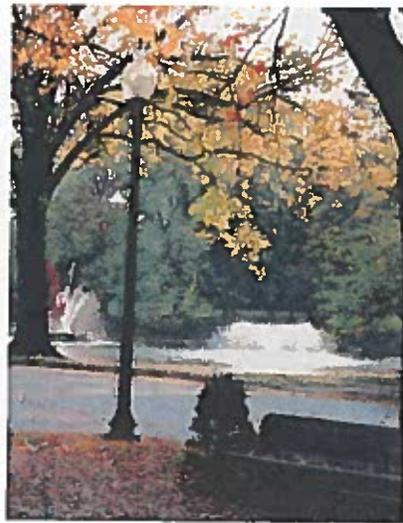
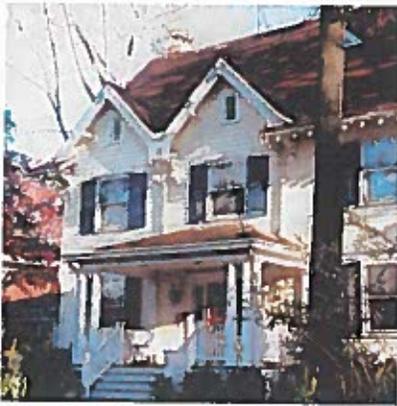


TOWN OF WESTFIELD, NEW JERSEY



DESIGN GUIDELINES *for* HISTORIC SITES AND DISTRICTS

WESTFIELD HISTORIC PRESERVATION COMMISSION

TOWN OF WESTFIELD, NEW JERSEY

DESIGN GUIDELINES *for* HISTORIC SITES
AND DISTRICTS

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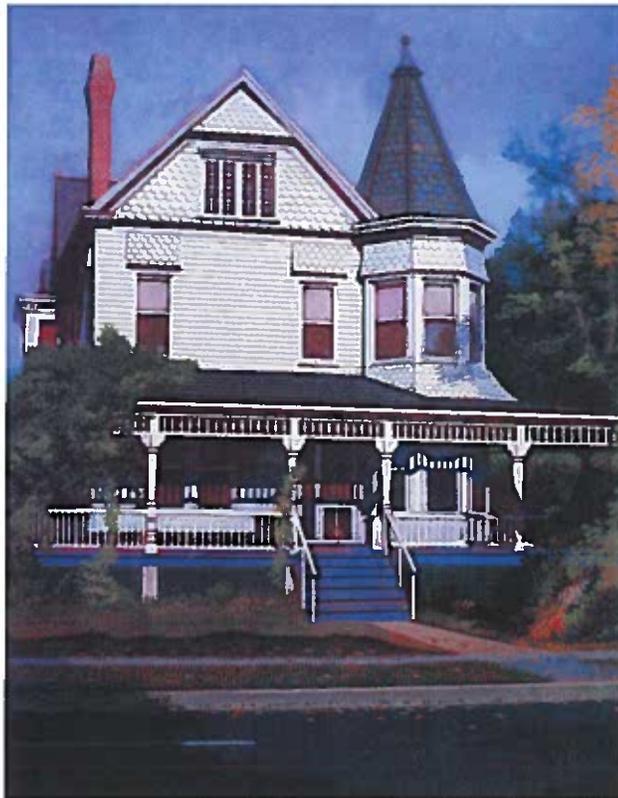
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2002

*This book is dedicated to
Harry Devlin
(1918-2001)*

*Illustrator, artist, author
Promoter of the arts and historic architecture in New Jersey*



"Westfield Queen Anne," painting by Harry Devlin

The Harry Devlin Commendation Award
is given each year by the Westfield Historic Preservation Commission
for notable restoration projects in Westfield

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INTRODUCTION

Westfield is a compact suburban town with many highly valued qualities – a vibrant pedestrian oriented downtown, a centrally located train station, tree-lined neighborhoods with handsome houses spaced close enough to be neighborly yet far enough apart to provide private yards, dynamic cultural institutions, and public parks and playgrounds. These qualities make Westfield a desirable place to live. It is perhaps less widely understood that many of these valuable features are also historic resources – the product of three centuries of creating home and community in Westfield.

The Town of Westfield has recognized that there is a public interest in preserving the town’s historic resources. The Westfield Historic Preservation Commission is established by municipal ordinance, and over the past ten years a number of historic sites and districts have been designated.

The following design guidelines were written and adopted to assist the Historic Preservation Commission in its review of proposed work on designated historic properties, and to guide property owners in planning and designing their construction projects. The guidelines are intended to help protect the community’s historic buildings and places, to expedite and ensure consistency in local decision-making, and to benefit property owners by clarifying community expectations.



Mindowaskin Park

Designated historic sites and districts in Westfield comprise only a small portion of the town’s historic buildings and environments. Owners of residential and commercial properties in Westfield are encouraged to apply these guidelines, as appropriate, when planning repairs, additions or new construction.

This publication is divided into five sections. The first section provides a short history of Westfield, concentrating on its physical development and building history. The next section presents a chronology of the major architectural styles found in Westfield, as a source for determining character-defining features on specific historic buildings. The third section contains the design guidelines, grouped into eight headings of design review. The last two sections include sources of information on historic preservation, as well as a glossary of terms used in the design guidelines.

HISTORICAL DEVELOPMENT OF THE TOWN OF WESTFIELD



Westfield, NJ 1903 (Westfield Historical Society)

Westfield originated in the early 1700's as a settlement of dispersed farmsteads, taking its name from the west fields of Elizabethtown of which it was a part. By the late 18th century a small village had grown around the intersection of Broad Street, Central Avenue and Mountain Avenue, where stood a Presbyterian church, a tavern and inn, small shops of tradesmen, and a few dwellings. Throughout the colonial era Westfield consisted of only a few hundred persons. Even after 1794, when Westfield divided from Elizabethtown and became a separate township, it experienced little growth. In 1844, Westfield was described as a "neat village consisting of about 30 or 40 dwellings, in the vicinity of which is a Presbyterian church." (Barber and Howe, in Philhower, 51)

Much of Westfield's early road network survives, but only a handful of pre-Civil War farmhouses still stand. The Miller-Cory House, the Scudder House, the Sayre House, the Marsh House and several others are significant reminders of Westfield's earliest settlement and residential building. Westfield is also home to two other colonial houses, the Ball-Platt House and the Varleth-Sip House, that were rescued from neglect and relocated to Wychwood as part of that development in the 1920's. The Presbyterian Church is the oldest religious edifice in town; the present building, dating from 1861, stands on the site of two earlier churches.

Improved rail service to New York launched dramatic change in Westfield after the Civil War. In 1864, the Central Railroad of New Jersey established direct service to Jersey City, with a ferry connection to New York City. By the 1880's Westfield had become one of New Jersey's fashionable railroad suburbs that were created from the existing cores of older towns. Development was actively promoted by the railroads, which engaged in land speculation, advertised suburban advantages, and offered frequent reliable rail service. Westfield's peaceful semi-rural surroundings were important to promoters, but tasteful new dwellings located near the railroad depot were the primary attraction to prospective homebuyers.

Between 1882 and 1900 the population of Westfield grew fivefold from 875 to 4,315. The building boom in Westfield, as in other New Jersey towns of the era, relied on the readily available pattern-book designs in styles we think of as "Victorian." Areas closest to the railroad corridor were developed into streets of Italianate, Stick Style and Queen Anne houses. The downtown began to assume its current form and size, with two and three story brick store buildings, handsome church edifices at prominent intersections, and a new railroad station at the center of town. In terms of surviving building stock and physical character, "Victorian Westfield" is a more appropriate name for the town than "Colonial Westfield."

