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Borough of Rockleigh

Appendix 3

Guidelines and Recommendations for Architectural Review in the Rockleigh National Historic District (Referenced in Code subsection 34-32.4)

Guidelines and Recommendations for Architectural Review in the Rockleigh National Historic District, Borough of Rockleigh, County of Bergen, State of New Jersey

(History: 1973 Code § 88-12D, Ord. Nos. 1-83-3, 5-86-3, 02-03-04, 01-01-05, 01-02-05, 2010-05, 2011-06)

ROCKLEIGH NATIONAL HISTORIC DISTRICT

INTRODUCTION

Historic Background

On July 2, 1976, the State of New Jersey Environmental Protection Commissioner, in his capacity as the State of New Jersey Preservation Officer, included a portion of the Borough of Rockleigh, which he designated as the Rockleigh Historic District, in the State Register of Historic Places, because it was one of the few remaining Dutch settlements in northeast New Jersey which still exhibits rural 18th and 19th century cultural characteristics. On June 29, 1977, the United States Department of the Interior, for the same reason, also designated the same area within the Borough of Rockleigh as a National Historic District and placed it on the National Register of Historic Places. The Borough of Rockleigh has included, within the H Zone, Historic District, the Rockleigh Historic District, as designated by the Environmental Protection Commissioner and the United States Department of the Interior. It was the intention of the Borough of Rockleigh, in the creation of the H Zone, Historic District, to preserve for the benefit of the people of the Borough of Rockleigh, the State of New Jersey and the United States the properties and environment contained therein as being worthy of preservation for their historic, cultural, architectural and archaeological distinction. The Borough of Rockleigh, in the adoption of a Master Plan for the Borough, has given recognition to the significant number and proportion of historic homes and sites within the Borough as provided In the N.J.S.A. 40:55D-1 et seq. It is the purpose and intent of the Borough to preserve the character of this district through the protection, enhancement, safeguarding and perpetuation of landmarks, historic homes, historic sites and districts with historical and cultural significance; to stabilize and improve property values; to promote present and future civic pride in our heritage from the past; to guide the most appropriate use and development of all lands, whether in this Historic District, in the Borough of Rockleigh or throughout the State of New Jersey; to promote a desirable visual environment, the conservation of open space and valuable natural resources; to prevent urban sprawl and the degradation of the environment through the improper use of land; and to promote the public health, safety and general welfare.

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The ordinances that created the H Zone, Historic District, and the HF Zone, Historic Fringe Area Zone, specify that the erection, construction, alteration, repair, remodeling, conversion, removal or destruction of any building or structure in these zone areas should be architecturally compatible with existing historic structures. The Planning Board and the Historic Preservation Commission have the function of reviewing applications for the erection, construction, alteration, remodeling, repair, conversion, removal or destruction of any building or structure in the Historic Districts and the Historic Fringe Area Zones.

As used herein, the word "repair" shall not apply to or include those repairs that constitute restoration of the property to its pre-existing condition with identical materials in quality, style, shape and color.

(Ord. No. 01-01-05, adopted 3/8/05)

Purpose

A set of design standards will be useful to both the Planning Board and the Historic Preservation Commission in evaluating applications. The standards will also be useful to residents within the Historic District and the Historic Fringe Area Zone and may also guide the prospective architect or building employed by a property owner. It should be noted that these guidelines are based upon the historic design criteria for authentic 18th and 19th century rural architecture of the styles which would be most compatible with the nature of the Historic District in compliance with the requirements of the Historic District Zoning Ordinance. By close compliance with these recommendations, a consistency of evaluation criteria is established, based upon historic fact rather than upon whim or opinion.

It is the intention of these guidelines to serve as a basis for recommendations for new construction and renovations to buildings and structures and all other construction activities within the Historic District Zone and Historic Fringe Area Zone, provided that such construction is:

Of exceptional architectural design quality, sufficient to make a substantial contribution to the historic and environmental quality of Rockleigh; and be specifically related to the established criteria and to the continuity and tradition of the best of authentic Early American 18th and early 19th century rural architectural styling. This continuity and tradition is to be considered in terms of compatibility with, unity with and appropriateness to existing structures of such styling and the surrounding environment peculiar to this area and conformity with all applicable requirements, such as Historic Preservation Building Code or Ordinances, Fire Codes and other standards established by the Borough of Rockleigh; and be approved by the Rockleigh Planning Board following the consideration of the recommendations of the Historic Preservation Commission.

NOTE: Applicants are cautioned that compliance with the Historic District Zoning Ordinance in no way relieves an applicant from the responsibility of complying with all other applicable codes and regulations.

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The format followed herein is an outline of basic historic design features of architectural styles of the 18th and early 19th centuries. It is not the purpose to include a comprehensive analysis of such architecture; however, a basic introduction should help in the design and evaluation of proposed structures. To help establish a better understanding of these criteria, a brief discussion of the origins and development of our Early American architecture in the area follows.

HISTORIC ARCHITECTURAL DEVELOPMENT

Rockleigh, originally a rural settlement, has preserved and maintained much of the charm and quality of the 18th and 19th centuries. This is, of course, the basis of its Historic District designation. The majority of the historic architecture in Rockleigh dates from the 18th and early 19th centuries. To be most compatible with this architecture, all new designs should incorporate stylistic features of rural Early American buildings indigenous to the northern New Jersey area and constructed during the period of the 18th and early 19th centuries. Therefore, other styles and designs which may be historically authentic but do not comply with the aforesaid criteria would not be compatible. Also, the more formal, highly styled and technically more complex building designs of an urban nature or of other than a rural farm community would not be compatible. For example, a very elegant southern Colonial mansion with the traditional two-story colonaded elevation, even though authentically designed, would not be compatible with the existing architecture, since it is not indigenous to the northern New Jersey area during the period of the 18th and early 19th centuries.

