wood is the most appropriate material. Two small doors are more appropriate than one large door.



✓ **Appropriate** subordinate carriage house to primary building with parking not visible



✗ **Inappropriate** out of scale carriage house, not in a traditional location, and visible parking in the front yard



# New Construction

When new construction is contemplated in the Historic District, the thoughtful design of the new building is critical to preserving the neighborhood's historic character and integrity. Cape May is a seaside resort town that flourished during the Victorian era. New buildings should contribute to that character by respecting the location, design, materials, and other character-defining elements of the historic buildings and streetscape. The experience of the District can be enriched by new buildings that are contextual and constructed of high-quality materials. Creative interpretations of traditional elements, respect for established design sensibilities, and the use of contemporary elements are encouraged.

New construction should be differentiated from the historic fabric and compatible with the historic materials, features, size, scale, proportion, and massing to protect the District. Compatibility is emphasized over differentiation in Cape May in the fundamental interest of preserving and sustaining the District's valued historic character. Prioritizing compatibility allows the District to grow organically, changing by historical patterns and styles, ensuring continuity of character through time. Compatibility requires more than similarities of massing or abstract references; it must be a primary objective of the design professional and an integral part of the design process for projects in the District.

Similar to additions, new construction should be distinguishable from the historic fabric by informed observers and trained professionals. Differentiation that results in an incongruous appearance or ruptured integrity is not appropriate. Differentiation through a strongly contrasting modernist style for new construction in intentional opposition to the historic fabric is also not appropriate. This strategy would condemn the Historic District to change in ways alien to its historical pattern and gradually erode its historic character.

The intent of the Standards is not to be overly prescriptive or encourage mimicking a particular style. These Standards are intended to provide a general design framework for new construction. New construction is a large undertaking in the Historic District, and Informational and Conceptual Reviews with the HPC are strongly recommended.

## Development Patterns

New construction should maintain the prevalent character of the streetscape. It should echo the rhythm shared by neighboring contributing historic 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.

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### Definition

The construction of a new structure, including new buildings, appurtenances, and site features.



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### HPC Priority: Compatibility of New Construction

Compatibility requires more than similarities of massing or abstract references; it must be a primary objective of the design professional and an integral part of the design process for projects in the District.



Compatibility with the Historic District is emphasized over differentiation

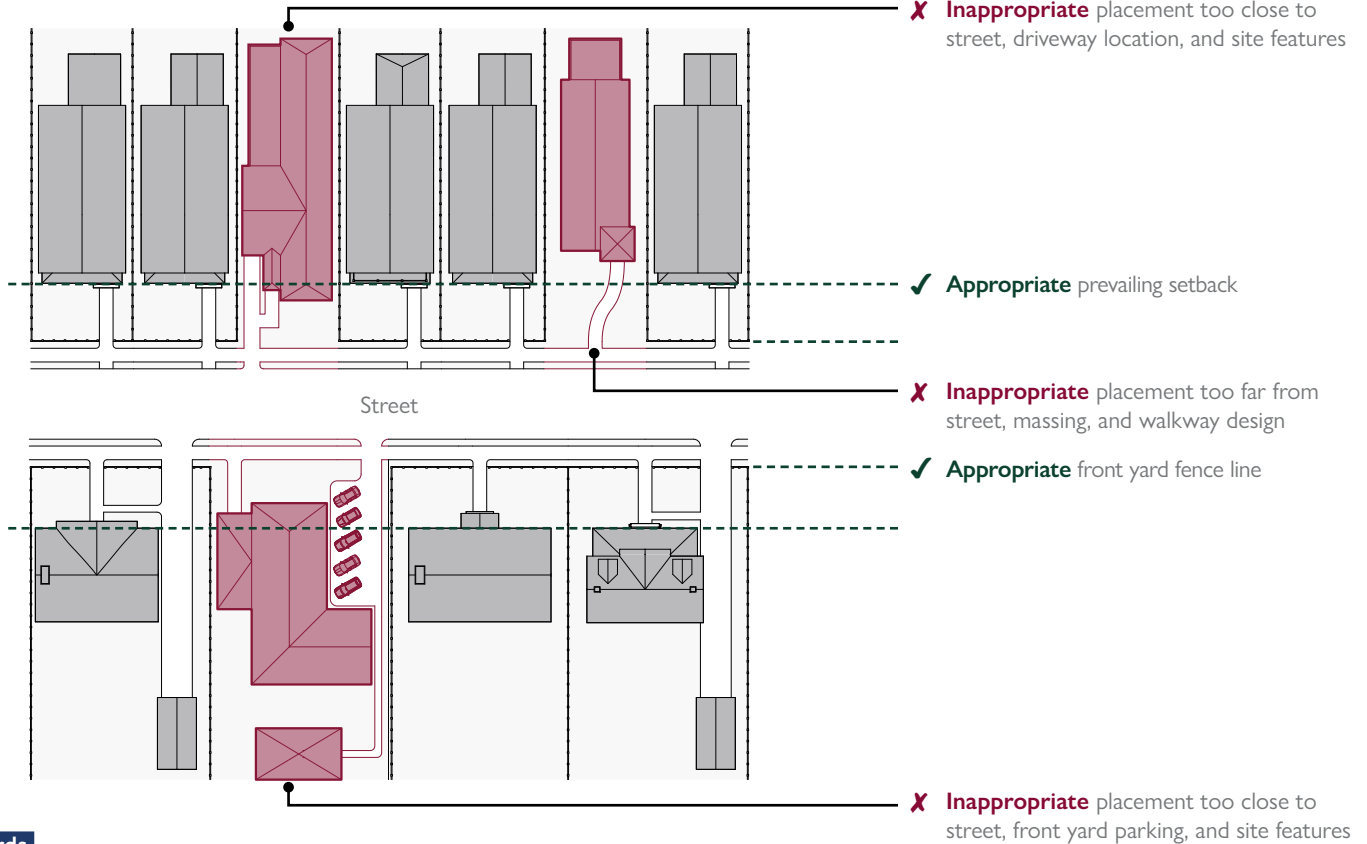


New construction should not adversely impact the historic streetscape

## Site Placement

The size of the new structure should not overpower adjacent historic buildings or dramatically alter the character of the streetscape. Buildings within the Historic District generally display consistency in the setback, orientation, spacing, and distance between adjacent buildings. Therefore, the compatibility of the proposed new construction will be reviewed to ensure that these elements are maintained.

The site placement of new construction should conform to the Standards detailed in the Site & Streetscape section.



### Standards

1. Retain established property line patterns, street relationships, setbacks, primary and secondary building orientation, circulation patterns, and landscape elements.
2. Primary buildings should have a similar orientation and relationship to the street as the existing buildings in the vicinity.
3. Follow the existing rhythm and pattern of building widths and spacing between buildings. Use architectural elements that divide the facade into intervals that maintain a pedestrian-friendly scale.
4. Site new construction to be compatible with surrounding buildings that contribute to the overall character of the Historic District in terms of setback, orientation, spacing, and distance from adjacent buildings.
5. Design new construction so that the overall character of the site, topography, character-defining site features, and trees are retained.
6. New construction should not be significantly different from contributing historic buildings in the District regarding the proportion of built mass to open space on the individual site.
7. New primary structures should serve as a guide for new accessory structures on the site.



Site placement and orientation takes cues from adjacent buildings

# Height, Massing, Proportions, and Scale

In considering the overall compatibility of new construction, its height, form, massing, size, and scale will all be reviewed in the context of its neighbors. The overall proportion of the building's front façade is especially important since it will have the most impact on the streetscape. While new construction tends to be larger than historic buildings, reflecting the needs and desires of the modern homeowner, new structures should not be so out-of-scale with the surrounding buildings as to loom over them.