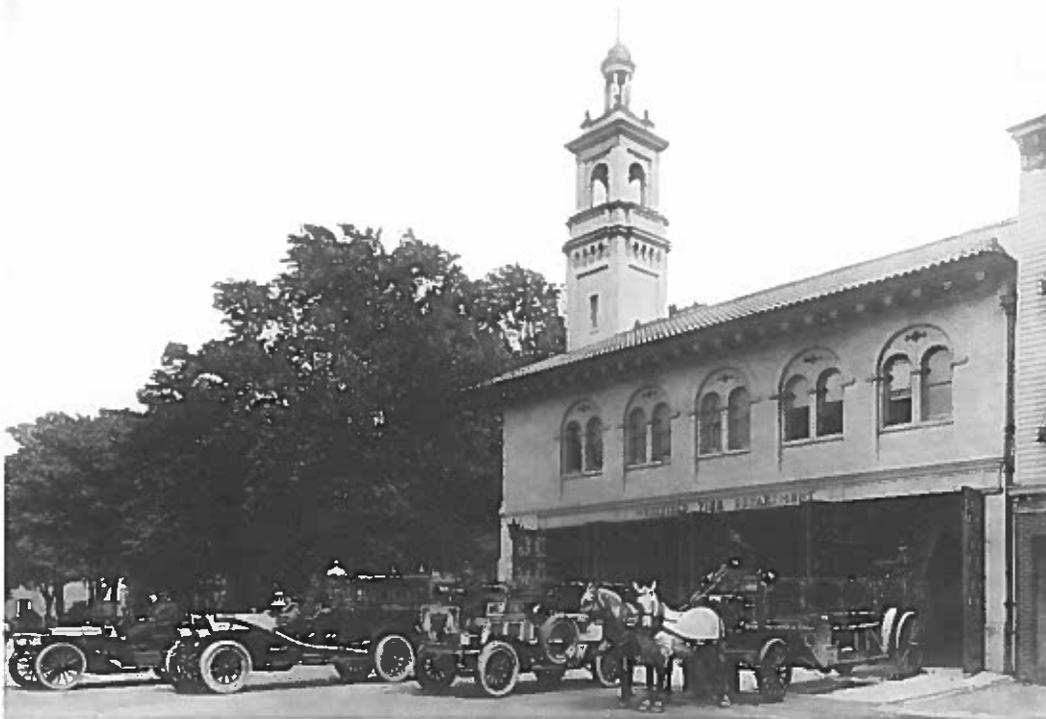
The Town of Westfield was incorporated in 1903 and by 1920 had a population of 9,063. The doubling of population in less than twenty years was the result of enormous house construction in Westfield during the early 20th century. Scores of new houses were built on new streets, and as infill in older areas, in the popular suburban house styles of the day – Shingle Style, Colonial Revival (English, Dutch, Spanish), Medieval Revival (Tudor), Craftsman Bungalow and Foursquare. Known for their solid construction and livability, these “comfortable houses” of the early 20th century grace Westfield’s neighborhoods in significant numbers.

Exclusive new subdivisions, such as Stoneleigh Park and Wychwood, also introduced curvilinear street layouts and stately mansions to Westfield’s predominant grid street layout.

The early years of the 20th century saw the development of the town’s public infrastructure, as modern public services and amenities such as lakes, golf courses and public parks became increasingly important to residents. A new firehouse, municipal water and sewer system, library, and schools were constructed. Westfield’s first public park, a triangle of land at the intersection of



Stoneleigh Park, c. 1906 (Westfield Historical Society)



Westfield Fire House, early 20th century (Westfield Historical Society)

Mountain and Lawrence Avenues, was created in 1906, followed by Mindowaskin Park in 1918 and Echo Lake Park in 1924.

Westfield's second building boom followed World War II. After fifteen years of depression and war, the return to prosperity and peacetime created an enormous demand for new housing and transformed Westfield's landscape. The last of the open farmland at the perimeter of town was subdivided for housing developments. With some exceptions they followed the compact layout of the previous era, even as post-war colonials, cape cods and ranch houses took the place of older building styles.

Sources:

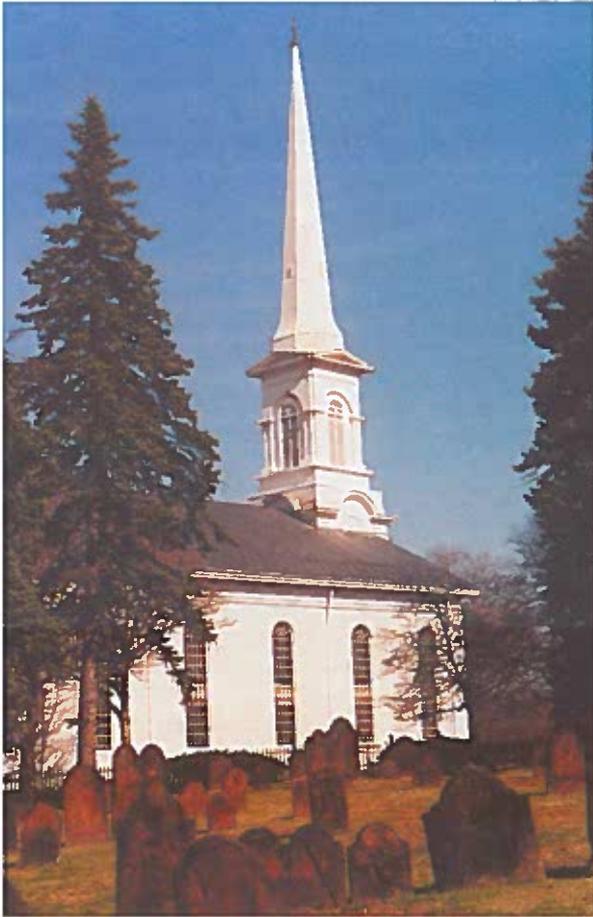
W. Woodford Clayton, *History of Union and Middlesex Counties* (Philadelphia, Everts and Peck, 1882).

James P. Johnson, *Westfield: From Settlement to Suburb* (Westfield Bicentennial Committee, 1977).

Charles A. Philhower, *History of the Town of Westfield* (Newark, Lewis Pub. Co., 1923).

F.W. Ricord, *History of Union County* (Newark, 1897).

WESTFIELD'S HISTORIC ARCHITECTURE



The Presbyterian Church in Westfield



Varleth-Sip House, 5 Cherry Lane

Understanding building traditions and styles is the foundation for appreciating the historic architecture in our neighborhoods and towns. Awareness of what gives a building its historic character allows us to treat these features with sensitivity when we undertake a repair or new addition.

What follows is a brief overview of the major building traditions and architectural styles found in Westfield, beginning with the earliest surviving buildings from the 18th century and ending with the early 20th century structures. This is intended as a practical guide for identifying the forms and fashions of buildings in Westfield and their significant identifying features. Many buildings reflect combinations of styles rather than pure textbook examples. Alterations and additions over the years also may confound efforts to neatly label a building's style.

There are many excellent guides and books on American architecture. Your local library and historical society have books, documents and photographs that can assist you in understanding the history and design of your house and neighborhood.

Additional Sources:

Virginia and Lee McAlester, *A Field Guide to American Houses* (Alfred A. Knopf, 1984).

Robert Guter and Janet Foster, *Building by the Book: Pattern Book Architecture in New Jersey* (Rutgers University Press, 1992).



961 Rahway Avenue



427 Boulevard



Westfield Fire House, 401-405 North Avenue



Arcanum Hall, Broad and Elm Streets



248 Kimball Avenue



5 Stoneleigh Drive

BUILDINGS OF A FARMING VILLAGE: EARLY 1700's - 1860



Miller-Cory House, 614 Mountain Avenue



John Scudder House, 841 East Broad Street



Matthias Sayre House, 667 Fourth Avenue

Westfield's earliest surviving houses are farmhouses typical of the average New Jersey homestead in the 18th and early 19th centuries. Like the Miller-Cory House, these are one-and-a-half story vernacular dwellings with gable roofs, and clapboard or wood shingle siding. While varying somewhat in plan and form, they also can be identified by their hand-hewn heavy timber framing with mortise and tenon joinery. Many of Westfield's oldest houses are accruals of additions and modifications; side wing additions, porch changes, and later dormers are common. Pre-Civil War houses may exhibit Greek Revival features such as classical columns supporting a porch, or knee wall windows below the eaves. Two early stone houses, the Ball-Platt House and the Varleth-Sip House, were moved to Westfield from nearby towns, and are atypical of prevalent farmhouse construction in Westfield.