Compatible architectural styles are those which reproduce the handcrafted appearance. Rather than depending upon extensive and elaborate decoration, these styles depended upon a combination of good proportion, natural materials readily available to the local builder, honest use and expression of those materials and a respect and sensitivity to the surrounding landscape. It is recognized that new construction utilizing absolutely authentic building techniques and materials would be a prohibitive hardship and an unrealistic requirement. It is possible to reproduce the qualities of design of these compatible styles using modern methods of construction. However, special care must be taken to avoid the use of substitutes or materials which attempt to imitate the appearance of traditional materials. This will be elaborated upon in the discussions of specific materials that follow.

It is the intention of these guidelines and recommendations to encourage excellence of design and not to inhibit the designer to any specific stylistic requirement. Rather, what is intended is to create a palette of traditional forms, colors, textures, materials and detailing from which the designer may select to create the highest possible quality architecture while complying with the ordinance and enhancing the integrity of the Historic District. The popularity, in the past and at present, of revival styles, such as Dutch Colonial, New England (Cape Cod) Colonial, Garrison Colonial, etc., attests to the impact that Early American designs still exert today. The next section of these guidelines will discuss specific design elements applicable to the Rockleigh Historic District.

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FORM

Probably the most important aspect of a proposed design is what we will refer to as the "form of the structure." Form, in the context that is used herein, refers to the overall configuration, or mass, including shape of the plan, height and roof configuration. These factors may be considered as separate design elements; however, they are so closely interrelated that they are all included under the general reference as "form."

The shape of the floor plan should be rectangular or a series of rectangular elements which may be interconnected in a variety of shapes, such as "L," "T," "U" and different-sized rectangles butted adjacent to each other. The rectangular shape was one of necessity in the utilization of early construction techniques, and it is extremely rare to find angled or curved walls in this early architecture. This is not to say that rectangular wings could not be interconnected in a nonrectangular form; however, any such configuration must be very carefully considered and handled, particularly as it may affect the height and roof shapes. More sophisticated forms, reflecting the higher technology available in more urban areas and also of later periods, such as circles, polygons, curves, non-right angles (except as noted above) and other irregular geometric forms, will generally be unacceptable. Extreme or unusual conditions may have to be considered as the occasion arises.

Floor Levels

Generally, the early architecture of the area was a product of frugality with the goal being to obtain the maximum amount of usable space while expending the minimum amount of labor and material. Consequently, it is quite rare to find single-story structures in our early architecture, with the ranch house not having been developed or prominent until well into the 20th century. The reason for multistory structures is quite simply that it is less expensive to build the equivalent amount of floor space on two (2) levels than it would be on one (1) level. The resulting architectural styles, therefore, generally reflect this economy of structure. The early buildings were usually one and one-half stories (a main living level, plus a basement and a loft or attic space) or two (2) full stories. Many of the earlier one-and-one-half-story houses were converted into two-story houses by the finishing of the loft or attic. There are also examples of split floor levels, most appropriate for irregular or sloping lots. However, where split floor levels do occur, they are usually achieved by changing the full floor level of one (1) rectangular-shaped wing in relationship to an adjacent wing. The changing of floor levels within a single wing, such as sometimes occurs in our modern split-level houses, should be discouraged. Since the jurisdiction of the Historic District Zoning Ordinance applies basically to the exterior appearance of structures within the Historic District, floor planning is of concern only to the extent that it affects the external appearance of the structure. However, since good design in general is to be encouraged, the forcing of an inappropriate configuration, although it may be completely internal, into an external form with which it is not compatible should be carefully considered by the designer.

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Roof

The shape of the roof exerts a very strong impact upon the overall design of a structure. The traditional roof shapes of our early-American architecture were also a product of function rather than of aesthetics. Being located in the northeastern part of our country and experiencing moderate to heavy snowfall, the functions of the roof were to withstand the snowloads and to create the maximum amount of usable space within the structure. Therefore, all of the Early American roof forms are found to be rather steeply pitched. The earlier the structure, the steeper would be the pitch. Another important factor was that hand-split wood shingles were the predominant roofing material for rural structures. Wood shingles are less watertight on shallow roof pitches, this fact contributing a further form determinant. Therefore, shallow roof slopes, such as might be found on a modern ranch house, would not be appropriate. Acceptable roof shapes include such standard forms as the gable, gambrel, shed or saltbox and sensitively handled combinations of these forms. While examples of the hip roof having been used locally are very rare, since this roof configuration was generally used in the more formal and institutional styled buildings, it may be possible in certain circumstances to achieve a compatible effect with a hip roof. Nonacceptable forms would include, but not necessarily be limited to, arches, domes, flat roofs, butterfly roofs (V-shaped), vaults, mansards, polygons and other nonregular geometric shapes.

Dormers are an acceptable means of providing light to the upper story of a structure; however, attention must be paid to the proportions, sizes, spacing, glazing and form, which should be compatible with the overall composition of the structure. The two most dominant forms of dormers are the gable and shed types. Continuous dormers are to be avoided. Chimneys, cupolas, lanterns, and/or weathervanes are acceptable vertical projecting rooftop appurtenances and must also be compatible with the overall composition of the structure with respect to proportion, size, spacing, glazing, form and number. Other vertically projecting rooftop elements, including, by way of example and not by way of limitation, towers, spires, and antennas, are not historically appropriate and are therefore not permissible. Skylights, greenhouse-type roof glazing and other more modern devices or features are to be discouraged. (Ord. No. 2011-06 adopted 9/7/2011)

Chimneys

Since our Early American structures had no source of central heat and were dependent upon fireplaces for warmth and cooking, the chimney and chimney stack becomes an important and dominant feature of the exterior form. Since a successful design is often dependent upon the effective combination of various design elements which make up the total form, chimneys must be considered as an important element. Exposed chimneys must be of masonry construction, specifically brick or stone or, in some cases, possibly stucco. Metal flues, imitation brick or stone or wooden chimneys are not acceptable. Since the location of the chimney is very dependent upon the floor plan of the structure, flexibility of chimney location must be considered. However, chimneys located on an outside wall of a structure usually project into the structure rather than out from the main wall, thus retaining most of the heat within the structure. Chimneys were functional requirements, and care must be taken that

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inappropriate emphasis on the form, size or location of chimneys does not intrude upon the overall form or composition of the design.

