Design Guidelines
City of Hoboken
Historic Preservation Commission
Acknowledgments

Mayor
Ravinder S. Bhalla

Design Guidelines Subcommittee
Steven Smolyn
Steve Zane
Jon Vesey

Historic Preservation Commission
Steve Zane | Chair
Jon Vesey | Vice Chair
Martin Anderson
Allen Kratz
Johnathan Metsch
James Perry
Steven Smolyn
Ellen Stewart
Cristin Criscco Powell
Thaler Pekar

Preservation Office
Ann Holtzman | Zoning Officer
Joan Anastasio | Secretary

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James Doyle | Council-At-Large
Emily Jabbour | Council-at-Large
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Tiffanie Fisher | Council Member, 2nd Ward
Michael Russo | Council Member, 3rd Ward
Ruben Ramos Jr. | Council Member, 4th Ward
Phil Cohen | Council Member, 5th Ward
Jennifer Giattino | Council Member, 6th Ward
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## Historic Districts & Sites

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## Guidelines

### Building Materials

- Masonry
- Wood
- Metals
- Paint & Other Coatings
- Glass
- Composite Materials
- Imitative Materials

### Building Features & Systems

- Roofs
- Windows
- Doors & Entrances
- Storefronts

### Building Site

- Yards, Areaways & Sidewalks
- Stoops, Fences & Handrails

### Code-Required Work

- Accessibility
- Health, Safety & Utility Equipment

### Sustainability & Resilience to Natural Hazards

### Additions & New Construction

- Rooftop Appurtenances
- Rear & Side Yard
- Carriage House & Accessory
- New Construction

### Demolition

- Complete
- Partial

## Appendix

### Architectural Styles of Hoboken

### Glossary

### Resources
Introduction
Welcome to the Hoboken Historic Preservation Commission or, as we are known around town, the HPC. If you have spent any time walking around town you have witnessed firsthand, the beauty of our city. Architecturally speaking, Hoboken is rather rare in that it is a relatively small, mile square city, and was developed over the past two centuries with the end result a variety of building styles of different eras, all of which contribute to Hoboken’s beauty and charm today.

Whether you are an architect, homeowner, business owner, or developer, the HPC is here to help guide you through Hoboken’s historic ordinances to help you realize a successful project. The purpose of this document is to give you an overview of the process of building in a historic district. In addition to this document, dropping by the Preservation Office located in the Zoning Office in City Hall and speaking with the staff there can go a long way in understanding your obligations depending on the scope of work proposed. While large scale projects will require an architect, engineer, survey, and public hearings, many smaller alterations can be approved on the spot at the office. The goal of this document is to help guide you to solutions that will make your project a success.

At the end of the day, no matter how large or small your project, the efforts of the HPC are aimed at preserving the very qualities of Hoboken that probably brought you here in the first place. Historic preservation is not about stopping the clock but rather the management of change to prevent unnecessary loss of Hoboken’s built heritage. While many see historic preservation as saving one building at a time, what makes Hoboken so interesting are the largely intact neighborhoods. One of the chief goals of the HPC is to preserve and protect the beautiful streetscapes that define Hoboken as a special place.

If you have traveled abroad and have visited the great cities of the world: Rome, Paris, London, Barcelona and others, or even walked the streets of New York City’s Greenwich Village or Boston’s Beacon Hill or San Francisco’s Alamo Square and thought, “What a wonderful place,” know that it is the work of some commission, society or board that worked to preserve those neighborhoods so that other people could have that experience. Historic preservation also serves to promote tourism and visitors which promotes the local economy and creates a more vibrant and interesting place to live, work and visit for all.

To that end, it is the mission of the Historic Preservation Commission to ensure that Hoboken’s architectural past is preserved and provides a solid footing as it moves into the future. By preserving both individual buildings and neighborhoods and using the tools of adaptive reuse, it is possible, with your help, to make Hoboken a model of “living” preservation for generations to come.

Steve Zane
Chairperson
Role of Design Guidelines

The Historic Design Guidelines (" Guidelines") are a carefully-crafted official document of the Historic Preservation Commission that expands upon the concepts of The Secretary of the Interior’s Standards for the Treatment of Historic Properties for the City of Hoboken.