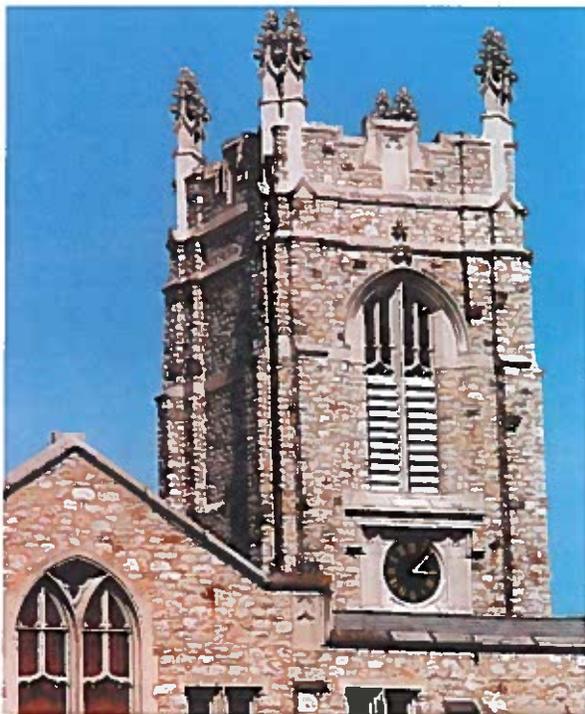


Ball-Platt House, 526 Wychwood Road

BUILDINGS OF A VICTORIAN RAILROAD SUBURB: 1860 - 1900

ITALIANATE

Italianate is a broad term for a popular style inspired by the villas and palazzos of rural Italy. Built in Westfield from the 1850's through the 1880's, Italianate houses have low-pitched hip or gable roofs with wide overhanging eaves and sometimes a cupola or tower. Other identifying features include heavy decorative brackets under the roof eaves and over windows and doors; tall narrow windows, often paired and frequently arched; and heavy paneled doors, often paired with elaborate frames. The commercial counterpart is chiefly a storefront design characterized by ornate bracketed cornices and a variety of arched window treatments.



First United Methodist Church



246 Clark Street

GOTHIC REVIVAL

The Gothic Revival style was popular between 1830 and 1870 for houses but lasted well into the 20th century for churches. Often built as one-and-a-half story cottages, Gothic Revival houses have steeply pitched roofs with cross gables, decorative verge board along the eaves, and pointed arch windows. They were commonly clad with board and batten siding.

Gothic Revival churches adapted Gothic forms and designs with more academic correctness, often based on the rural churches of England. A later version of the Gothic Revival, known as the Victorian Gothic, is distinguished mainly by its heavy turned and carved trim on the gables, eaves and porches, in contrast to the lighter “gingerbread” of the Gothic Revival.

STICK STYLE

Fashionable between 1860 and 1890, the Stick Style is expressive of the wooden framing system that underlies the wall. An asymmetrical composition, often complemented by a tower and intersecting wings, is decorated by “stickwork” on the outside walls, in a pattern of vertical, horizontal and diagonal boards. Steeply pitched gable roofs, cross gables, broad overhanging eaves with oversized brackets, and large verandas are characteristic.



416 Mountain Avenue



Elm Street

FRENCH SECOND EMPIRE

The hallmark of French Second Empire buildings is the mansard roof, which has a double slope, the lower usually longer and steeper than the upper. The style was widely favored for a brief period during the 1860's and 1870's. In American residential construction, the distinctive mansard roof was often grafted onto a house with an Italianate facade. Brackets, segmental and round arch doors and windows, and elaborate moldings are common elements.

QUEEN ANNE

The 1876 Philadelphia Centennial Exposition helped to create a taste in America for rural medieval English houses, on which the early Queen Anne style was based. From the 1880's until about 1910, the Queen Anne style brought exuberant combinations of materials, shapes, and textures to American residential building. Brick, stone, patterned shingles and clapboard are often combined on exterior walls, which may be decorated with elaborate millwork and art glass. Towers, turrets, balconies and projecting bays further characterize this style. The later phase of Queen Anne, known as "free classic," acquired a less medieval appearance and emphasized classical details.



120 West Dudley Avenue



Stoneleigh Drive

SHINGLE STYLE

The Shingle Style developed from the Queen Anne style and drew inspiration from the traditional shingled houses of New England. Dating from the 1880's and 1890's, Shingle Style houses are typified by a uniform sheathing of stained or unpainted wood shingles, with stone and brick used as accent materials. The gabled and gambrel roofs have broad planes, and may sweep down over a large porch. Grouped windows, small window panes, and wrap-around porches are standard features.

BUILDINGS OF A 20TH CENTURY SUBURBAN TOWN: 1900-1940

COLONIAL REVIVAL

The term “Colonial Revival,” as used here, refers to the national rebirth of interest in American colonial building traditions. Rising to prominence in the 1890’s, the Colonial Revival Style dominated residential construction during the first half of the 20th century. Most Colonial Revival structures were free interpretations inspired by colonial precedents, while others were carefully researched copies of original 17th and 18th century buildings. Design elements are typically larger in scale than colonial buildings. Large double-hung sash windows, accentuated front doors with sidelights, and ample porches are common. Most of Westfield’s Colonial Revival houses draw upon the designs of colonial English houses of the Atlantic seaboard. Dutch Colonial houses – with their trademark gambrel roofs – are numerous in Westfield, as testament to the importance of the Dutch in the early settlement of New Jersey. Spanish Colonial examples, by contrast, are uncommon. The Colonial Revival was also the favored style for most of Westfield’s public buildings until mid century, and is expressed most prominently in the 1954 Municipal Building.



242 Kimball Avenue



545 Boulevard



South Gate, Wychwood Road



951 Kimball Avenue

PERIOD REVIVAL

Period Revival houses, popular between 1900 and 1940, were patterned after such diverse historical sources as rural English cottages, Mediterranean villas and provincial French dwellings. Quotations from the historical past were employed freely to produce houses that were modern in plan and composition. Many of Westfield's numerous Period Revival houses are loosely based on English Tudor building traditions. They are characterized by high-pitched gable roofs, elaborate chimneys, stuccoed and brick walls with decorative half-timbering, and a variety of window types including leaded-glass casements.

FOURSQUARE

The Foursquare evolved in and for post-Victorian suburbs. Often sold through mail order companies, the Foursquare derived its name from an interior plan of four nearly equal-sized rooms on each floor. The Foursquare house is identified by its cubical shape, often with a pyramidal roof. Large dormers, a full front porch, and a raised basement with steps to the first floor are common. Many of Westfield's Foursquares have Colonial Revival details.



539 Lawrence Avenue



617 Embree Crescent

CRAFTSMAN

Craftsman houses, which include both bungalows and two story examples, are linked to the American Arts and Crafts movement of the 1900-1930 period. Craftsman houses exhibit the principles of functional architecture, use of natural materials, rustic simplicity, and good workmanship as promoted by the Craftsman movement. These houses are characterized by their low-pitched roofs with wide overhanging eaves, exposed roof rafters, truss work in the gables, and tapered porch posts.