Other Features Affecting Form

In order to make a structure, particularly a residence, more livable, features, such as porches, breezeways, canopies, carports, garages, porte cocheres and similar items, are often considered desirable. Inclusion of these features into the overall design must be carefully and sensitively handled and may, in fact, conflict with the authenticity of the early architectural styles. Of the items covered under this section, open porches should generally present the fewest problems if they are incorporated as extensions of the main rooflines or at least used with compatible rooflines as previously discussed. Since open porches are to be found on many of the early house styles, particularly across the front and rear elevations of the Dutch-styled homes and sometimes extending to the sides on some of the later designs, if all of the other considerations affecting the basic form are followed, the incorporation of a porch into a design should be possible. When considering breezeways, overhangs, canopies, carports, garages, porte cocheres and other similar features, it may be extremely difficult, if at all possible, to properly incorporate these features into a traditional design since they are, by nature, not compatible. The concealment of noncompatible features which may be necessary for the liveability of the structure is considered within the Historic District Zoning Ordinance and will be discussed in greater detail later in these recommendations.

STYLE

When dealing with historic architecture and authentic traditional design, certain strong style images are often visualized. References to such formal styles which are found during the 18th and early 19th centuries would include Georgian Colonial, New England (Cape Cod) Colonial, Southern Colonial, Federal, Greek Revival and Gothic Revival. Other important, but possibly lesser known formal styles which are found during the 18th and early 19th centuries include Roman Classicism, Egyptian Revival, Italian Villa, Italianate, Renaissance Revival and Romanesque Revival. It is very unlikely that pure examples of any of the aforementioned styles, with the exceptions of those specifically discussed herein, would have been found in any early rural community such as Rockleigh. These styles generally were used for the more formal mansions and institutional buildings, more closely associated with urban developments. It is true, however, that many of the design features appear in the more basic rural farmhouse construction, particularly features of the Federal and Greek Revival styles. It is therefore important that the designer of a proposed structure for Rockleigh avoid the temptation of becoming overly dependent upon the reproduction of a high-styled traditional design, perhaps out of a reference book, which might be historically accurate but not, however, appropriate or compatible with the Rockleigh Historic District.

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MATERIALS

General

The basis of material selection and use for structures in the Historic District of Rockleigh should be based upon those materials which were used during the 18th and early 19th centuries. The builders of these early structures were, of course, limited considerably compared with modern builders, who have available the varied selection of today's modern materials. In the creation of reproductions of acceptable designs, materials which were unknown or unavailable to the early builders cannot be used in a design which is intended to be compatible with that early architecture. The selection of exposed materials can be greatly simplified if the designer selects only natural materials and finishes. These materials include, but are not necessarily limited to, wood, brick, stone and stucco. These are of course all natural materials and were used originally and should be used now in their natural states. Materials which attempt to imitate or substitute for these natural materials are not acceptable. While the listing of acceptable materials may seem to be very restrictive, there are many styles, types, finishes and variations available. Substitute materials, including, but not necessarily limited to, aluminum and plastic sidings, composition sidings, cast or other imitation stone and brick, brick and stone coatings, preformed panels, curtain walls and similar materials, are not acceptable. The use of natural materials in an unnatural way, i.e., the scoring and coloring of stucco in an attempt to give it the appearance of stone or the use of brick with glazed or other unnatural finishes applied, are likewise unacceptable. Natural materials expressed in their honest and natural appearances will produce the most compatible and most substantial quality of design.

Often, different materials are found in combination with each other on early structures. In most cases, any such combination of materials has an important functional basis. For instance, it is common to find a frame wing attached to a stone wing. Also, it is common to find one material on the front of a structure with a different material on the sides and rear. Sometimes, on a stone or brick structure, one (1) or more walls were constructed of frame, in anticipation of a possible future addition. The change of materials, which we might consider today, would probably not be based on these functional considerations, but rather on aesthetics alone. Therefore, the designer must be careful, when attempting a successful reproduction design, that materials are not arbitrarily mixed or changed in illogical appearing ways or places. Specifically, it is difficult to change a material within the plane of a wall surface; however, a change of material could take place, for instance, where the front wall of a wing meets and butts with the front wall of a main section. Different elevations, if carefully handled, can sometimes be of different materials. The changing of materials, if done carefully and sensitively, can add a richness to and enhance the beauty and quality of a design; however, the designer should consider materials carefully and relate changes in the materials to the form and style of the structure.

(Ord. No. 2010-05 § 1, adopted 5/10/2010)

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Exterior Walls

Materials which may be considered for exterior walls include brick, native sandstone, native fieldstone, wood clapboard, wood board and batten, hand-split shingles and naturally finished stucco.