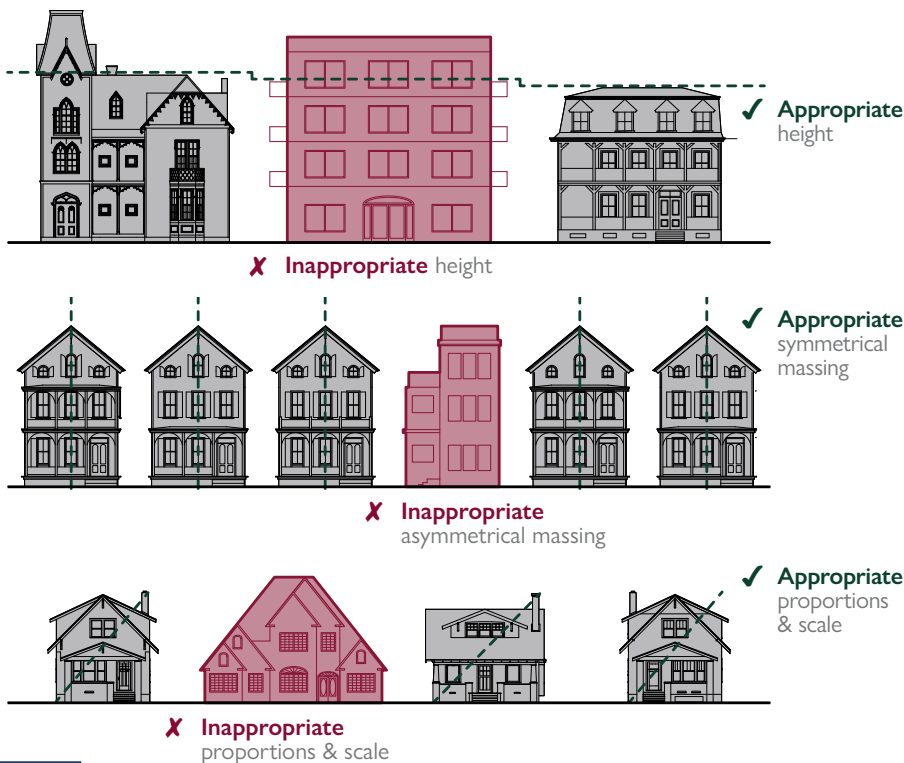
For larger projects, the mass and bulk should be broken down into smaller, contextual building blocks that relate to the scale of the streetscape. When developing on large sites, it is crucial to ensure that the new structure's scale and mass do not overwhelm neighboring contributing historic buildings. New construction projects adjacent to key contributing resources require special deference, including the preservation of existing significant viewsheds. By considering these factors, new construction can be designed to complement the existing historic context and enhance the overall character of the District.



Facade is articulated with proportionate features and pedestrian-scale elements



Genuine siding material found throughout the Historic District



## Standards

1. Design new buildings to be compatible with surrounding buildings that contribute to the overall character of the Historic District in terms of height, size, scale, massing, and proportions.
2. The mass and scale of new construction should respect neighboring contributing historic properties and the streetscape as a whole.
3. Historic heights and widths, as well as their ratios, should be maintained. The proportions of the front façade are particularly important and should be compatible with those of surrounding contributing historic properties.
4. Preserve significant viewsheds between the public right-of-way and contributing properties



Commercial building with materials and features found in the Historic District

## Architectural Features

Architectural features of new constructions should complement the architectural detailing of neighboring contributing historic buildings. The exterior cladding material of new buildings in the Historic District should be consistent with the historic materials of the District and reinforce its architectural character. Composite cladding may be 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. Composite materials for doors may be 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. Porches are often a significant feature in Cape May and should be incorporated in the design of new residential construction, with dimensions and materials compatible with existing porches. Architectural detailing and finishes should be compatible with the historic material, detailing, and colors in the District. The lighting of new construction entryways is encouraged. If the entryway is recessed, fixtures should be located in the recessed ceiling and shielded to direct lighting downward. If the 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, a contemporary interpretation of historic materials and design, compatible with the historic buildings in the Historic District, is recommended. Direct copying from historic buildings in the District and replication are not appropriate. In addition to the Standards below, refer to the individual sections for further guidance.

### Standards

1. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) should relate to and be compatible with adjacent contributing historic facades.
2. Design the spacing, placement, scale, orientation, proportion, and size of window and door openings in new structures to be compatible with the adjacent contributing properties while reflecting the underlying design of the new building.
3. Select windows and doors for new structures that are compatible in material, subdivision, proportion, pattern, and detail with the windows and doors of adjacent contributing properties.
4. New structures should use a roof form found in the Historic District. Flat or shallow-pitched roofs are not appropriate.
5. Porches should be compatible in massing and details with porches in the Historic District and should be appropriate to the style of the house.
6. Dormers should be secondary to the main roof and should be lower than the roofline. Oversized dormers are not appropriate.



Cupola



Hipped dormer



Double-hung window with operable shutters



Porch with jig-saw cut balusters and latticework



Porch with vertical balusters

## Materials

Materials should be in harmony with the materials used on adjacent contributing historic buildings. Authentic materials are preferred over imitative or composite materials. In addition to the Standards below, refer to the individual sections for further guidance.



Wood shingle



Slate



Standing seam metal



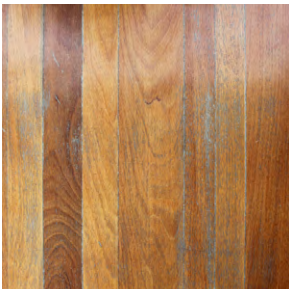
Wood shingle



Wood siding



Wood shingle



Wood decking



Board &amp; batten siding



Brick masonry

### Standards

1. Materials should be similar in scale, proportion, texture, finish, and color to those found on nearby contributing historic buildings.
2. Maintain a pedestrian-oriented scale by avoiding large, featureless surfaces and using traditionally-sized building components and materials.
3. Authentic materials, such as wood, stone, and brick, are preferred over contemporary imitative or composite materials.

# Relocation

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## Definition

Physically moving a structure in whole or part from one location to another.



Few buildings in Cape May have been relocated since after the second World War, during the 1940's and 1950's, or as part of Cape May's Urban Renewal in the 1960's and 1970's. Maintaining a building within its original context preserves the historical and cultural integrity of the district and is generally preferred, but there are situations where it may not be possible or realistic. If it is determined that keeping the building in its original location is not feasible and all other options have been explored, relocation may be considered. It is crucial to keep in mind that buildings are most appreciated within their appropriate context, so recreating the major elements of the original historical setting should be taken into account.

## Standards

1. Select a site with similar characteristics as the original site, including elevation changes and frontage width.
2. Locate the building in a similar setting as the original site, including orientation and distance from the roadway and proximity to landscape features.
3. Relocate related secondary buildings and site features - such as stone walls, wood fences, stone, and walkways - to the new site to re-establish original relationships.



## Additional Guidance

NPS Technical Preservation Services: Moving Historic Buildings

# Demolition

The demolition of historic buildings is strongly discouraged in Cape May.

The HPC will consider applications for demolition that are supported by evidence and testimony to satisfy the criteria of the City's ordinance regarding demolition, which are set forth below:

## Criteria

1. Its historic, architectural, cultural, and aesthetic significance.
2. Its current and potential use for those purposes currently permitted by this chapter or for the use proposed.
3. Its importance to the municipality and the extent to which its historical or architectural value is such that its removal would be detrimental to the integrity of the historic property or district and the public interest.
4. The extent to which it is of such old, unusual, or uncommon design, craftsmanship, texture, or material that it could not be reproduced or could be reproduced only with great difficulty.
5. The extent to which its retention would increase property values, promote business, create new positions, attract tourists, students, writers, historians, artists, and artisans, attract new residents, encourage study and interest in American history, stimulate interest and study in architecture and design, educate citizens in American culture and heritage, or make the municipality a more attractive and desirable place in which to live.
6. The impact of its removal upon the Historic District.
7. The structural soundness and integrity of the building and the economic feasibility of restoring or rehabilitating the structure so as to comply with the requirements of the applicable building codes.
8. The compelling reasons for not retaining the structure or improvement at its present site, the proximity of the proposed new location and its accessibility to residents of the municipality, and the probability of significant damage to the structure or improvement as a result of the relocation.
9. The compatibility, nature, and character of the current and the proposed surrounding areas as they relate to the intent and purposes of this article and whether the proposed new location is visually compatible in accordance with the standards set forth herein.

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## Definition

The partial or total razing, dismantling, or destruction of any building, improvement, or site.



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## HPC Priority:

### Preserve Historic Fabric

- Safeguard the cultural and historical heritage of Cape May by preserving resources that reflect its architectural history.
- Encourage the continued use and adaptation of historic buildings.
- Prevent the unnecessary demolition of historic resources.
- Ensure the safety and preservation of structures immediately adjacent to a structure proposed for demolition.