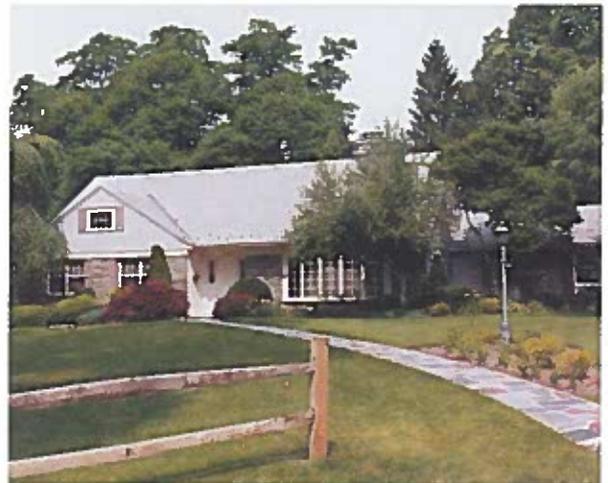
501 Wells Street

CAPE COD

The Cape Cod house is a sub-type of the Colonial Revival style. Built widely in America from the 1920's through the 1940's, Cape Cod houses were based loosely on the early wooden houses of coastal Massachusetts. These houses offered the charm and popular appeal of a colonial cottage as well as affordability. The Cape Cod house form is one and a half stories with a side gable roof, a symmetrical facade and a central entrance. Clapboard or shingle siding, six over six double-hung sash windows, dormers, and small trellised porches are common features.

RANCH HOUSES

Ranch houses, the rambling low-slung icons of suburbia, were an innovative new style that originated in California in the 1930's and became the dominant house type of the post World War II building boom. Ranch houses have low-pitched gable roofs with broad eave overhangs, and an asymmetrical "rambling" shape and horizontal orientation. Some ranch houses lack decorative detailing, but it is not unusual to see Spanish or Colonial detailing on porches and doors. Large picture windows light living areas. Patios and courtyards extended the living area at the back of the house, a major architectural change from the ever-present front porches on earlier houses.

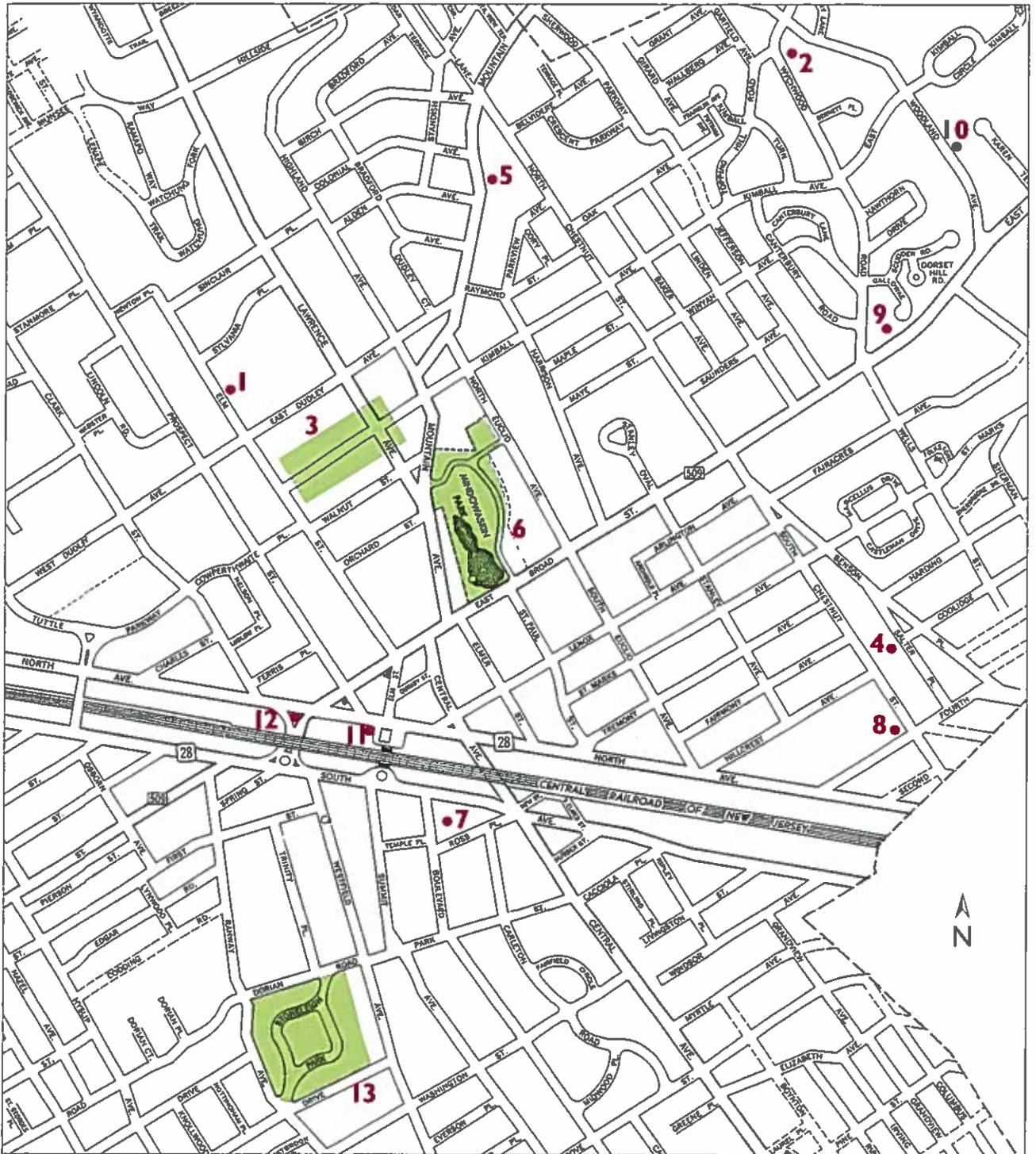


315 Wychwood Road

HISTORIC SITES AND DISTRICTS IN WESTFIELD

The following are designated historic sites and districts under the Westfield historic preservation ordinance. The Miller-Cory House, Westfield Fire Headquarters #1, and Stoneleigh Park Historic District (#13 on map) are listed on the New Jersey and National Registers of Historic Places. The *Union County Architectural Survey* lists almost 100 historic properties in Westfield (Union County Office of Cultural and Heritage Affairs, 1981).

1. *Charles Addams House, 522 Elm Street*
2. *Ball-Platt House, 526 Wychwood Road*
3. *Kimball Avenue Historic District*
4. *Charles Marsh House, 500 Salter Place*
5. *Miller-Cory House Museum, 614 Mountain Avenue*
6. *Mindowaskin Park Historic District*
7. *Reichard House, 419 Boulevard*
8. *Matthias Sayre House, 667 Fourth Avenue*
9. *John Scudder House, 841 East Broad Street*
10. *Well House, 200 Woodland Avenue*
11. *Westfield Fire Headquarters #1, 401-405 North Avenue*
12. *World War I Monument, North Avenue and Broad Street*



Map of a portion of Westfield

DESIGN GUIDELINES: BUILDING WITHIN THE EXISTING CONTEXT

The Design Guidelines cover repair and alteration of existing buildings, and construction of new buildings.

Alteration of existing buildings or construction of new buildings can either strengthen or detract from the historic character of individual structures and entire neighborhoods. Seemingly small decisions about design have the potential, over time, to visibly change the character of a place for better or worse. These guidelines seek to protect and preserve the distinguishing characteristics of Westfield's historic buildings and neighborhoods, while allowing expressions of change and adaptation.

The underlying principle of these guidelines is respect for context. Any building design should be carefully related to its site, its neighbors and its heritage. Design should strive to maintain significant existing features, while encouraging and integrating

compatible new features. These should reinforce and build upon the best of earlier building traditions, but not necessarily duplicate them. Imitative architecture is not the objective of these design guidelines. Stylistic variety can enrich and add interest to the appearance of the community. Relatedness of siting, scale, proportion, massing and other design elements is far more important than style in achieving an appropriate response to context.

The Design Guidelines have been grouped into eight headings of design review: site; size, massing, proportion and directional expression; roofs; surface materials; windows and doorways; porches and trim; storefronts; and paint. Each subject area contains specific design criteria. These are the criteria by which the Historic Preservation Commission will review applications and determine the appropriateness of proposed work.

THE SECRETARY OF THE INTERIOR'S STANDARDS

The Historic Preservation Commission is guided by The Secretary of the Interior's Standards for Rehabilitation. The Standards are intended to promote responsible preservation practices that help protect our Nation's cultural resources. They do not offer specific answers for each site or building, but they do provide a philosophical framework for treatment of historic properties. They are widely used nationwide for planning and reviewing work on historic properties.