Brick is a popular traditional material which has been successfully used for centuries in all parts of the world. Historically, brick was a popular material in the 18th and early 19th centuries in northern New Jersey; however, it was not as heavily used as in other parts of the country due to the plentiful and relatively inexpensive supply of native stone. The size, color and texture of brick to be used is important. Only brick of natural earth tones, ranging from pink, medium red to dark red should be used. Tan and buff colors may, with certain restrictions, be considered. No other colors will be accepted. The finish on the brick should be smooth, hard-burned, water-struck or sand-struck. Wire-cut or other contemporary finishes are not acceptable. Natural color variation, obtained through the kiln process, is acceptable; however, artificial coloring, including so-called used brick or imitation used brick, is not acceptable. No one size of brick is required; however, the range of sizes should be from one and one-half (1 1/2) inches high to two and one-half (2 1/2) inches high by seven (7) inches to eight (8) inches long. Other sizes, including Norman, jumbo and larger or smaller bricks than those indicated, are not acceptable. Conventional-sized mortar joints with a tooled finish are acceptable; however, early brickwork generally had mortar-joint thicknesses thinner than those used today. Therefore, care should be taken that the mortar joints are not overly emphasized. Thicknesses of approximately one-fourth (1/4) inch to three-eighths (3/8) inch are acceptable and conventional. Slump joints are not acceptable. Brick should be laid in common, English or Flemish bond. If a designer is considering exposed brick which is to be painted, this finish will have to be considered together with the overall design proposed. There is usually no practical reason to paint a properly manufactured brick, and, therefore, the painting of brick surfaces is rarely found on the exteriors of buildings during the 18th and early 19th centuries. Under certain conditions, however, painted brick might be acceptable, the colors of which should comply with the recommendations contained herein under the section entitled "Color."

Native stone was a very popular building material in northern New Jersey, due mainly to its availability. The basic guide to the use of stone is that it should be of a native variety to be compatible. Native New Jersey stone includes red and brown sandstone and fieldstone. Other types of stone, such as limestone, granite, marble, etc., had to be imported into the area and were used only on very highly styled and institutional buildings. If sandstone is to be used, it may be installed in a variety of shapes, sizes and finishes. Traditional examples of finely cut and finished sandstone installed in regular coursing are to be found. Uncut random rubble sandstone is also traditional. All ranges of size, shape and finish between these two extremes are also authentic.

Since the use of stone traditionally was as a structural material and not as a facing, care must be taken that a stone installation does not look like a veneer in a nonstructural pattern. Practicality today usually requires stone to be installed as a facing or veneer over a structural wall of other materials; therefore, the avoidance of a veneered appearance is very important.

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Commercially available veneer stones must be very carefully considered since many of these stones are foreign to this area and will present an unnatural and noncompatible appearance. Imitation stone, such as concrete molded and colored to a stone appearance, or rusticated or split-faced concrete block and similar materials are not acceptable. Stucco or cement scored and colored to appear like stone are not acceptable.

Mortar joints for stonework are very important although standards are difficult to recommend. The basic guideline should be to de-emphasize the mortar joints as much as possible and to avoid having the mortar extend over the face of any stone. A slightly recessed joint with a simple tooled appearance is preferable to wider joints extending to the surface or over the surface of the stone.

For stonework or brickwork which is adjacent to existing early stone- or brickwork or for repairs to early stone- or brickwork, special provision must be made to match the early mortars, which are generally referred to as high-lime-mix mortars. This matching is critical and must be done by someone with knowledge and experience in this area in order to avoid damage to the brick or stone which may be caused by the improper use of mortar. All new construction is not affected.

Other types of masonry and concrete, including, but not necessarily limited to, exposed cinder or concrete block walls, exposed poured concrete walls, artificial brick, artificial stone, patterned stucco or cement finishes, applied aggregate finishes, imitation stucco siding and any other materials not specifically permitted herein, are not acceptable.

Wood as an exterior finish material is one of the most traditional and historically authentic materials, and its use is encouraged for all construction. However, with so many variations of wood materials available today, great care is needed in their selection. Traditional wood materials for exterior finishes can be broken down into two (2) basic types: boards and shingles and shakes. Wood boards include clapboard, horizontal shiplap siding, vertical shiplap siding, vertical tongue-and-groove siding and vertical board-and-batten siding. If clapboards are used, they should be of real wood with a smooth finish. A bead cut into the exposed edge of the clapboard is sometimes found and is an authentic detail. Horizontal siding with a concave cutout forming the lap, sometimes referred to as "barn siding," while commonly seen on older buildings in our area, is traditionally found in the later 19th century on through the 20th century. This type of siding should be avoided as should any other decorative shape. Horizontal shiplap siding is authentic and was a popular material for use on the upper parts of the gable ends of stone and brick structures. Board widths were commonly approximately eight (8) inches, and it is usual to find a bead cut into the lower edge of each of the boards. Shiplap siding should also have a smooth finish and have no other decorative shape. Vertical board siding is not nearly as common as horizontal boards due to the difficulty of making vertical boards watertight. Also, cross-furring is required to install vertical siding. When found, vertical board siding is usually on utilitarian-type buildings and will usually afford a more rustic and less elegant appearance.

One of the most popular modern wood sidings is a tongue-and-groove board, often with a V-joint and with a variety of shapes and finishes or smooth or various other shapes and finishes.

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These and the modern types of sidings, including, but not necessarily limited to, plywood panels made to look like vertical or horizontal siding, aluminum or vinyl siding simulating clapboards, composition board siding and other materials imitating real wood siding, are not desirable. One exception is that, in some cases, plywood or composition panels installed with batten strips to simulate a board-and-batten siding, usually installed with batten strips running vertically, may be acceptable if the appearance can be made to reasonably simulate a real board-and-batten effect. Batten spacing should be approximately twelve (12) inches not exceeding sixteen (16) inches.

Other materials and wall systems not specifically indicated herein as acceptable, including, but not necessarily limited to, prefabricated wall panels, curtain walls, window walls, plain or decorative concrete block, decorative stucco, aluminum, metal or plastic sidings or finishes, or any materials that attempt to simulate wood, stone, brick or smooth stucco are considered unacceptable.