## Additional Guidance

§525-40: Demolitions and Relocations

NPS Temporary Protection Tech Note #3:  
Protecting a Historic Structure During Adjacent Construction



# Architectural Styles

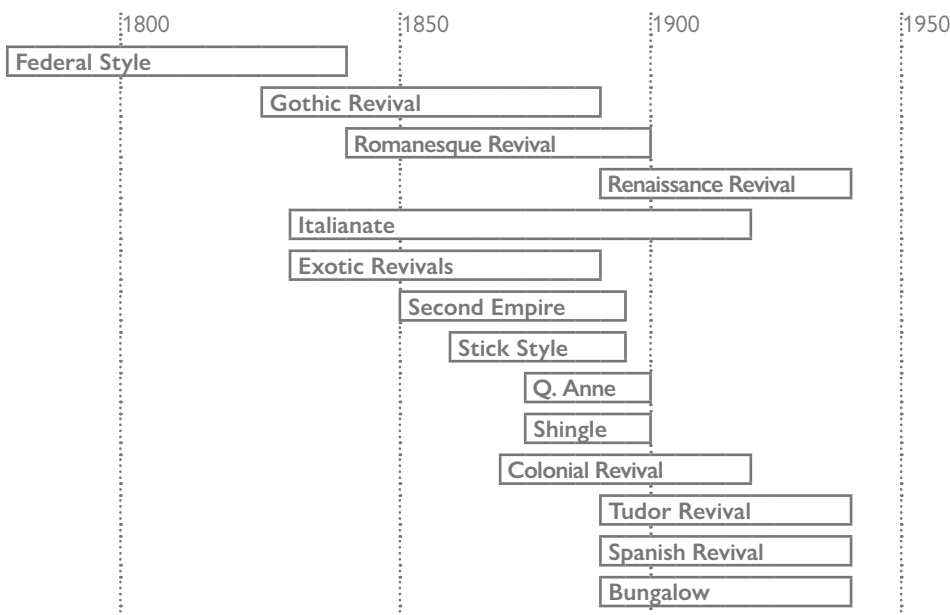


## Overview

Identifying a building's predominant architectural style is crucial for guiding appropriate preservation activities that maintain historical authenticity. This section is a practical guide for identifying various architectural styles found throughout Cape May. While not all character-defining features mentioned may be present in a single building, it is important to identify and preserve original historic features to maintain historical integrity and authenticity for future generations.

The nineteenth century was a period of architectural vitality. Architects borrowed from foreign styles and different historical periods to create various buildings demonstrating a love for ornament and craftsmanship. American architects adapted European styles to local needs, climate, and available building materials. While most styles can be easily identified, some defy stylistic descriptions due to their original and inventive use of forms and ornamentation. These vernacular-style buildings are a testament to a builder's craftsmanship and owner's aspirations—unique to the time and place of construction.

Cape May's architectural history is unique as it developed as a summer resort, with most visitors patronizing the prominent hotels near the beach through the 1860s. After the Civil War and the building of the West Jersey Railroad, many families from Philadelphia and Camden built summer cottages. Although the City experienced several disastrous fires, storms, and floods, some of these earliest summer cottages have survived. The calamitous fire of 1878 burned most of the central area of town. Rebuilding of the burned district began immediately after the fire. As a result, many fine examples of late Victorian houses and hotels date from this time. In the late nineteenth and early twentieth centuries, the City grew east of the old town, where good examples of later popular styles can be found.



### Architectural Styles

- ✓ Practical guide to assist homeowners in identifying the predominant architectural style of their building
- ✓ Typical dates of construction
- ✓ Character-defining elements, materials, and details
- ✓ Example drawings and pictures
- ✓ Paint color recommendations

### Paint Color—Recommendations

- Appropriate historic paint colors are encouraged, but not required for HPC review
- The overall color palette should be holistically considered with each color in relationship with the others
- Reference surviving prototypes, historical documentary evidence, historic palettes from paint manufacturers, and qualified professional opinions
- Refer to the Resources section for additional guidance

## Federal Style

1780–1840

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.



609 Hughes Street

### General

- Simple box shape, two or more rooms deep
- One- or two-storied
- Windows five-ranked front façade, sometimes three or seven-ranked
- Windows generally balanced vertically and horizontally in symmetrical rows, with central door
- Semi-circular or elliptical fanlight over front door
- Cornice emphasized with dentils
- Side or rear projections
- Horizontal silhouette

### Roof

- Moderate to low-pitch hipped or side-gabled roof
- Lower front-centered cross gable
- Gabled dormers
- Flat roof deck with balustrade
- Symmetrical distribution of prominent chimneys

### Exterior Cladding

- Wood clapboard butting against corner boards and window casings.
- Flush wood siding with chamfered joints imitating rusticated stone
- Brick masonry, at times with stone belt course and/or corner quoins
- Decorative swags, garlands, urns, and stylized geometric designs
- Full-height corner pilasters

### Windows

- Usually six-over-six, double-hung sash
- Thin and deep muntins and narrow rails and stiles
- Palladian window used as a focal point above the 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
- Semi-circular or elliptical fanlight
- Flat stone lintel, keystone lintel or keystone
- Usually painted cream color, though occasionally black

### Porch & Entrance

- No porch, occasionally a portico
- Rectangular or semi-circular entry porch
- Pedimented entry porch with slender column supports
- Widely spaced slender columns
- Entry porch balustrade


### 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

### Site

- Wood picket fence with small pointed pickets or simple wrought iron pickets topped with decorative finial
- Pickets may have rectangular or square section
- Fence posts set behind pickets
- Gate or whole fence may be arched or swooping

### Paint Color—Recommendations

- Restrained and harmonious palette with emphasis on white, cream, and pastel shades
- Body: 
- Trim: 
- Doors: 
- Window: 

# Early Victorian Period

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 eighteenth- and early nineteenth-century architecture, 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.



34 Gurney Street



655 Hughes Street

## Early Victorian Styles 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.

Medieval Gothic’s Romanesque predecessors were the inspiration for the Romanesque Revival style. It is characterized by a vertical silhouette with towers, a façade composition that may be symmetrical or asymmetrical, and a monochromatic brick or stone exterior masonry supported by wall buttresses. Decorative features include rounded arch doors, windows, and a Lombard frieze under the eaves and at belt courses. Examples are preponderantly public buildings and churches, although house pattern books included Romanesque Revival designs. The Romanesque Revival style was introduced in the early 1840s and remained a late nineteenth-century presence.

The Renaissance Revival style and the Italianate style are two interpretations of the rural architecture of northern Italy, the first using a classical vocabulary and 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 formal 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 the 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 a less elaborate fashion for use as embellishments on simpler vernacular buildings.



Stockton Row Cottages



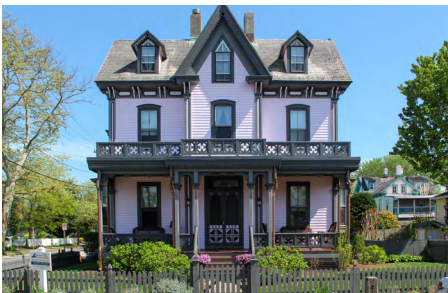
720 Washington Street

# Gothic Revival and Carpenter Gothic

1830–1890



655 Hughes Street  
HABS Drawing - Ewing



654 Hughes Street



513 Franklin Street



33 Perry Street

**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
- Grouped chimneys

**Exterior 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

**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 with castellation overhead
- Arched hood molding and square label stop
- 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

**Porch & Entrance**

- 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
- Castellations over the porch
- Lace-like brackets, spandrels, and balusters typically featuring quatrefoil or trefoil motifs