The Town of Westfield has adopted the federal standards, which are as follows:

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 treatment, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work 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.

SITE

The relationship of buildings to each other, setbacks, spaces between buildings, fences, views, driveways, walkways, and other landscape features create the character of an individual parcel of land, streetscape, district or neighborhood. The context of a site and its surrounding environment should be an integral part of any project involving additions or new construction.

The first settlers of Westfield generally built their homes facing south to capture the warmth of the sun. As the rural village grew into a town, houses and stores were oriented toward the street. Within each of the various areas of town built during Westfield's major period of development in the late 19th and early 20th centuries, there is a strong consistency of setback, alignment, facade orientation to the street, and other site characteristics.

Some of Westfield's earliest surviving buildings are sited on lots that differ from the predominant building pattern. The special character of these properties – the size of the lot, the uninterrupted view from the street, the placement of the house and accessory structures, driveways, and other individual site features – should be preserved. Subdivision of these properties should be avoided as it will inevitably destroy the site characteristics that contribute to the significance of these early houses. Likewise, relocation of these houses to accommodate new development is

strongly discouraged. Left in place, historic buildings – even the modest farmhouses of Westfield's early settlers – help to link past and present, a tangible reminder of our growth as a community and nation.

SITING OF BUILDINGS - Additions and new construction should be compatible with the pattern of site utilization of the individual property and the buildings to which it is visually related. Each proposal must be evaluated in relation to its particular site characteristics. Compatibility of setback, orientation, and rhythm of spacing between buildings is of foremost concern. Principal elevations of buildings characteristically face the street with a strong sense of entry. New buildings that have a courtyard arrangement, or otherwise turn their backs to the street, are not recommended.

GARAGES AND ACCESSORY

STRUCTURES - The siting of a garage or other accessory structures should not be conspicuous. The garage should be positioned farther back on the lot than the main wall of the house; placement of the garage to the rear of the lot is preferred where this is the historic pattern. Garages should be coordinated with the style of the house.

FENCES - Fences vary with the age and style of buildings. They define the boundary of a yard or garden, and can be a prominent ornamental element. Most historic fences in

Westfield are wooden – such as picket fences and baluster fences – but may also include wrought or cast iron fences as well as low retaining walls of brick or stone. High berms and modern fence types such as chain link, split-rail or contemporary metal railings are not appropriate. These should be used only when inconspicuous from the public view.

WALKWAYS AND STREET LIGHTING -

Bluestone and slate sidewalks and walkways are still prominent in Westfield's older neighborhoods. These should be retained, and re-set when necessary. When replacing concrete with concrete, match texture and color. Historic light standards, especially in historic districts and public places, should be preserved whenever possible, as these are contributing elements to the historic streetscape.

LANDSCAPE - Topography, trees, shrubbery, hedges and other landscape plantings are of primary importance to the visual image of a town, and to its historic character as well. Modern landscape schemes and inappropriate plant materials can detract from even the most carefully restored historic building. While the Commission does not regulate residential plantings, its strongly recommends that older trees and plant material be considered before they are removed. New plantings that complement the building architecture are also recommended, in order to create harmony between structures and their natural landscapes.

Additional Sources:

Rudy and Joy Favretti, *For Every House a Garden: A Guide for Reproducing Period Gardens* (Hanover, N.H., The University Press of New England, 1990).

Ann Leighton, *American Gardens of the Nineteenth Century* (Amherst, Mass., Univ. of Massachusetts Press, 1987).

Journal of Garden History (quarterly journal).

Traditional Gardening (quarterly journal).



SIZE, MASSING, PROPORTION, AND DIRECTIONAL EXPRESSION

How well an addition or new building fits in with its surroundings is determined by a number of design factors besides site planning. Size, massing, proportion, and directional expression are all essential considerations when designing an addition to a historic building or a new building in a historic district. Other important design elements – roofs, surface materials, doors and windows – are covered in subsequent sections of the Design Guidelines.

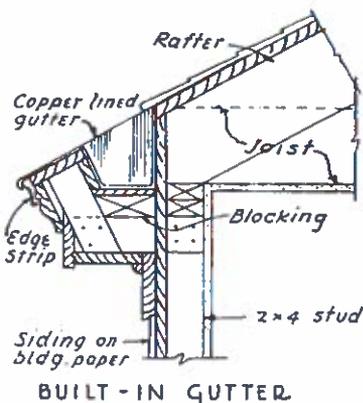
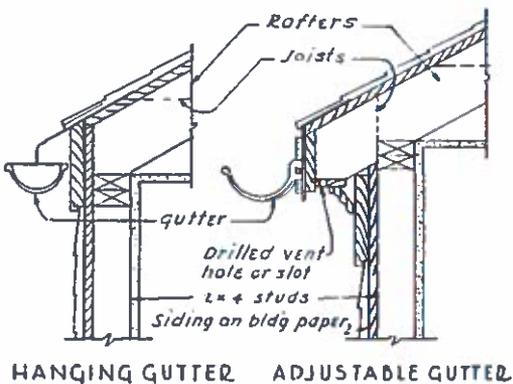
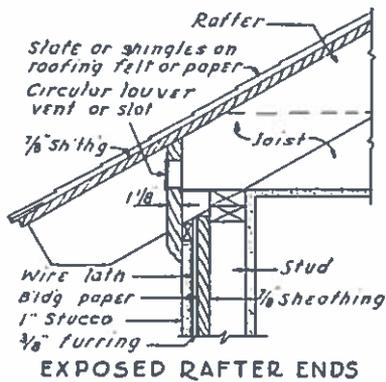
SIZE - Size includes the height, width and overall bulk of a building. On a street of generally aligned facades, new buildings should be within the range of building heights and widths along the block. The overall bulk of additions and new construction must not overwhelm the original building size or the places to which it is visually related.

MASSING - Similarly, the massing (form and shape) of additions and new construction should harmonize with the original building and the buildings to which it is related. Additive massing – the attachment of smaller volumes of related shape – is recommended. Single boxlike forms should be broken up into smaller varied masses with articulated facades as are common on Westfield's older buildings. To preserve the historic character of a building's mass, additions should be extended to the side and rear, and the integrity of the front facade should be maintained in almost all instances.

PROPORTION - The proportions of building facades are important because the front is the most visible part of a building and is viewed in relation to adjacent buildings. The proportion – relationship of height to width – of a building’s primary facade should be visually compatible to the buildings and places to which it is visually related. Proportion also pertains to window and door openings. The relationship of width and height of windows and doors on a facade must be carefully considered.

DIRECTIONAL EXPRESSION - The shape of a structure, placement of openings and other architectural details provide an overall directional expression to a building facade. Buildings may have a vertical, horizontal or non-directional emphasis. Relate the vertical, horizontal or non-directional facade character of new buildings to the predominant directional expression of nearby buildings. If, for example, a proposed new building appears too horizontal in relation to more vertical adjacent structures, consider dividing the facade into smaller masses with vertical elements in order to conform to the streetscape.

ROOFS



The roof is an essential cover for any building, and is important for maintaining the soundness of the structure. Roofs create the shape and appearance of the town's skyline in the commercial center and along residential streets. The shape of the roof, the size, color and pattern of roofing materials, and features such as chimneys, dormers, eaves and gutters are all important design elements to consider in repairs and new construction.

Historic roofing materials include wood shingles, clay tile, slate, metal (sheet metal, tin, copper, lead and zinc), and in the 20th century, built-up or roll roofing, concrete and asphalt shingles. On 19th century buildings, steeply sloping complex roofs with ornate decoration are a key part of the stylistic composition.

The original shape, pitch, configuration, and material of the roof should be retained. If patching a roof, match existing materials. When replacing an entire roof, use of compatible substitute materials may be considered if the historic roofing material is too expensive to replace. Asphalt and fiberglass shingles, for example, may be used to replace slate if the style, shape and color are chosen carefully and resemble slate.