Roofs

Authentic roof materials are rather limited for the period of the 18th and early 19th centuries. By far the most popular roofing material was hand-split wood shakes. This material is readily available today and is manufactured under a process very similar to the early hand techniques. A variety of sizes and finishes is available in wood shingles and shakes, and care must be taken to obtain and install wood shakes in a manner which is neither overly rustic nor too machine-made in appearance. Good success should be obtained by using eighteen- to twenty-four-inch-long shakes with an exposure of between five and one-half (5 1/2) inches and eight and one-half (8 1/2) inches. Hand-split shakes, known as "mediums," approximately one-half (1/2) inch thick at the butt end, but having variations in thickness due to hand splitting, are most preferred. Taper splits of the same sizes are even more preferable, since they present a slightly less rustic appearance than hand-splits and are somewhat more authentic in appearance; they are, however, difficult to obtain. Any other type of wood shingle, particularly those known as "perfections" or with a striated finish, are not acceptable. Wood shakes are usually supplied in cedar wood; however, some small manufacturers provide pine shakes and shingles, but pine should be avoided. The cedar, if properly installed, should afford a life expectancy of many years. Some original wood shingles as old as two hundred (200) years have been found. For maximum longevity, the wood shingles should be installed over wood strips referred to as "lath." Under no circumstances should wood shingles be installed directly on solid wood or composition sheathing, since the shingles must be permitted to breathe. Imitation wood shingles are not acceptable.

Another acceptable material would be slate; however, the earliest domestic slate quarries did not open until approximately the 1820's. Very few earlier installations are found on buildings, other than very important institutional-type buildings, since before that time slate had to be imported. Consequently, it would have been most rare to find a slate roof on a rural farmhouse or structure due to its expense and limited use. Slate can, however, be considered for certain sizes and styles of structures, provided that its impact on the total design is compatible. It is important that these cases be considered individually.

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In addition to the authentic materials specified above, asphalt or composite shingles are acceptable as an alternative roofing material based on the wide precedent of these materials currently found throughout the Historic District. Roofs and the individual roof shingles comprising them should be monochromatic, selected from an earth-tone palette that harmonizes with the natural building materials incorporated in other parts of the dwelling. GAF Timberline asphalt shingles that adhere to the above color specifications, or any like product in form, style, material and color, are acceptable roofing material alternatives.
(Ord. No. 2010-05, adopted 3/8/2005)

FENESTRATION

Windows

The most common type of window treatment for rural architecture of the 18th and early 19th centuries is rather small-scaled individual double-hung and, in some cases, casement windows made up of multiple small-paned glass lights. Glass, especially in larger sizes, was expensive and difficult for the early builders to obtain. Therefore, windows were installed for function rather than for aesthetics. The most appropriate window design is what is referred to as "six-over-six," where each of the sash in a double-hung window is divided into six (6) panes of glass. The sizes and proportions of the glass panes, while of considerable variety, especially later in the period, usually range from six (6) inches to ten (10) inches wide to approximately eight (8) inches to fifteen (15) inches high. Generally speaking, smaller- or larger-sized individual panes would present a noncompatible appearance. Also, the panes were usually higher than wide, as was the resulting proportion of the overall window. Overall window sizes are difficult to standardize, since sizes, locations and proportions must be considered in relationship to the overall form and style of the structure. As a very broad and general guide, window sizes in the range of approximately twenty-four (24) inches to forty-two (42) inches wide by forty-two (42) inches to seventy-two (72) inches high, with the proportion of the window being higher than wide, should achieve the desired result. As previously stated, however, windows must be considered as an important part of the total architectural composition and within the context of that composition.

In an attempt to achieve a small-pane appearance, most window manufacturers now provide snap-in (removable) grilles. These grilles are available in wood or plastic and are usually designed to fit onto the inside frame of the window sash. These snap-in grilles, if located on the inside of the sash, are not acceptable, nor are plastic dividers. Therefore, the mullion and muntin bars of the windows should be of real wood and should be affixed to the exterior of the window sash frame. Metal, plastic or aluminum windows which do not reasonably simulate the appearance of real wood windows with properly sized and proportioned mullion and muntin bars are not acceptable.

Applied exterior storm windows and screens, particularly aluminum or metal combination units, will usually detract from an otherwise authentic design to such a degree that their use should be discouraged. Insulating glass or inside-mounted storm panels and screens (which are

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usually more functional) are suggestions to provide energy efficiency without sacrificing authenticity of design.

If exterior shutters are to be considered, they must be of appropriate sizes and designs and are to be installed as functional shutters with the required hardware. Improperly sized shutters or those of plastic or metal or those that are simply nailed or screwed to walls or window frames are not acceptable.

Doors

Care must also be used in the selection of appropriate exterior doors. Without the necessity of having doors custom crafted, acceptable commercial doors are available. It is difficult to recommend general standards for the selection of doors, since much variety traditionally existed. As a very general guide, there are three (3) basic types of doors which were the most popular: batten doors made of wood boards with cross braces or laminated with two or more layers of boards crossing each other in opposite directions; panel doors, more commonly known as "colonial" or "colonial-panel doors" and, in a six-panel configuration, sometimes referred to as "Christian doors," since the upper four panels give the appearance of creating a cross; and Dutch doors, which were of a batten construction, sometimes of a simple panel construction and sometimes with a panel effect on the exterior and a batten effect on the interior. It is rare to find glass panels in the door; however, it is quite common to find a series of small-paned lights forming a transom over the door, especially a main entrance door. Small-paned sidelights were also a very popular design feature. Some of the commercially available prefabricated door, transom and sidelight units are reasonably attractive and may be acceptable.