**Doors**

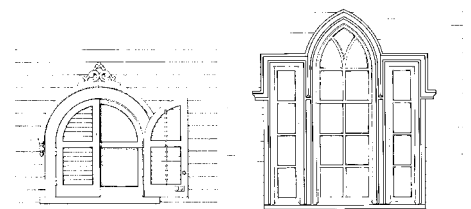
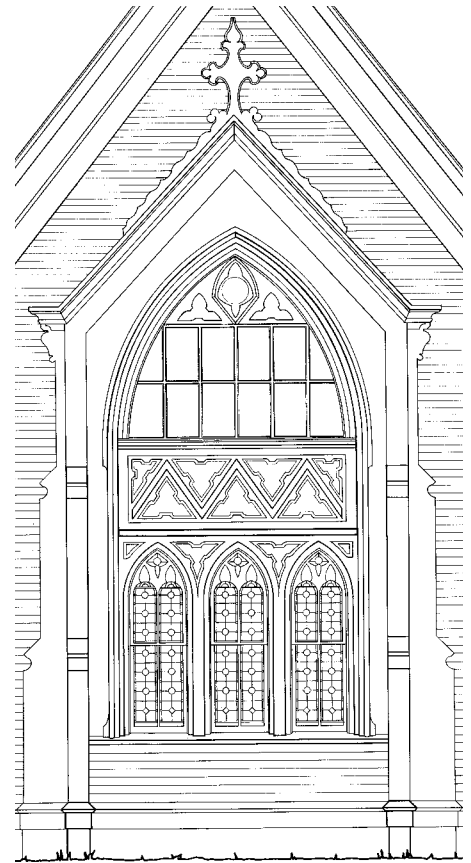
- Tall doors, single or in pairs, pointed-arch or rectangular
- Gothic detailing of door surround arched or square door crown
- Elaborate paneled or simple batten doors
- Etched cased glass or leaded glass transoms and lights
- Wood doors grained to look like oak or painted color matching other colors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

**Site**

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

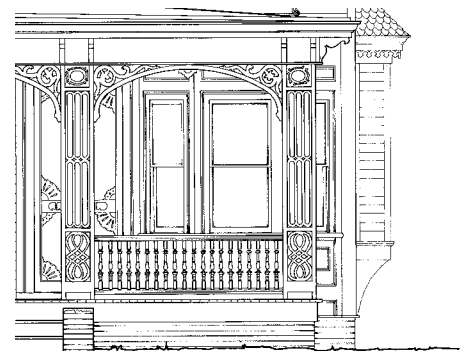
**Paint Color—Recommendations**

- Dark and rich palette that evokes a sense of medieval architecture
- Body: 
- Trim: 
- Doors: 
- Window: 



Arched window

Palladian window with Gothic arch



Lace-like brackets, spandrels, and balusters at porch

# Exotic Revivals

1830–1890

### 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

### Exterior Cladding

- Inset panels of stone or terracotta with oriental designs

### Windows

- Ogee arched windows
- Scalloped edges

### Porch & Entrance

- Egyptian column supports, massive columns usually resembling bundles of sticks tied top and bottom, flared at top
- Egyptian palmed capitals with ogee arches

### Doors

- Ogee arched doors with scalloped edges



Cape Island Presbyterian Church  
417 Lafayette Street

# Romanesque Revival

1840–1900

### 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

### Exterior Cladding

- Wall extends into gable without break
- Monochrome stone or brick masonry
- Wall buttresses
- Wall surfaces broad and smooth
- Lombard frieze (miniature round-arch arcade) at corbel table, under eaves and at belt courses




### 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

### Doors

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

### Paint Color—Recommendations

- Monochrome stone or brick masonry
- Trim: 
- Door: 
- Window: 



Our Lady Star of the Sea Church  
525 Washington Street



# Renaissance Revival

1890–1935

## 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 the deep trim band with moldings or panels
- Metal finials and cresting
- Prominent chimneys

## Exterior Cladding

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

## 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

## Porch & Entrance

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



## Doors

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

## Site

- 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

## Paint Color—Recommendations

- Monochrome, with a focus on shades of white, beige, and gray
- Body: 
- Trim: 
- Door: 
- Window: 



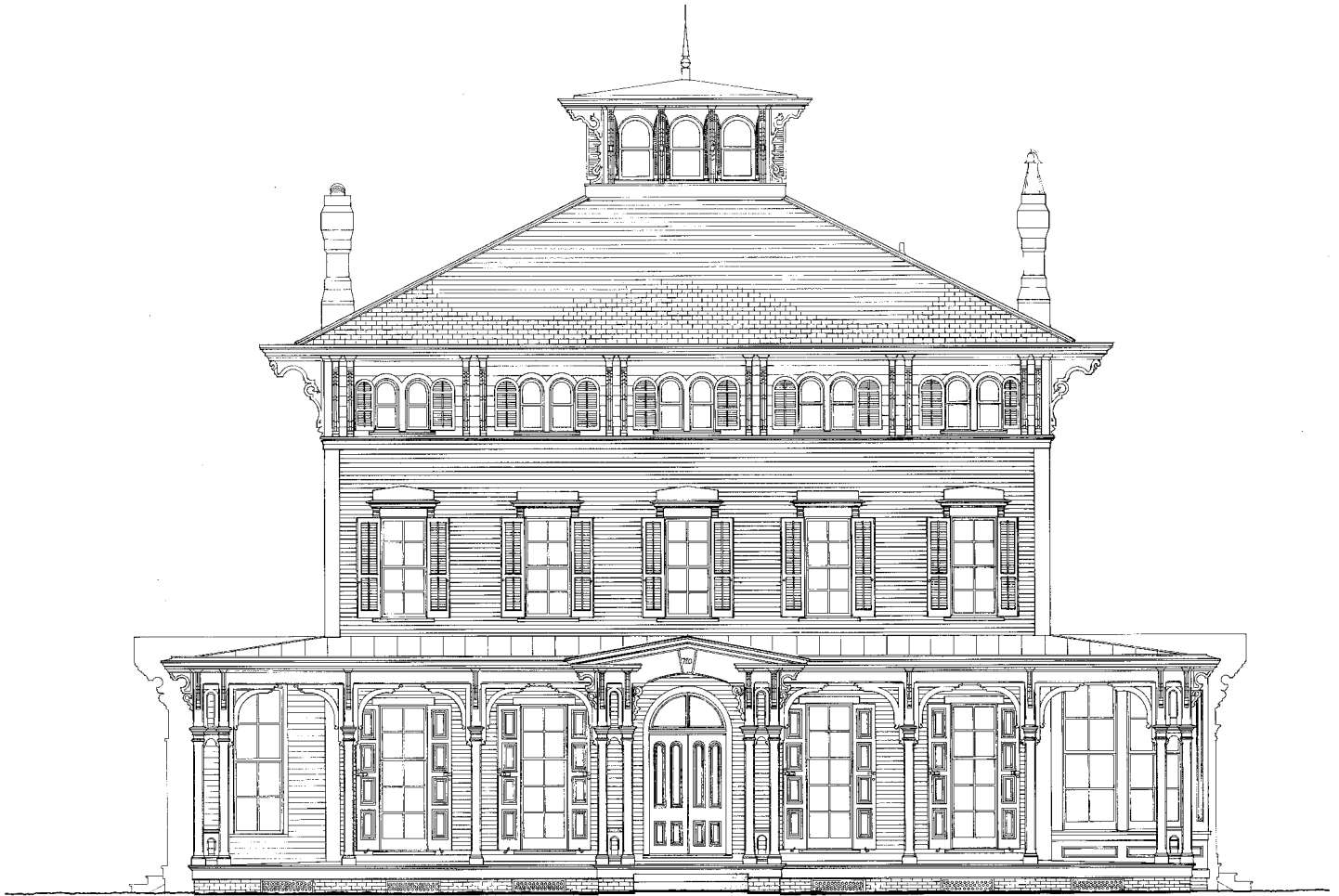
One of the Atlantic Terrace Houses  
32 Jackson Street



New Jersey Trust and Safe Deposit Company  
526 Washington Street

# Italianate

1830–1920



720 Washington Street  
HABS Drawing - McCauley



720 Washington Street



203 Congress Place



617 Columbia Avenue

**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 and finials
- Prominent chimneys with molded terracotta chimney pots

**Exterior Cladding**

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

**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

**Porch & Entrance**

- 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

**Doors**

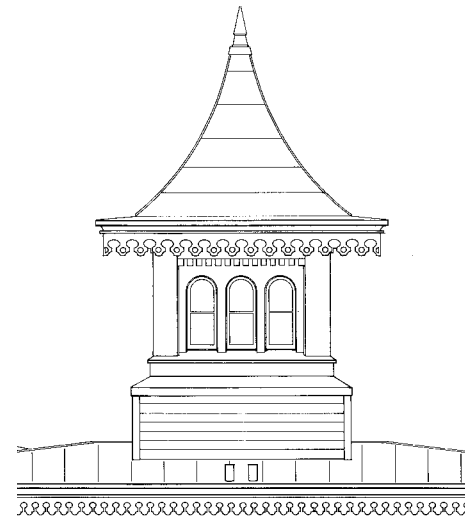
- Tall doors, single, or in pairs
- Rectangular, curved or arched top
- Short bottom panel, tall glazed top panel
- Decorative surround
- Inverted-U-shaped crowns with brackets
- Simple or pedimented bracketed straight crowns
- Varnished hardwood or grained to look like oak or painted a dark color