Preserve the decorative and functional features of the roof, such as eaves, cornices, chimneys, dormers, cupolas, gutters and flashing. If a feature is too deteriorated to repair, replacement should be of like con-

struction, matching as near as possible in material, size, shape, texture and color. Of particular concern in roofing projects are the eaves and gutters.

Many older buildings have built-in gutters (sometimes known as “Yankee gutters”) that are integrated into the design of the eaves and cornice; these are an important part of a historic roof and should be maintained. External gutters, which are hung at the edge of the roof, should not be installed on structures with built-in gutters. Where hung gutters are appropriate, they should be installed so that they do not interfere with the architectural detail.

Roof additions on existing buildings should not damage or obscure the historic character of the roof. The roof pitch, plane and detailing of an addition should be compatible with the main roof. Dormers, skylights, solar collectors, mechanical and service equipment should be placed so that they are inconspicuous from the public street. New roof dormers should be carefully designed and placed to be in scale, proportion and balance with the roof and the building. A dormer should complement, not destroy, the roof plane in which it is placed. For this reason, large dormers that extend the entire length of the roof are specifically discouraged. Where a house has a distinct front facade, it is recommended that dormers not be placed on the front elevation.

Roof designs for new construction should harmonize with the shape and rhythm of roofs along the street. Where an area shows a preference for a particular roof type, new roofs should be guided by the existing character.



563 Westfield Avenue



South Gate, Wychwood Road

SURFACE MATERIALS



216 Kimball Avenue

The wall surface is the skin of a building, a barrier to the weather and an expression of age, style and craftsmanship. The vast majority of Westfield's older buildings are sided with clapboard or shingles. Depending on the particular architectural style, wall surfaces also include patterned shingles, board and batten siding, applied timber work, stucco, brick, and natural stone.

Original surface materials should be retained and repaired on historic buildings. When removing deteriorated paint from wood siding, avoid destructive removal methods such as sandblasting. Recommended methods include hand scraping, hand sanding, chemical paint

strippers, and electric hot air guns. Historically painted wood siding should not be stripped or stained to create a "natural" effect.

Maintain the original color and texture of masonry walls. Stucco or paint should not be removed from historically painted or stuccoed masonry walls. Likewise, paint or stucco should not be applied to historically unpainted or unstuccoed masonry walls. Clean masonry or mortar only when necessary to halt deterioration or to remove heavy soiling. Use the gentlest method possible, such as low pressure brushes. Sandblasting, caustic solutions, and high pressure waterblasting should not be used. These methods erode the surface of brick and stone, and accelerate deterioration.

Repoint masonry walls when there is evidence of disintegrating mortar, cracks in mortar joints, loose bricks, or moisture retention in the walls. The new mortar should duplicate the old mortar in composition, bonding strength, profile, color and texture.

If a wooden or masonry wall surface is too damaged to repair, replace it with material of like construction, matching as near as possible in size, shape, texture and color.

The wall surfaces of new buildings should be compatible with the materials, texture and color of original wall surfaces found on adjacent buildings and in the historic district.

The installation of synthetic siding on an existing building or a new building in a historic district is strongly discouraged. Materials such as artificial stone, artificial brick veneer (“brickface”), aluminum or vinyl siding should not be used to resurface historic buildings. Requests to use synthetic siding on historic buildings will be considered on a case-by-case basis. In certain instances vinyl or aluminum may be approved to resurface a wood sided structure only if the following conditions are met: (1) the substitute siding will not endanger the physical condition and structural life of the building; (2) the substitute siding can be installed without irreversibly damaging or obscuring the architectural features and trim of the building; and (3) the substitute material can match the historic material in size, profile and finish so that the change in character is minimized.

PROBLEMS OF SYNTHETIC SIDING

The maintenance of wood siding is a time-consuming effort and often a substantial expense for the property owner. For those reasons synthetic siding materials – including steel, aluminum and vinyl – have been very popular in the last twenty-five years because of their promise of low maintenance and aggressive marketing by the industry. On the contrary, these sidings are not maintenance free, can contribute to the building’s deterioration, and will diminish or destroy the architectural integrity of an old building.

From *The Old House Journal Guide to Restoration* (Dutton, 1992).

Synthetic siding hides a building’s design details and ornaments. In fact, if your old house has synthetic siding now, the details may have been removed when the siding was installed. Window casings, drip caps, mouldings, and door trim are often obstructed, destroying the three-dimensional appearance.

Many sidings act as exterior vapor barriers, trapping excess water vapor, which condenses and damages the wood. Rot and insect attack may proceed unnoticed. If installed incorrectly or damaged, runoff water may enter behind the siding and be trapped.

In addition to all these crimes, aluminum siding tends to dent and scratch, and its color coating can peel and fade. Solid vinyl siding punctures and tears; it is sunlight-sensitive, becoming brittle and faded if not treated with an ultra-violet inhibitor. Since the industry frequently changes its product lines, replacing a section of damaged siding may be impossible. Successfully painting siding is also difficult.

If you’re sold on siding for its fire safety and insulation qualities, think again. Aluminum siding may make it difficult to get to a fire’s source, while vinyl siding melts, curls and sags. The Federal Trade Commission reports that synthetic sidings have little or no insulation value.

Aesthetic value, of course, is not quantifiable. Yet it may be an economic consideration because a property will retain greater value with properly maintained original materials. While siding may enhance the short-term resale value, authentic materials and style increasingly command a premium. Real-estate appraisers and potential buyers may also wonder what problems the siding may be hiding.

WINDOWS AND DOORWAYS



248 Kimball Avenue



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The type and arrangement of windows and doorways are a major stylistic element on historic buildings. Each building has distinguishable windows and doors that directly relate to its historic period and style. If original windows and doors are removed and replaced with incompatible modern windows and doors, the basic character of the building will be altered substantially.

Wooden double-hung sash windows are the predominant window type in Westfield's older buildings. The size of the sash windows and the number of window panes vary with the age and style of the building. Wooden or steel-framed casement windows are found on later houses as well as on commercial and industrial structures. Doors range from traditional four-panel doors to elaborate glass and wood panel doors, and are often highly decorative and characterized by fine craftsmanship.

The number, size, shape and locations of existing windows and doors should be retained. Do not "block in" windows and doors to reduce the size of the opening or to fit stock sizes. New entrances and window openings should not be added to the front elevation.

Retain and repair window frames, sashes, decorative glass panes, sills, heads, hood-molds, moldings, and exterior shutters and blinds. On entrances, retain doors, fanlights, sidelights, pilasters, door frames, and finish hardware. New or replacement windows and doors on a historic building should be appropriate to the period and style of the building, duplicating the material and design of the older feature. Replacement sash of wooden windows, for example, should be wooden. If duplication of the original window or door is not technically or economically feasible (such as replacement of an elaborate stained glass window), a simplified version of the original may be acceptable as long as it has the same size and proportion.

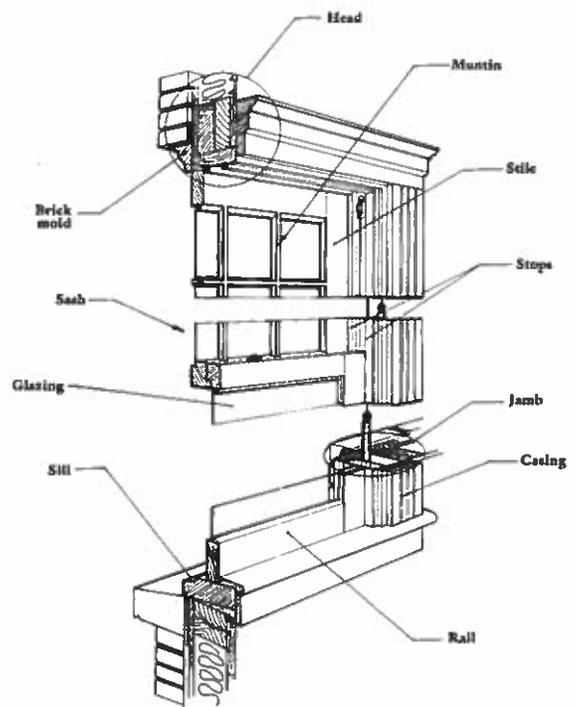
Avoid using modern windows and doors which are inappropriate to the historic period of the house if they are visible from public view. Modern window types which are inappropriate include large picture windows, sliding glass doors, casements and bow windows unless they are original to the building.