While tailored to the City of Hoboken’s unique character, the Guidelines are not intended to cover every circumstance. Rather, they establish a perspective for property owners, qualified professionals, and Commissioners to review the specific conditions of each project and provide the versatility to develop solutions that satisfy the intent, principle, and spirit of the City’s Historic Preservation ordinance.

The overarching intent of the Guidelines is to inform design decisions within the Districts, not dictate them. The Guidelines encourage a rigorous exploration of a project’s history, but not the literal copying or mimicking of particular historic styles or inappropriate features. Creativity and modern design inspiration is encouraged provided the overall application is consistent with a designated District or Site’s character.

Applicability

The Guidelines apply to all structures in the City’s Historic Districts and to all designated buildings and sites identified in Chapter §42 of the Hoboken Municipal Code (Historic Preservation).

Design Guidelines

<table>
<thead>
<tr>
<th>Do...</th>
<th>Do Not...</th>
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<tbody>
<tr>
<td>• Provide up-front guidance to property owners and qualified professionals</td>
<td>• Enumerate specific standards or regulations for construction (uniform construction code)</td>
</tr>
<tr>
<td>• Advance the historic character of designated Districts and Sites</td>
<td>• Increase new construction or rehabilitation activities</td>
</tr>
<tr>
<td>• Prioritize design considerations for each District and encourage appropriate alterations</td>
<td>• Regulate the density or location of development (Planning Board)</td>
</tr>
<tr>
<td>• Improve quality and integrity of construction projects</td>
<td>• Improve property maintenance (local ordinances)</td>
</tr>
<tr>
<td>• Preserve Hoboken’s charm and property values</td>
<td>• Regulate interior design, unless the interior is a designated landmark</td>
</tr>
<tr>
<td>• Increase public awareness of Hoboken’s history</td>
<td>• Define business hours or means of operation (local ordinances)</td>
</tr>
<tr>
<td>• Provide criteria for demolition</td>
<td>• Prohibit demolition or change, without advance approval from the commission</td>
</tr>
</tbody>
</table>
Review Process

The Hoboken Historic Preservation Commission collaborates with property owners to ensure that alterations or new construction within designated Districts are appropriate, adheres to the ordinance, and advances the unique character of Hoboken.

Building in Hoboken

A construction code permit is needed for any new construction work, additions to structures, renovations, or alterations affecting changes of use or egress. Permits are also needed for maintenance such as siding, roofing, window replacement, and replacement of decks and balconies. For properties within a designated Historic District, an application to the Historic Preservation Commission is the first step toward realizing a successful project. Depending on a project’s scope, subsequent reviews and approvals may be required from the Board of Adjustment or other boards.

Historic Preservation Commission

In advance of any construction or demolition activity affecting any designated property, the Commission must approve the proposed work. Commission approval is required before beginning any work on the exterior of the building, whether or not a building permit is required. Commission approval for interior work is limited only to those building’s interiors that have been designated an interior landmark. Designated properties include buildings in historic Districts and landmark Sites identified in Chapter §42 of the Hoboken Municipal Code (Historic Preservation). Also included as designated properties, for purposes of demolition review, are buildings in “R” residential zones and the Central Business District.

Exterior architectural features include building façades, decorative elements such as lintels, sills and cornices, stoops, ironwork, paint, storefronts, windows, signage of all types, including building identification, furniture and accessories associated with a sidewalk cafe and any other such appurtenant features associated with the historic site, landmark or property.
Historic Preservation Commission

Review Process

Preliminary Review
Initial discussion with Commission Secretary prior to filing application

Application Filed
• Proposed work on any property located in a designated District or on a designated Site
• Demolition of any structure in “R” use zone

Application Referral
• Planning Board
• Board of Adjustment

Minor

Staff Level Review
• Minor repairs not visible from street or public right-of-way
• In-kind restoration with no visual, architectural, structural, or historic impact

Commission Review
• Once application and all required items listed on checklist are received together, the Commission Secretary will deem the application complete
• Hearing date scheduled & applicant provides notice