**Site**

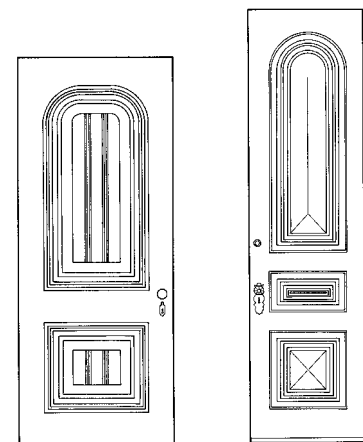
- Exposed wood fence posts with wood pickets in between
- Thick posts with classical cap
- Posts constructed as boxes, seven to ten inches wide
- Molding attached to front of pickets echoes railing behind them
- Horizontal base boards
- Hairpin iron fences, simple or overlapping
- Cast-iron ornamentation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

**Paint Color—Recommendations**

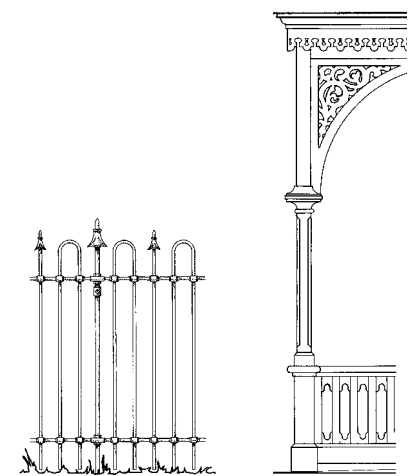
- Monochrome
- Body: 
- Trim: 
- Door: 
- Window: 



Square cupola with finial top



Tall doors with curved top



Hairpin iron fence

Square porch posts

# Late Victorian Period

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 was a period where rapid industrialization and the 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 a 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 were 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.



Congress Hall | 200 Congress Place



William Weightman Jr. House  
5 Trenton Avenue

## Late Victorian Styles 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, with late examples not uncommon into the 1880s.

The Stick style evolved from the Gothic Revival, with its medieval English-inspired angularity, asymmetry and verticality, and steep intersecting gables. It focused on the wall surface as a decorative element, expressing the inner structure of the building through visible “stickwork” and patterned wall surfaces. The Stick style was most prevalent 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. Like the Stick style that preceded, 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 various decorative textures and detailing to avoid a smooth-walled appearance. A few high-style examples were built as early as the second half of the 1870s, but it was 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, emphasizing 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.



The Chalfonte Hotel | 301 Howard Street



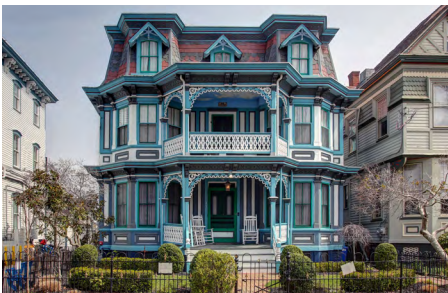
The Colonial Hotel | 7 Ocean Street

# Second Empire

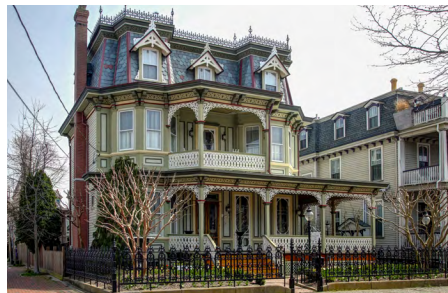
1850–1890



17 Jackson Street  
HABS Drawing - Benson



17 Jackson Street



45 Jackson Street



102 Ocean Street

**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 with metal finials and roof cresting
- Molded cornices above and below lower roof slope with paneled frieze boards
- Rectangular, round-arched, or curved-top dormers, single or paired
- Decorative dormer surrounds with a scroll at base
- Decorative brackets at eaves
- Ornamental brick work and classical details at chimneys

**Exterior Cladding**

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

**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

**Porch & Entrance**

- 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




**Doors**

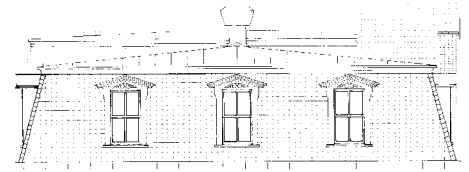
- Tall doors, single or in pairs
- Rectangular, curved, or arched top
- Short bottom panel, tall glazed top panel
- Decorative surround
- Simple or pedimented bracketed straight crowns
- Varnished hardwood or grained to look like oak or painted a dark color

**Site**

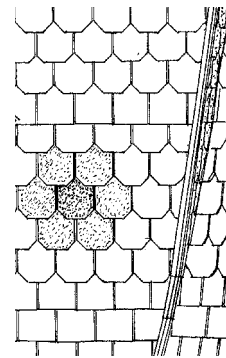
- Expressed wood fence posts with wood pickets in between
- Thick posts with classical cap
- Posts constructed as boxes, seven to ten inches wide
- Molding attached to front of pickets echoes railing behind them
- Horizontal base boards
- Hairpin iron fences, simple or overlapping
- Cast-iron ornamentation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

**Paint Color—Recommendations**

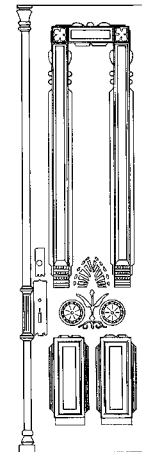
- Bold and rich schemes of three colors or more
- Body: 
- Trim: 
- Door: 
- Window: 



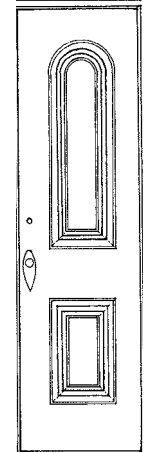
Mansard roof with steep lower slope



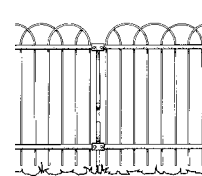
Patterned shingles



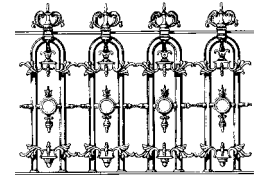
Part of a tall door pair with rectangular top



Part of a tall door pair with round top



Hairpin iron fence



Decorative cast iron fence

# Stick Style

1860–1890



Emlen Physick House | 1048 Washington Street  
HABS Drawing - McCauley



1048 Washington Street



9 Perry Street



**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 the apex of gables
- Overhanging eaves with bargeboards
- Exposed oversized rafter ends or brackets under eave
- Dormers
- Ornamental brickwork at chimneys

**Exterior Cladding**

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

**Windows**

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

**Porch & Entrance**

- One-story porches, entry or full width
- Diagonal or curving porch-support braces with spindles for friezes
- Simple oversized ornamental corner posts
- Sometimes a second-story balcony





**Doors**

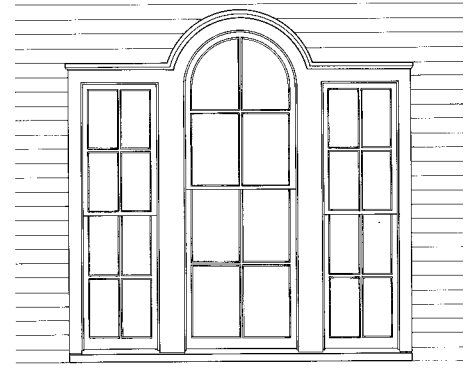
- Doors single or in pairs
- Door leaf with the short bottom panel and tall top panel
- Panels might consist of diagonal bead-board, with chamfered edges
- Stiles and rails may be reeded
- Any part of the door may be ornamented with incised line ("Eastlake") decoration
- Usually varnished oak

**Site**

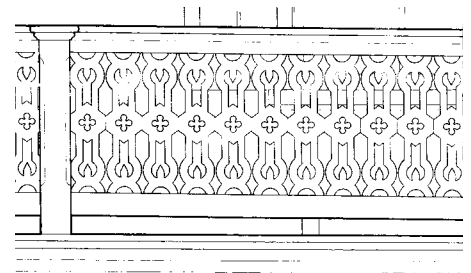
- Wood fences: fence posts with tapering chamfers and vertical stripes
- Metal fences: wrought iron, not cast iron.
- Top of palings beat into fans/spears/spade shape.
- Diagonal lines are often prominent in designs.
- Iron bars are spiraled