Replacement shutters or blinds should be sized to cover the entire window when closed. Fasten shutters to the window frame, not to the siding. Window features such as plastic and metal awnings, or fake non-operable synthetic shutters and blinds, are not appropriate.

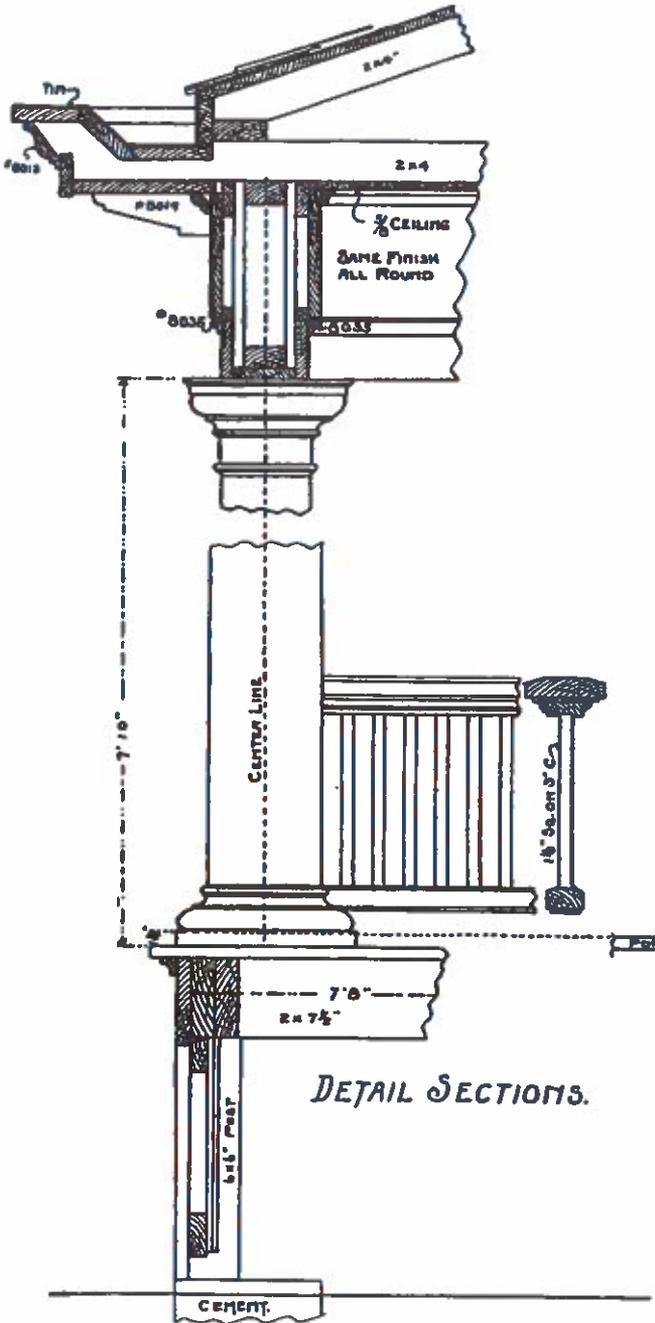
Storm windows and doors should have wooden frames or, if metal, should be anodized or painted to blend with the trim.

Some later windows and doorways may have acquired significance in their own right (such as Colonial Revival changes on older houses) and should be respected because they are evidence of the building's history.

On a new addition to an old building, or in new construction, the use of historic window and door types is not required, but neither are they discouraged. Windows and doors on a new building should harmonize with the scale, proportion and rhythm of windows and doors of buildings to which it is visually related.



PORCHES AND TRIM



The porch is a popular icon of American residential architecture. Roofed porches are found on most 19th and early 20th century houses, ranging from simple bracketed hoods or columned porticos over the doorway to expansive highly decorated porches that wrap around two sides of the house. Side and back porches became increasingly popular in the 20th century. Porches of all sizes and locations are a consistent visual element in Westfield's older neighborhoods.

Historic porches should never be removed. Every effort should be made to retain the original porch features; the roof and its decorative cornices, the porch columns, railings and balustrades, as well as the flooring, steps, and base all combine to create a porch's historic character. Do not discard elements if they can be repaired and re-used. Some porches are early 20th century additions on older houses, and should be respected because they are part of the building's history. Open front porches may not be enclosed with opaque walls or materials, although they may be screened in.

If it is necessary to replace original porch elements such as posts, balustrades or flooring with new material, the replacement should be similar in material and design. Simplified versions of original features (such as porch posts) may be acceptable as long as they are of the same size and proportion. Remember that replacements, simplified in detail, will work only if they have the visual weight of the original.

Trim refers to the ornamental details applied to a building such as cornices, brackets, pilasters, railings, cornerboards, finials, bargeboards, and window and door casings. Historic trim materials may include wood, cast iron, terra cotta, stone, tile or brick. Architectural trim elements are indicators of a building's historic period and style, and may exemplify skilled craftsmanship which can not be duplicated today. Trim elements should be retained and repaired, rather than replaced, wherever possible. Removal of a house's historic trim diminishes its historic, and possibly its financial, value.

Where necessary, replace deteriorated architectural features with material that is similar in composition, size, shape, texture and color. Synthetic or substitute materials (such as fiberglass columns) may be used in some instances where they are compatible in size, proportion, and texture.



265 Kimball Avenue



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STOREFRONTS



*Dughi Building, Broad and Prospect Streets, 1900
(Westfield Historical Society)*



Elm Street stores

The storefront is the most important architectural feature of many historic commercial buildings. It also plays a crucial role in a store's advertising and merchandising strategy to draw customers and increase business. Not surprisingly, then, the storefront has become the feature most commonly altered in a historic commercial building. In the process, these alterations may have completely changed or destroyed a building's distinguishing architectural features that make up its historic character.

As more and more people come to recognize and appreciate the architectural heritage of America's downtowns, however, a growing interest can be seen in preserving the historic character of commercial buildings. The sensitive rehabilitation of storefronts can result not only in increased business for the owner, but can also provide evidence that downtown revitalization efforts are succeeding.

A key to the successful rehabilitation of historic commercial buildings is the treatment of the first floor itself. Wherever possible, significant storefronts (be they original or later alterations), including windows, sash, doors, transoms, signs and decorative features, should be repaired in order to retain the historic character of the building.

Where original or early storefronts no longer exist or are too deteriorated to save, design a new front which is compatible with the

size, scale, color, material and character of the building; or undertake an accurate restoration based on historical research and physical evidence. Where no evidence exists to document the storefront's original or early appearance, it is generally preferable to undertake a contemporary design that retains the commercial "flavor" of the building and respects the existing historic character of the overall building. Conjectural designs that have no historical basis, or designs that copy traditional features from other buildings, create a false historical appearance and are generally not recommended.

GUIDELINES FOR DESIGNING REPLACEMENT STOREFRONTS

Scale: Respect the scale and proportion of the existing building in the new storefront design.

Materials: Select construction materials that are appropriate to storefronts; wood, cast iron, and glass are usually more appropriate replacement materials than masonry which tends to give a massive appearance.

Cornice: Respect the horizontal separation between the storefront and the upper stories. A cornice or fascia board traditionally helped contain the store's sign.

Frame: Maintain the historic planar relationship of the storefront to the facade of the building and the streetscape (if appropriate).

Most storefront frames are generally composed of horizontal and vertical elements.