RESTORATIONS AND RENOVATIONS

Since it is expected that many of the existing structures within the Historic District will be improved as time goes by, special consideration and mention of restorations and renovations might be desirable as a part of these guidelines. The Historic District Zoning Ordinance applies to any and all construction within the Historic District. Therefore, any changes to the exterior of an existing structure must be considered as new construction and must comply with the Historic District Zoning Ordinance. In general, therefore, these guidelines should also apply to any changes proposed for existing structures. The existing structures within the Historic District generally fall into four (4) different categories: original structures which date from the period of the 18th and early 19th centuries and have retained their architectural authenticity; structures of the 18th and early 19th centuries which have been altered or enlarged and contain design elements which are noncompatible; structures which were originally built later than the middle of the 19th century but are good examples architecturally of their period or style of construction; and those structures which have no historic value and technically are considered as intrusions into the Historic District. Since it should be intended to apply these guidelines uniformly to all structures, both new and existing, within the Historic District to achieve the greatest amount of uniformity in the evaluation process and in the resulting design and quality of environment, existing structures will usually require very careful and special attention. In many ways, existing structures present more challenging design problems and require expert

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handling to preserve and enhance their historic fabric or to attempt to make existing noncompatible features less of an intrusion. Therefore, the application of general guidelines and recommendations is much more difficult for any existing structure. However, since there are many existing structures presently within the Historic District, the present and future impact of these structures upon the Historic District must be given full consideration. The fact that a structure exists is no reason to apply different or less stringent standards to that structure as opposed to new construction, even though the temptation might be greater.

NONCOMPATIBLE FEATURES

The Historic District Zoning Ordinance recognizes that modern-day living requires certain features and conveniences which were unknown to our forefathers. The ordinance requires that such noncompatible features, where they are required, be as concealed as much as possible to minimize their impact upon the architecture and the surrounding landscape. Many of these noncompatible features have already been mentioned; however, additional items to be considered would include, but not necessarily be limited to, large glass areas, sliding doors, patios, terraces, decks, swimming pools, tennis courts and similar features. Many of these items are considered important by some homeowners, and it may be unrealistic to prohibit the construction and/or installation of these features and thereby restrict the livability of a structure on the part of an owner. Therefore, these guidelines recommend that, rather than to prohibit the construction of these noncompatible features, they be allowed so long as they are concealed as much as possible from public roadways and from adjacent properties. To maintain the consistency and quality of environment, it should be considered just as important to conceal a noncompatible feature from a single adjacent property as it is from a public roadway. Therefore, the proper screening of a noncompatible feature must be considered by a designer and incorporated into the overall design proposal for a structure and its surrounding site. It is difficult to make more specific recommendations as to such concealment and screening; however, the recommendations contained herein, particularly under the heading of Landscaping and Fencing, should be considered.

Lintels

Since openings in exterior walls must be supported by structural members known as "lintels," these structural features were often exposed and became a part of the detailing of the facade. Materials traditionally used were brick and stone. In frame structures, lintels always have been and should be concealed; therefore, no special provision need be made decoratively. In brick and stone walls, the contemporary use of steel for lintels is a simple and economical method of support; however, steel is obviously not a traditional material. Therefore, the incorporation of exposed brick or stone lintels in brick and stone structures should be considered as an authentic detail which will enhance the total architectural composition.

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Awnings

The addition of canvas or metal awnings over doors and/or windows would be an intrusion on an authentic traditional design; therefore, sun control, if required, should be achieved by draperies, shutters or shades on the interior.

COLOR

Color selection is very closely dependent upon the exposed materials being used. As discussed in the section entitled "Materials," emphasis has been placed upon the use of natural materials. Therefore, the selection of colors cannot be considered independently from the materials selected. As previously discussed, natural materials to be used, especially stone and brick, should generally not be painted, stained or finished with any coating material. The colors should be obtained from the natural materials themselves, and suggestions for such color selection have previously been discussed for brick and stone. This section, therefore, will cover applied color, namely paints and stains which are to be applied as protective coatings for wood, metal and perhaps stucco.

Since the architecture which we wish to reproduce occurred prior to the Industrial Revolution, the choices of colors available to the early builders of such architecture were substantially more limited than the choices we have today. Generally speaking, almost any color could have been created; however, the early colors depended upon pigments obtained from natural sources. Most modern pigments come from chemical sources and, therefore, can produce true colors of a considerably brighter nature than would be available with natural pigments. The effect upon color selection, therefore, is that an authentic architectural effect usually requires more subdued colors with more of the earth tones predominant. This fact is the basis for most of the commercially available colors that are included in the traditional or historic color charts, being noticeably of subdued quality. An excellent source of authentic historic colors has been established by the Colonial Williamsburg restoration, as well as by most of the major paint manufacturers. The Historic Preservation Commission has suitable color charts available for reference by designers and owners. Color is a most important factor in accomplishing a successful traditional architectural result, and an otherwise fine example of such architecture can be seriously hurt by the use of inappropriate colors.

As previously stated, applied color in the form of paints and stains was traditionally a matter of protecting materials, primarily wood and metals, and the aesthetic considerations were secondary. Exposed wood and metal surfaces still require protection by painting or staining; however, color selection is usually based upon aesthetics and the taste of the selector. The application of color to the exterior of a structure must, therefore, be considered in terms of the traditional application of such color as well as the choice of the color itself. A survey of 18th and early 19th century architecture will indicate that color treatments tended towards the monochromatic. That is, very little emphasis was placed upon the use of contrasting colors. This effect is very different from that which we find later in the 19th century when the color selection became much greater; the new technology of that day was celebrated by the use of

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much stronger colors in a wide range of contrasting combinations. It is not suggested that all structures be monochromatic; however, where multiple colors are used, the effect should be one of harmony rather than of strong contrast. Also, paint and stain applications should be consistent in color within the same material or feature on a structure. Specifically, if wood siding is used, all of the siding should be treated in the same color. Likewise, all of the exterior wood trim should be of the same color, and any contrast of color should be made between the siding (body of the structure) and the woodwork. It is possible in some instances to change the color of woodwork and exterior wood trim; however, this is much more difficult to accomplish while still maintaining an authentic effect. Shutters, if installed, should also be finished in the subdued historic colors, and very sharp bright colors such as pure black, red, etc., should be avoided. Very often a handsome yet authentic effect can be achieved by using the same basic color on shutters and wood trim as is used on the body of the house, but selecting the color for such shutters and woodwork a few shades brighter.