**Paint Color—Recommendations**

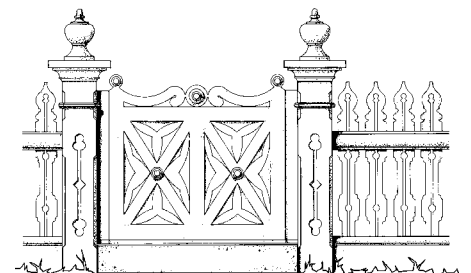
- Emphasize contrast and boldness
- Body: 
- Trim: 
- Door: 
- Window: 



Palladian window with Roman arch



Decorative wood balustrade



Fence post with tapering chamfers and vertical stripes

# Queen Anne

1880–1900



209 Congress Place  
HABS Drawing - McCauley



817 Washington Street



200 Congress Street



712 Columbia Avenue

**General**

- Asymmetrical plan and silhouette
- Round, polygonal, or square tower at the 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 form with varying shapes and styles
- Dominant front-facing gable and lower cross gables with overhanging eaves
- Adorned with decorative elements, such as ornate brackets, spindles, and finials
- Patterned shingles cut into various shapes and arranged in intricate designs
- Prominent chimneys with patterned brickwork

**Exterior Cladding**

- Patterned brick or stone masonry at first floor, with different textures and colors
- Carved and jigsaw cut panels, clapboard, flushboard, beadboard, half-timbering, patterned shinglework, or stucco at upper stories and gables
- Shinglework patterns in horizontal bands between stories
- Stylized relief ornamentation at gable

**Windows**

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

**Porch & Entrance**

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

**Doors**

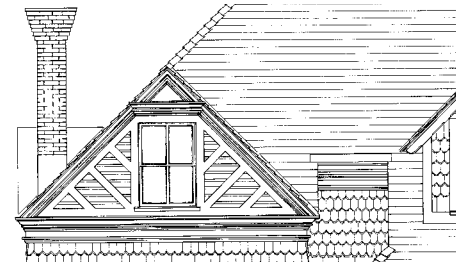
- Large, single, or in pairs, with simple surround
- Short bottom panel
- Tall upper panel with stained glass or central rectangle of clear glass surrounded by a row of colored glass lights
- Incised line “Eastlake” decoration

**Site**

- 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

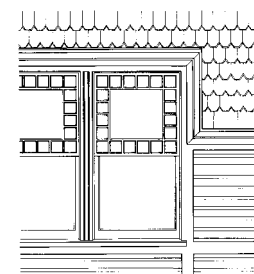
**Paint Color—Recommendations**

- Bold and contrasting palette
- Body: 
- Trim: 
- Door: 
- Window: 

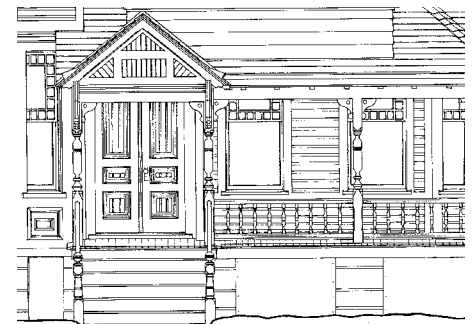


Stylized relief ornamental at gable

Horizontal bands of different building materials, patterns, textures, and colors for each story

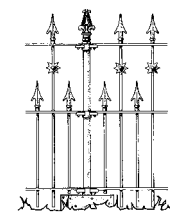


Upper sash with center light surrounded by a row of square colored glass lights  
Banks of three or more casement windows

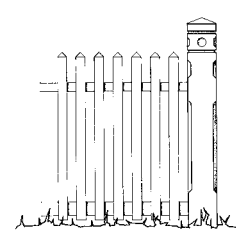


Spindlework or classic column porch supports, may be grouped or raised to porch rail level

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



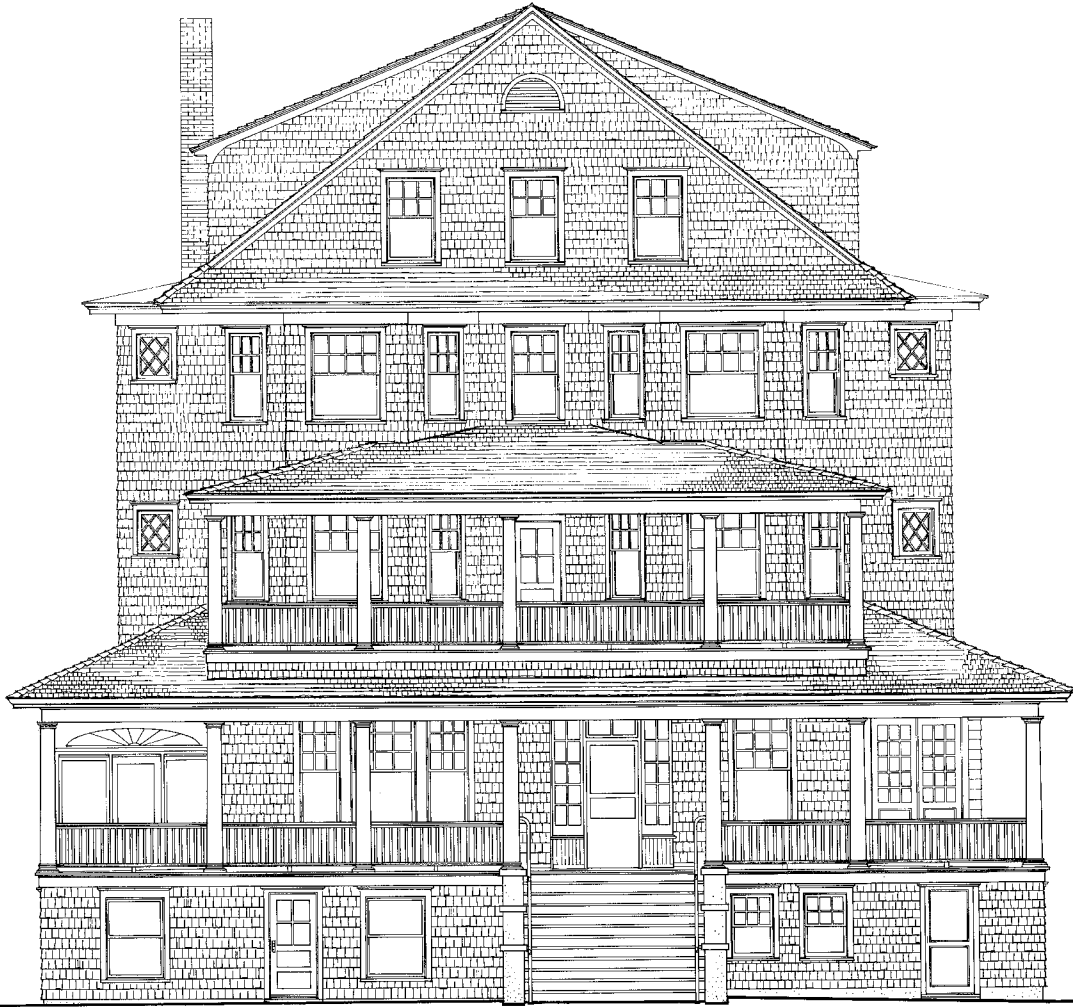
Wrought iron fences: top of palings beat into fans/spears/spade shape



Wood fences: posts with tapering chamfers and vertical stripes

# Shingle Style

1880–1900



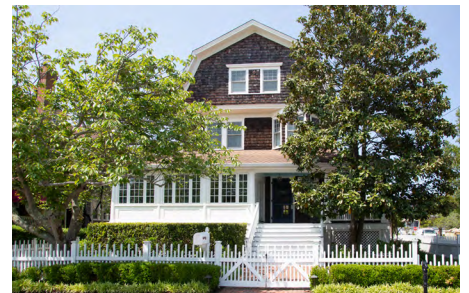
Hotel Macomber | 727 Beach Avenue  
HABS Drawing - McCauley



727 Beach Avenue



816 Kearney Street



817 Kearney Street

**General**

- Asymmetrical silhouette with horizontal emphasis
- Irregular pitched roof with cross gables
- Wall cladding and roofing of continuous wood shingles
- Polygonal or angled 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
- Prominent chimneys with patterned brickwork