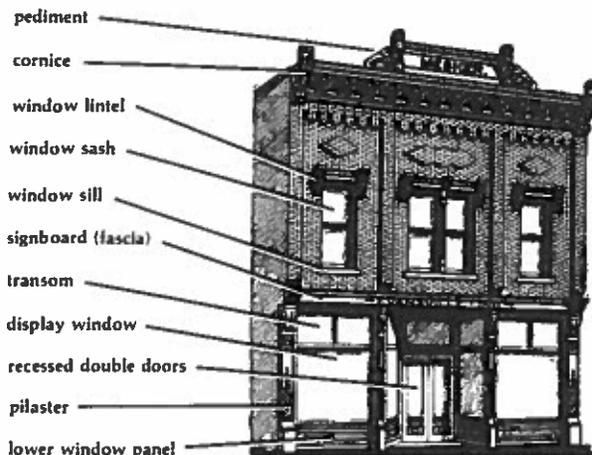
Entrances: Differentiate the primary retail entrance from the secondary access to the

upper floors. In order to meet current code requirements, out-swinging doors generally must be recessed. Entrances should be placed where there were entrances historically, especially when echoed by architectural detailing (a pediment or projecting bay) on the upper stories.

Windows: The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allow for visibility into and out of the store.

Secondary Design Elements: Keep the treatment of secondary design elements such as graphics and awnings as simple as possible in order to avoid visual clutter to the building and its streetscape.

From *Preservation Brief 11: Rehabilitating Historic Storefronts*. National Park Service, Technical Preservation Services, 1982. The complete Preservation Brief is available at the National Park Service website (<http://www2.cr.nps.gov/tps/briefs>).



PAINT

The Historic Preservation Commission does not regulate paint colors, but provides assistance on historic paint color and placement.

A good paint job is integral to the preservation of your building and establishes its personality. Several factors must be considered prior to repainting an older building: the reasons for paint wear, proper surface preparation, and the appropriate color scheme.

Before repainting, determine if any problems exist that would shorten the life of a new paint job. Paint deterioration may be caused by moisture problems, incompatible paints, or poor surface preparation. Proper surface preparation is the key to a good paint job. Removing old paint is time consuming but will prevent problems in the years to come. There are basically four removal methods: hand scraping, sanding, burning with a heat gun or plate (but be careful!), and chemical removers.

When choosing a color scheme, first consider the period and style of the house. Where authentic colors are desired, microscopical paint analysis will reveal the original and subsequent color schemes. Paint analysis is best done by a conservator, who will take the samples and interpret the findings. For most projects, however, a familiarity with period colors and their placement is sufficient to select an appropriate color scheme. Fortunately, there are readily available publi-



416 Mountain Avenue

cations on historic paint types and colors. Manufacturers such as Benjamin Moore and Fennell & Haley offer paint charts illustrating combinations of historic paint colors.

Additional Sources:

Roger Moss, *Century of Color: Exterior Decoration for American Buildings, 1820-1920*. (Watkins Glen, N.Y., American Life Foundation, 1981).

Roger W. Moss and Gail Caskey Winkler, *Victorian Exterior Decoration: How to Paint Your Nineteenth Century House Historically*. (New York, Henry Holt & Co., 1987).

SOURCES OF INFORMATION

LOCAL ORGANIZATIONS

Westfield Historic Preservation Commission
425 East Broad Street
Westfield, NJ 07090
(908) 789-4040

Westfield Board of Architectural Review
425 East Broad Street
Westfield, NJ 07090
(908) 789-4100

Westfield Tree Preservation Commission
425 East Broad Street
Westfield, NJ 07090
(908) 789-4100

Westfield Historical Society
P.O. Box 613
Westfield, NJ 07091
(908) 789-4047
www.westfieldnj.com/history

Westfield Memorial Library
550 East Broad Street
Westfield, NJ 07090
(908) 789-4090
www.wmlnj.org

STATE ORGANIZATIONS

Historic Preservation Office
NJ Department of Environmental Protection
P.O. Box 404
Trenton, NJ 08625-0404
(609) 292-2023
www.state.nj.us/dep/hpo

New Jersey Historical Commission
225 West State Street, 4th Floor
Trenton, NJ 08625-0305
(609) 292-6062
www.newjerseyhistory.org

New Jersey Historic Trust
P.O. Box 457
Trenton, NJ 08625-0457
(609) 984-0473
www.njht.org

Preservation New Jersey, Inc.
30 South Warren Street
Trenton, NJ 08608
(609) 392-6809
www.preservationnj.org

NATIONAL ORGANIZATIONS

National Trust for Historic Preservation
1785 Massachusetts Avenue, NW
Washington, D.C. 20036
(202) 588-6000
www.nthp.org

National Park Service
1849 C Street, NW
NC400
Washington, DC 20240
(202) 343-9500
www2.cr.nps.gov

GLOSSARY

Adaptive use – changing an existing, often historic, building to accommodate a new function; may include extensive restoration or renovation and removal of some building elements.

Asbestos shingle – an exterior shingle composed of cement reinforced with asbestos fibers; popular siding material in the early to mid 20th century.

Asphalt shingle – a shingle composed of rag felt or (after 1970) fiberglass, saturated with asphalt.

Baluster – a spindle or post supporting the railing of a balustrade.

Balustrade – a railing with upper and lower rails and spindles or posts that is installed on a porch or above a roof cornice.

Bay – the regular external division of a building marked by windows or other vertical elements (as in a three bay facade). Also an external projecting feature (a bay window).

Bracket – a curved or saw-cut projecting element which supports a horizontal member such as a cornice, window or door hood.

Capital – the top element of a column or pilaster.

Classical – pertaining to the architecture of Greece and Rome, and to the styles inspired by this architecture (Georgian, Greek Revival, Neoclassical),

Column – a vertical pillar or shaft, usually supporting a member above.

Cornice – a projecting molding at the top of a roof, wall or other element.

Cupola – a small structure projecting above the roof that provides ventilation or is used as a lookout.

Dormer – A small window with its own roof projecting from a sloping roof.

Eave – the projecting overhang at the lower edge of a roof.

Facade – the front face or elevation of a building.

Finial – projecting ornamental element at the top of a gable, spire or pointed roof.

Frieze – the middle part of the deep flat boards under a classical cornice.

Gable roof – a roof with a central ridgepole and one slope at each side. A gable is the triangular section of wall under the roof edge.

Gambrel roof – a roof with a central ridgepole and two sloping roof sections.

Hip roof – a roof with uniform slopes on all four sides of a building.

Lattice – open work produced by interlacing of laths or other thin strips of wood used as screening, often on the base of a porch or on fencing.

Leaded glass window – composed of pieces of glass that are held in place with lead strips; the glass can be clear, colored, or stained.

Mansard roof – a roof having a double slope on all four sides, the lower slope being much steeper than the upper slope.

Modillion – an ornamental horizontal block or bracket placed under the overhang of a cornice.

Mullion – a vertical divider in a window.

Muntin – the wood dividing strips between the panes or “lights” in a multi-paned window.

Pediment – the triangular gable end of a roof; also, any similar crowning element used over doors and windows, usually triangular but may be curved.

Pilaster – A shallow pillar attached to a wall, resembling a classical column; used commonly on windows and doors.

Portico – a columned entrance porch.

Preservation – 1. the protection of a material from physical deterioration or disintegration because of natural elements or human activity by various technical, scientific, or craft techniques. 2. the process of protection and enhancement of historic sites, structures, and objects.

Reconstruction – the process of duplicating the original form, materials and appearance of a vanished building or structure at a particular historical moment through historical research.

Rehabilitation – the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Restoration – the process or product of returning an existing site, building, structure or object to its condition at a particular time in its history.

Sash – the frame in which a window is set; may be moveable or fixed; may slide vertically (as in double-hung window) or pivot (as in casement window).

Sill – the lower horizontal member of a door frame, window frame or wall.

Soffit – the exposed underside of any overhead component of a building, such as the undersurface of an arch, cornice, eave, or stairway.

Transom light – a small window over a door or another window; may be rectangular, fan-shaped or elliptical.

Source: *Dictionary of Building Preservation*, ed. Ward Bucher (John Wiley & Sons, 1996).

NOTES