Metals to be exposed on the exterior of a structure should preferably be traditional metals requiring no additional applied finish. These would include, but not necessarily be limited to, copper, brass, bronze and oil-finished wrought iron. Other metals which must be painted should be treated in such a way that they blend in with adjacent colors. Gutters, leaders, flashing, etc., are examples.

MECHANICAL EQUIPMENT

Obviously, exposed mechanical equipment on a structure can be a major intrusion on an otherwise authentic architectural design. The locations of all mechanical equipment should be submitted as a part of an application for approval. Service lines, including electrical and telephone lines, should be placed underground. Television antennas, wherever possible, should be placed in attics or hidden as much as possible from the major exposure of the structure. Other devices, such as air-conditioning units, gas and electric meters, propane tanks, mechanical louvers, exhaust fans and vents, and any devices which are of a nontraditional nature should be located in such a way as to be concealed from as much of the surrounding area as possible.

EXTERIOR LIGHTING

Any exposed lighting on the exterior of a structure should be accomplished by the use of well-designed fixtures of a style from the 18th and/or early 19th century. The type of fixture would, of course, be a simulation of a candle or oil lamp of relatively low wattage to simulate a traditional lamp. Since our lighting requirements today are higher, additional lighting will probably be necessary. To achieve higher levels of lighting than can be properly obtained by the use of the traditionally designed fixtures, it is recommended that such higher capacity lighting be concealed as much as possible. Recessed ceiling and soffit lights, floodlights or spotlights hidden in the landscaping and in trees are excellent means of achieving higher lighting levels without resorting to higher capacity commercial fixtures of a nontraditional and therefore noncompatible nature.

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WALKS, DRIVEWAYS AND PATHS

The use of asphalt and concrete, while they are popular materials for walks, driveways and paths, will generally be noncompatible with the preservation and enhancement of the traditional environment of the Historic District. It is recommended that no sidewalks or street curbing be installed, thereby minimizing the impact of street improvements upon the district. Since the most practical material for driveways is asphalt (blacktop), a good material to consider would be macadam. Macadam should be no more expensive than bituminous asphalt and gives a softer, lighter color more closely resembling gravel. Of course, the traditional use of gravel for driveways can be continued and should be encouraged. Concrete curbing for driveways should not be installed but where curbing are necessary they should be of brick or stone. Walks, paths or driveways of concrete should not be installed; they should, instead, be constructed of brick, stone or gravel. Other features which are often constructed of concrete, such as steps and porches, should also be constructed of brick or stone.

Only one vehicle access for combined ingress and egress shall be located on each building lot. There shall be no common driveway shared by adjacent building lots. (Ord. No. 02-03-04, adopted 5/11/2004; Ord. No. 01-02-05, adopted 3/8/2005)

LANDSCAPING AND FENCES

Since the preservation of the rural environment of the Historic District is an important function of the Historic District Zoning Ordinance, landscaping must be given particular consideration. Since the quality of the environment has been rural in nature, it is important to maintain this rural quality. Therefore, good landscaping policy would begin with the prevention of the removal of the natural landscape as much as possible. Therefore, no trees or major shrubs should be removed from any site without the prior approval of the Planning Board. New landscaping should be informal and natural, avoiding designs and landscape materials which are foreign to the area. Therefore, even though a Japanese garden might be very authentically designed and a very beautiful effect, it is by nature not compatible with the integrity of the Historic District. Likewise, the stripping of a site of natural landscaping and the replacement of the natural materials with large lawn areas would be a noncompatible intrusion. Landscaping should also be considered as a useful tool for the concealment of nontraditional and therefore noncompatible design elements. Therefore, designers and the Planning Board should consider the use of the natural screening effect of plant materials for circumstances where a noncompatible design feature cannot be concealed in any other way.

Fences are a part of the landscape and do exert an impact upon the aesthetic environment. Traditionally, the early structures were located on rather large properties, and the use of fences was based upon the protection of a portion of the property rather than outlining the entire perimeter. Therefore, the extensive use of fencing, particularly the perimeter fencing of a property for purely decorative purposes, should be avoided. Where fencing is used, it should be considered from a functional as well as an aesthetic viewpoint. Fences to contain animals or around gardens, planting areas, etc., are examples where function and aesthetics can be combined. The style and size of fencing should also be related to the function. For example, a

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split-rail fence is a good choice for a corral or large animal pen, whereas a picket-type fence would be more appropriate for a garden or planting area. In some cases, wrought-iron fencing might be appropriate, but it is generally more closely associated with institutional and urban locations. Contemporary fence materials, such as chain link, cedar sapling, basketweave and other nontraditional designs and materials, should be avoided. Brick and stone walls are also excellent choices that can often perform the functions of fences.

DECKS

As listed within guidelines and recommendations, the basis of material selection and use for structures in the Historic District of Rockleigh is based upon those materials which were used during the 18th and early 19th Centuries. The guidelines and recommendations also state that selected exposed materials shall be natural materials and finishes. These materials include but are not limited to wood, brick, stone, and stucco. Materials which attempt to imitate or substitute for these natural materials are not acceptable.

Decks afford residents the ability to utilize and enjoy the outdoors. They are attached to a main residence and are a new and modern concept. Residents should be afforded the ability to use modern construction materials to ensure that a safe deck is constructed while still satisfying the intended guidelines and recommendations.

Therefore, all exposed decking materials visible by the public when viewing the deck at the grade plane of the floor decking shall be constructed of natural materials and finishes. This would include but not be limited to railings, stairs, posts, beams, and joists.