**Exterior 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

**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

**Porch & Entrance**

- One- or two story porches, under main roofline
- Slender unadorned wooden posts or massive piers of stone or shingle cladding
- Sometimes classical column supports
- Classic column supports may be grouped or raised to porch rail level
- Use of massive Romanesque stone arches




**Doors**

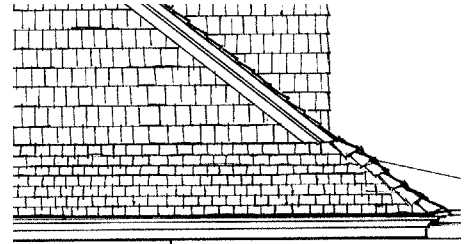
- Large doors, single or in pairs
- Door surround is simple
- Often oak or chestnut
- Often elaborate joinery like square or pyramidal mortise pegs
- Door leaf with short bottom panel and tall upper panel
- Upper panel with dozens of small square lights of glass separated by oak muntins or lead came
- Usually varnished dark

**Site`**

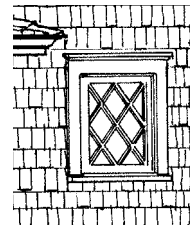
- Wood fences with simple square or rectangular section pickets
- Variation in rhythm of spacing or width

**Paint Color—Recommendations**

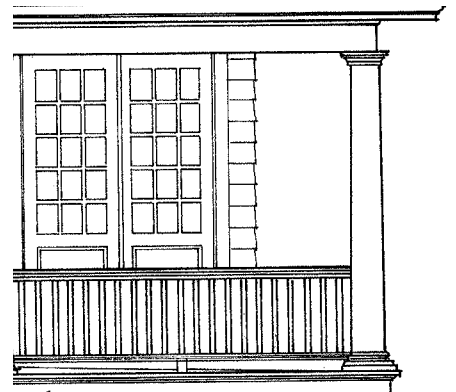
- Showcase natural wood shingles, limited use of paint
- Body: stain dark to medium brown
- Trim: 
- Door: 
- Window: 



Wall and roof cladding of wood shingles



Diamond window panes



Classical column posts

# Period Revivals

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 were 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 simplified Period Revivals features, with stylized versions of ornamental details such as cornice and door surrounds merely suggesting their historic antecedents.

## Period Revival Styles 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, a center door, and few projections; however, many asymmetrical examples were built before 1900, and a few were 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, arcades, red-tiled roofs, or bell towers were borrowed to adorn traditional forms.



1501 Beach Avenue



1013 New Jersey Avenue

# Colonial Revival

1870–1920

## 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 cornice return

## Roof

- Hipped, gambrel, or side-gabled roof
- Lower central cross gable
- Hipped or gabled pedimented dormers
- Front-facing or side, steeply pitched gambrels containing almost a full second story
- Boxed roof-wall junction overhang with dentils and modillions at cornice
- Open eaves and rake, sometimes exposed rafters
- Symmetrical distribution of prominent chimneys

## Exterior Cladding

- Full-height wood cladding or masonry veneer
- Two-story pilasters at corners

## 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

## Porch & Entrance

- 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

## Doors

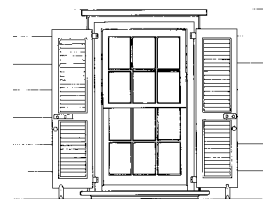
- Centered or placed to the side
- Tall doors, single or in pairs
- Accentuated front door with pilaster-supported pediment
- Overhead fanlight or sidelights
- Short bottom panel, tall top panel
- Large-pane glazing
- Leaded glass in the fanlight or side lights
- Grained to look like mahogany or rosewood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

## Site

- 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

## Paint Color—Recommendations

- Range of soft, muted hues
- Body: 
- Trim: 
- Door: 
- Window: 



Georgian Colonial Revival  
6-over-6 window



1120 New Jersey Avenue

# Tudor Revival

1890–1940

## 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 with multiple rooflines of different pitches
- Small overhangs
- Single dominant front gable or multiple front gables
- Front and side gabled dormers
- Half-timbered gables
- Decorative or flat vergeboards
- Prominent chimneys with patterned brickwork and decorative pots
- Stacks clustered or lined up in a row

## Exterior 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
- Weatherboard or shingle cladding with stuccoed gables and half-timbering above

## 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
- Oriels

## Porch & Entrance

- 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

## 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

## Site

- 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

## Paint Color—Recommendations

- Combination of dark and light colors
- Body: 
- Trim: 
- Door: 
- Window: 



1013 New Jersey Avenue



1015 New Jersey Avenue



# Spanish Revival

## 1890–1940

### 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
- Decorative tile-roofed chimney pots

### Exterior Cladding

- Stuccoed wall surface
- String course outlining arches
- Spiral columns, pilasters, carved stonework, or patterned tiles

### 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)
- Decorative wood or iron grilles or boxed grille at casement windows

### Porch & Entrance

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

### Doors

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

### Paint Color—Recommendations

- Warm, earthy colors with vibrant accents
- Body: 
- Trim: 
- Door: 
- Window: 



1117 New Jersey Avenue



Cape Island Baptist Church, 115 Gurney Street

# Post Victorian Period

The bungalow was a response to the changing tastes of middle class 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 the 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.



810 Sewell Avenue



808 Sewell Avenue



8 South Broadway  
HABS Drawing - Goodenow

# Bungalow

1890–1940

## 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
- Broad flat chimneys, stone or brick masonry

## Exterior 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

## 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
- Transom windows, occasionally with stained glass
- Gable windows for attic rooms

## Porch & Entrance

- 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
- Straight architrave, with decorative trim below the porch eave

## 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

## Paint Color—Recommendations

- Earthy and muted with natural materials featured
- Body: 
- Trim: 
- Doors: 
- Window: 



209 North Street



239 Windsor Avenue



505 Jefferson Street



Appendix

# Glossary

\*Term defined by ordinance

## **Addition\***

An extension or increase in building size, floor area, or height.

## **Alteration\***

As applied to a building or structure, a change or rearrangement in the structural parts or in the means of egress, or an enlargement, whether by extending on a side or by increasing in height or the moving from one location or position, to another, or the change in appearance of the exterior surface of any improvement.

## **Arcade**

A range of arches supported on piers or columns, and attached or detached from the wall.

## **Architrave**

The part of the composition of the Classical orders where an upright member meets a horizontal, as in a portal. The decorated interior or exterior surrounds of a window or door at the head and jamb.

## **Awning**

Projecting shading device, typically canvas, mounted above a window or door.

## **Baluster**

A spindle or post supporting the railing of a balustrade.

## **Balustrade**

An entire railing system with top rail and balusters.

## **Bargeboard**

Vertical decorated board fastened to the underside of a projecting gable; typically found in Gothic Revival and Queen Anne styles.

## **Bay**

The regular division of the facade of a building, defined by windows. An element which protrudes from the facade (Bay Window).

## **Belt Course**

A flat, horizontal member of relatively slight projection, marking the division in a wall plane.

## **Bracket**

Supporting piece for a shelf or roof eave usually finished with an ogee figure on its outer side; typically found in Second Empire, Italianate, and Italian Renaissance styles.

## **Brick Molding**

Milled wood trim piece covering the gap between the masonry and window frame.

## **Brickface stucco**

Inappropriate facade treatment consisting of layers of cementitious material and mesh applied directly to an existing facade; occasionally with drainage board between; colloquially referred to as Garden State Brickface; similar to exterior insulation and finish system (EIFS).

## **Cap Flashing**

Waterproof sheet sealing the top of cornices and walls; promotes positive drainage away from the facade.

## **Capital**

The upper portion of a column or pilaster.

## **Casement**

Window hinged on the side; typically found in more modern architectural styles.

## **Certificate of Appropriateness\***

A document issued by the HPC demonstrating its review of any alteration, addition to, or demolition of a designated historic site, or to a property within the Historic District. Such review is based upon the application and representations of the applicant and the approved plans presented for the preservation, restoration, rehabilitation, or alteration of an existing property, or the demolition, addition, removal, repair, or remodeling of any feature on an existing building within the Historic District, or for any new construction within the Historic District.

## **Colonnade**

Row of regularly spaced columns supporting an entablature.

## **Contributing Building**

A building that meets specific criteria for historical significance within the Cape May Historic District.