Certificate of No Effect (CNE)
• Proposed work aligns with objectives of the Historic Preservation ordinance
• Commission Secretary issues CNE

Certificate of Appropriateness (CA)
• Commission reviews application and grants CA
• Commission Secretary issues CA (10 days)

Approved with Conditions
• CA granted provided certain conditions are satisfied
• Applicant submits revised or additional materials (30 days)
• Commission Secretary issues CA (10 days)

Application Denied
• Commission reviews application and votes against granting CA
• Commission Secretary issues Memo (10 days)

Additional Reviews & Permits
• Applicant files application with any other necessary Boards (ie. Board of Adjustment)
• Applicant proceeds with normal permitting process (ie. Construction Permit)

Planning Board
• Site Plan review
• Subdivision application

Board of Adjustment
• Zoning variances
• Appeal Memo of Denial

Application Appeal
• Applicant receives Memo of Denial
• Applicant files Notice with Board of Adjustment (20 days)
Certificate of Appropriateness

Document attesting that proposed work in a designated historic district or affecting a designated historic building, has been reviewed by the Commission and deemed appropriate and consistent with the purposes of the Historic Preservation Ordinance.

For erection, alteration, restoration or demolition of buildings and structures within a designated historic district or historic building.

For partial or complete demolition of buildings within “R” residential districts throughout the city.

Historic Preservation Commission will review proposed work in relation to The Secretary of the Interior’s Standards for the Treatment of Historic Properties, as well as the historical and architectural value and significance, architectural style, general design, arrangement, texture and materials of the architectural style and pertinent features of other structures in the immediate neighborhood.

Certificate of No Effect

Document attesting that proposed work in a designated historic district or affecting a designated historic building has been reviewed by the Preservation Secretary and Administrative Officer and is not detrimental to the historic district or landmark on which the work is to be done, and that the proposed work shall not affect any neighboring building, structure, or feature.

For minor repairs or in-kind restoration of exterior elements that will have no visual, architectural, structural or historical impact on the building or structure.

Additional Guidance

§ 42-3 Purpose
§ 42-9 Certificate of Appropriateness; Certificate of No Effect
§ 42-10 Application for review
§ 42-11 Review process

Common Types of Work

For a property within a designated District or designated Site:

<table>
<thead>
<tr>
<th>Common Type of Work</th>
<th>Certificate of Appropriateness</th>
<th>Certificate of No Effect</th>
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<tbody>
<tr>
<td>Painting the roof cornice feature</td>
<td>Change appearance</td>
<td>In-kind to match historic</td>
</tr>
<tr>
<td>Upgrading front windows</td>
<td>Change appearance</td>
<td>In-kind to match historic</td>
</tr>
<tr>
<td>Replacing front doors or entryway</td>
<td>Change appearance</td>
<td>In-kind to match historic</td>
</tr>
<tr>
<td>Adding new signage, lighting, or an awning to a storefront</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Painting the front railing or fence</td>
<td>Any other color</td>
<td>Black</td>
</tr>
<tr>
<td>Adding a ramp or lift to front entrance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adding an exterior addition or starting new construction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Partially demolishing the front facade of a rowhouse</td>
<td></td>
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</table>
**Application Materials**

**Existing Conditions & Historical Context**

Existing overall elevation, scope of work highlighted

Existing overall building photo

Existing enlarged scope of work photo

Historic photos, courtesy Hoboken Historical Museum

**Proposed Work & Material Samples**

Proposed overall elevation

Proposed enlarged elevation

Proposed color rendering

Proposed material palette, samples provided to Commission

**Investigative Probes**

During an initial public hearing, the Commission may request additional documentation of existing conditions by a qualified professional.

Annotated photo, by a qualified professional

**Shop Drawings**

The Commission may grant certificates subject to additional conditions, such as the future submission of shop drawing in conformance with the design intent.

Profiles and details
Historic Overview

Hoboken is a dense and compact historic city with a rich, layered heritage and cohesive blocks and streetscapes. The National Register-eligible Hoboken Historic District reflects this heritage and, as an ensemble, holds distinction as one of the largest National Register-eligible historic districts in the state.