The use of contemporary materials for the floor decking will require review and approval from the Borough of Rockleigh Historic Preservation Commission. This would include but not be limited to composite materials such as wood-plastic composites.

If the above requirements are satisfied for a proposed deck, an application must be filed with the Borough of Rockleigh Historic Preservation Commission for review. All recommendations per the Borough of Rockleigh Historic Preservation Commission must be incorporated within the deck construction documents. Following the Borough of Rockleigh Historic Preservation Commission review, review and approval by the Borough of Rockleigh Planning Board must occur prior to any construction of the said deck.

(Ord. No. 2015-2)

OTHER STRUCTURES

Since most of these guidelines and recommendations apply to building structures, we should also consider types of nonbuilding structures, including, but not necessarily limited to, well houses, sheds, animal shelters, retaining walls, bridges and similar structures. Most of the recommendations contained herein will also apply to these miscellaneous structures and should be applied with equal emphasis and concern. Since those nonbuilding structures mentioned and others which might fall into this category would usually be constructed of contemporary materials, such as poured concrete, concrete block and/or steel, it may appear to be more

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difficult to require the construction of these structures to use the traditional materials recommended herein. However, since the ultimate goal is the protection and enhancement of the quality of the environment, particularly from the historic viewpoint, the preferred approach would be to use traditional materials in traditional forms. Therefore, a retaining wall should be built of brick or stone rather than of poured concrete or concrete block. If preferred, a brick or stone facing could be installed as a veneer over a structural wall. Brick and stone veneers can be applied to almost any utilitarian structure as well as building structures, so long as the finished appearance is not that of a veneer application. Since exposed concrete block, precast concrete or poured concrete are desirable for their structural qualities and lower costs, care should be exerted to eliminate the massive and unfinished appearance usually associated with structures built of these materials. Facing of concrete structures, as mentioned, is a good solution. Another possibility, although less desirable, would be to eliminate the unfinished appearance by applying a stucco or cement coat with an integral color to blend the structure into the surrounding landscape.

PROCEDURES

Any owner, tenant, contract purchaser or any other appropriate party who has the right to make an application for historic review and approval who is proposing any erection, construction, alteration, repair, remodeling, conversion, removal or destruction of any building or structure within the Historic Districts of the Borough of Rockleigh or the Historic Fringe Area Zones of the Borough of Rockleigh is encouraged to become familiar with the requirements of all applicable codes and regulations. It is the responsibility of an applicant to comply with those codes and regulations, and it is not the obligation of the Historic Preservation Commission or the Planning Board to advise an applicant on any matters other than those within their specific jurisdiction as specified in the Historic District Zoning Ordinance.

As used herein, the word repair shall not apply to include those repairs that constitute restoration of the property to its pre-existing condition with identical materials in quality, style, shape and color.

(Ord. No. 01-01-05, adopted 3/8/2005)

The Historic Preservation Commission was created to advise the Planning Board on matters concerning the Historic District Zoning Ordinance. It is generally the procedure to have the Historic Preservation Commission review an applicant's proposed design and to make recommendations to the Planning Board. This procedure is outlined in more detail in the ordinance.

Since most of the structures within the Historic District are private residences, and since most of the undeveloped land within the Historic District is zoned for residential use, it is expected that most of the construction activity will involve private residences. In some cases, it will not be necessary for an owner to engage professional consultants in the preparation of designs and working drawings, provided that such owner prepares such designs and working drawings for his own use. It is recommended, however, that professional consultation be

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considered. Historic architecture is a highly specialized field and, since the intent of the Historic District Zoning Ordinance is to achieve the highest quality design, it may be beyond the capability of most homeowners to prepare such a design. It is recommended, therefore, that a homeowner engage a qualified professional to assist with the design or, at least, that the owner take the time and effort to research and become familiar with the architecture consistent with the requirements of the Historic District Zoning Ordinance and these guidelines. Included herein is a list of recognized reference materials concerning historic architecture and specifically rural architecture of the 18th and early 19th centuries. These reference materials are not suggested as offering examples which can be copied intact, but may be found helpful in providing examples of designs and design features beyond the scope of these guidelines

The list of reference materials is also not intended to be complete by any means, since architectural history is a broad field and has produced voluminous material.

Also included herein is a series of illustrations which intend to graphically describe some of the features discussed. These illustrations are not to be taken as definitive suggestions or requirements and are intended only to help explain or describe certain features which can best be described by illustration rather than by verbal description.

Editor's Note: The illustrations are on file in the office of the Municipal Clerk.

In conclusion, it should be restated that these guidelines and recommendations are intended to assist an applicant or an applicant's designer, the Historic Preservation Commission and the Planning Board in the preparation of and review of proposed designs for new construction within the Historic District of the Borough of Rockleigh. It is by no means intended to be comprehensive or complete, nor is it intended to restrict an applicant, an applicant's designer, the Historic Preservation Commission or the Planning Board in the compliance with and administration of the Historic District Zoning Ordinance. An attempt has been made to base these guidelines and recommendations upon the best available documentary information and generally accepted standards and procedures. As can happen in other fields, it is possible that experts may disagree on some of the matters discussed herein, and we recognize that some of the material contained herein may be disputed. These guidelines and recommendations were carefully prepared and may, in all cases, be supported by documentation. Any challenge to the information contained herein should, therefore, also be supported by adequate documentation. If such documentation exists and is produced, it should be considered as applying to a specific application.

It is hoped that applicants and their designers will accept these guidelines and recommendations in the spirit in which they were created, namely to assist them in the design and construction of new construction, within the Historic District of the Borough of Rockleigh, in such a manner as to obtain the highest quality design to preserve and enhance the quality of the environment which is the basis of the historical and cultural value of the Historic District.

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