## **Coping**

A protective cap, top, or cover of a wall, chimney, or pilaster.

## **Cornice**

Any molded projection which crowns or finishes the part to which it is affixed; of an order, pedestal, pier, door, window, house.

## **Course**

Continued level range of stones or bricks of the same height across a facade.

## **Cresting**

Roof ornament, such as cast iron fencing.

## **Crocket**

Ornamental foliate on the slopes and edges of spires, pinnacles, gables, and similar elements of Gothic Revival style buildings.

## **Cupola**

A spherical roof, rising like an inverted cup over a circular, square, or multi-angular building.

## **Cut Sheets**

Manufacturer's technical documentation of materials and products for a particular building assembly (e.g., window). Primary concern is visible finished components.

## **Dentil**

A tooth like ornament occurring originally in Ionic, Corinthian, and Composite cornices.

## **Detail Drawing**

Two-dimensional close-up view of a specific element of a building. Shows how different materials and components interface with one another.

## **Dormer**

A small structure that projects from a sloping roof with a window in the downside end; used to light an attic space and to provide headroom, may have a gabled, shed, or other shaped roof.

## **Double Hung**

Window with two sashes, each sliding on a vertical track.

## **Drip Molding**

Projecting molding around the head of a door or window frame; promotes positive drainage away from the opening.

## **Eave**

The lower portion of a roof projecting beyond the face of a wall.

## **Elevation Drawing**

Two-dimensional view of a building or portion thereof as seen from one side. Shows the height and width of the roof, facade, doors, windows, and other features.

## **Enframement**

Elements surrounding a window or door.

## **Entablature**

Beam member carried by columns, contains architrave, frieze, and cornice.

## **Facade**

The front view, or elevation of a building, the architectural front.

**Fascia**

Flat vertical member; typically combined with a cornice and architrave within an entablature zone.

**Fenestration**

Organization and design of daylight openings within a facade.

**Finial**

The top, or finishing, portion of a pinnacle or other architectural feature.

**Flashing**

Projecting piece of metal let into the joints of a wall so as to lap over an adjacent assembly; promotes positive drainage.

**Fretwork**

Ornamental woodwork, often elaborate, and of patterns contrasting light and dark.

**Frieze**

The middle horizontal member of a classical entablature; proportions and detailing are strictly prescribed for each order.

**Gable**

The triangular portion of a wall between the two slopes of a roof, often used for decorative purposes.

**Header**

Masonry wall unit of brick where the short end is exposed.

**Historic District\***

One or more historic sites and certain intervening or surrounding property significantly affecting or affected by the quality and character of historic site or sites, as specifically designated herein.

**Integrity\***

The ability of a property or element to convey its historic significance; the retention of those essential characteristics and features that enable a property to effectively convey its significance.

**Lamp**

Powered illumination element permanently or temporarily attached to the building or site. Also generally referred to as a light or luminaire.

**Lattice**

A network, often diagonal, of strips, bars, or laths used as screening.

**Lintel**

Horizontal member over a window, door, or other opening carrying weight from above.

**Mansard**

Gambrel-style hip roof characterized by two slopes; lower steeper slope is typically punctured by dormers; typically found in Second Empire, Beaux Arts, and Richardsonian Romanesque styles.

**Meeting Rail**

Rail of a double-hung window sash designed to interlock with the adjacent rail.

**Minimally Visible**

Does not call attention to itself or detract from significant architectural features of the building.

**Mullion**

Vertical primary framing member of a window separating paired or multiple windows within a single opening.

**Muntin**

Thin framing member that separates the panes of a window sash or door glazing.

**Newel**

Main post at the bottom and top landing of a stair where the banister handrail terminates. Typically adorned with decorative trim.

**Non-Contributing Building\***

Building, site, structure or object that does not add to the historic architectural qualities, historic associations or archaeological values for which a property is significant because it was not present during the period of significance; due to alterations, disturbances, additions or other changes it no longer possesses historic integrity reflecting its character at that time or is incapable of yielding important information about the period; or it does not independently meet the National Register criteria.

**Order**

Signifies a column with its base, shaft, and capital, and the entablature which it supports. Standardized Greek orders are: Doric, Ionic, and Corinthian. The Romans added Tuscan and Composite.

**Palladian**

Three-part window with a tall, round-arched center window flanked by smaller rectangular windows and separated by posts or pilasters; typically found in Federal, Queen Anne, Colonial Revival, and Neoclassical styles.

**Parapet**

Small wall that serves as a vertical barrier at the edge of a roof or terrace in an exterior wall; the part entirely above the roof.

**Pier**

Solid mass between windows or doors of a building; also solid support from which an arch springs.

**Pilaster**

Square column engaged in a wall; typically with a base and capital.

**Plan Drawing**

Two-dimensional horizontal view of a building or portion thereof, looking down from above as if the roof or floor above has been removed. Shows the layout and arrangement of rooms, doors, windows, porches, and other features.

**Pointing**

Treatment of joints between masonry elements with mortar; rehabilitation or restoration activity is repointing.

**Preservation\***

The act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

**Rail**

Top and bottom cap of balusters alongside stairs or an elevated walking surface, such as a front porch.

**Reconstruction\***

The act or process of reproducing by new construction the exact form and detail of a vanished or non surviving building, structure, or object, or any part thereof, as it appeared at a specific period of time when documentary and physical evidence is available to permit accurate reconstruction.

**Rehabilitation\***

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

**Rendering Image**

Three-dimensional visualization that provides a realistic sense of what a building or portion thereof will look like when completed. Accurate, pedestrian-level vantages are recommended.

**Restoration\***

The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

**Reveal**

Side of an opening for an entry or window between the frame and outer surface of a wall; showing wall thickness or separation between materials or building elements.

**Riser**

The vertical part of a step between treads.

**Sash**

Secondary part of a window holding the glazing in place, especially when operable; subdivided with muntins. Originally constructed of wood.

**Secondary Facade**

Building faces entirely not visible from public right-of-ways and without significant architectural features.

**Section Drawing**

Two-dimensional vertical view of a building or portion thereof, showing what the interior would look like if a cut were made through it. Shows the relationship between different levels of a building, as well as the arrangement of walls, floors, ceilings, and roofs.

**Sidelight**

Vertically framed glazing; typically subdivided and adjacent to a door.

**Sill**

Horizontal member at the bottom of a window or door.

**Soffit**

Horizontal ceiling; lower surface of a vault or arch; under face of the architrave between columns; under surface of the corona of a cornice or roof overhang.

**Stile**

Main vertical member of a window or door.

**Streetscape\***

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

**Survey\***

A process of identifying and gathering data on a community's historic resources. It includes a field survey which is the physical search for and recording of historic resources on the ground, preliminary planning and background research before the field survey begins, organization and presentation of survey data as the survey proceeds, and the development of inventories.

**Transom**

Horizontal bar across the top of a window or window above a door or large storefront glazing.

**Tread**

The horizontal part of a step.

**Victorian**

The Revival and Eclectic architecture in nineteenth century England, named for Queen Victoria, who reigned from 1837 to 1901. Also used for its American counterpart.

**Visible**

Able to be seen by a person standing in the public thoroughfare; including streets, sidewalks, parks, and other public places.

# Resources & Bibliography

## National Park Service

Technical Preservation Services  
1849 C Street NW  
Washington, DC 20240  
Ph.: 202-513-7270  
www.nps.gov

## Technical Preservation Services for Historic Buildings

Preservation Tech Notes:  
www.nps.gov/orgs/1739/preservation-tech-notes.htm  
Preservation Briefs:  
www.nps.gov/orgs/1739/preservation-briefs.htm

## National Trust for Historic Preservation

1785 Massachusetts Avenue NW  
Washington, DC 20036  
Ph.: 800-944.6847  
Fax.: 202-588-6038  
www.savingplaces.org

## New Jersey Historic Preservation Office State of New Jersey

Department of Environmental Protection  
Historic Preservation Office  
501 E. State Street, 4th Floor, P.O. Box 420  
Trenton, NJ, 08625  
Ph.: 609-984-0176  
www.state.nj.us/dep/hpo

## City of Cape May Construction/Zoning Office

City Hall - 643 Washington Street  
Cape May, NJ 08204  
Ph.: 609-884-9525  
www.capemaycity.com

## Greater Cape May Historical Society

P.O. Box 495  
Cape May, NJ 08204  
Ph.: 609-884-9100  
www.capemayhistory.org

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