Intensive-Level Architectural Survey of the Hoboken Historical District, New Jersey State Historic Preservation Office, 2019

The modern architectural history of Hoboken began in 1800 when Colonel John Stevens surveyed his property and laid out a simple grid pattern of lots with Washington Street as the village’s main road. His plan included a pair of parks between Fourth and Fifth Street, now known as Church Square and Stevens Parks. In 1804, Stevens offered the first 800 lots for sale, with architectural guidelines stating structures be constructed of brick or stone with a height of three stories, allowing the street names to be voted on by the purchasers.

Geographically, Hoboken is characterized by the high promontory of Castle Point on its northeastern border that slopes down to lower ground south and west. Its roughly two-square-miles possess a deep channel and uninterrupted coastline, perfect for maritime and rail transportation. Originally the higher Castle Point uptown lots were intended for the affluent while the lower land south and west were planned for working class families. Stevens sold his land west of Willow Avenue, predominantly marshland, in 1814 to be developed as farmland. The New Jersey Salt Marsh Company subsequently drained and improved the area and by 1820 it became known as the Coster Tract, after its owner, John G. Coster. This land, divided into residential and industrial lots in 1860, did not have the building guidelines Stevens had required which allowed for frame construction.

For the first half of the 19th century, Hoboken remained a fairly bucolic and pastoral area frequented by summer residents and New Yorkers seeking recreation. Ferry service from Manhattan helped make Sybil’s Cave, the River Walk and Elysian Fields popular attractions. In 1845, Col. Stevens’ son, John Cox Stevens, became the first Commodore of the New York Yacht Club and established their first clubhouse on the shores of Elysian Fields. The following year the park hosted the first organized game of baseball. To the west, regular horse races occurred on the Trotting Course, which circled roughly from 5th street to 10th between Willow and Bloomfield.

Transportation Hub

Hoboken’s extraordinarily suitable location as a transportation hub spurred commercial development in the southeastern part of town along the rail and ferry terminals. Col. Stevens, after obtaining the first railroad charter in America, demonstrated the country’s first steam locomotive on his property in 1826. Shortly thereafter, European shipping lines began building piers along the southeastern shore. By the time the first Morris & Essex Railroad Co. Terminal was constructed in 1862, Hoboken had become one of the central thoroughfares to the inner continent and point of entry for immigrants from Europe.

As Hoboken’s transportation hub grew, so did its businesses and industries, creating a need for more building. The southeast area, which had been characterized by hotels, restaurants, pubs and rooming houses saw banking and shipping operations establish themselves. To accommodate this new workforce, tenement houses and workers’ cottages were built in the southwestern part of town. Mixed-use buildings emerged with ground-
floor retail and corner stores on Washington, First, and Newark Streets. Architectural styles varied from vernacular interpretations of Greek Revival, Neo-Grec, Italianate, Prairie and Art Deco to high style examples of Beaux Arts, Classical Revival and Romanesque Revival.

Following Col. Stevens’ death in 1838, the Hoboken Land & Improvement Co. was formed to continue the subdivision and selling of land. Over the next four decades Hoboken, incorporated as a city, saw the formation of Stevens Institute of Technology and its population soared to 31,000 by 1880. As prosperity continued, and New Yorkers marveled at the newly completed Brooklyn Bridge, Hoboken considered the construction of a similar bridge over the Hudson. When the plan for the bridge at 12th Street proved too costly and was scuttled, there was a wave of development that moved into the northeastern part of the City. The Elysian Fields was cleared for the extension of the streets above 10th Street and brownstones, rowhouses, and apartment buildings were constructed.

Industrialization brought a predominantly German and Irish population to Hoboken during this period. The existence of many German shipping companies and their workers contributed to Hoboken being referred to as “Little Bremen”. German was taught in all public schools starting in first grade, and social clubs and fraternal organizations flourished. Today, the 1854-1914 Beaux Arts-style Odd Fellows / Lining Store Building, 1906 Beaux Arts-style Elks Lodge, and 1891 Romanesque Revival-style Columbia Club still remain. With the establishment of the Immigration Act of 1891, Hoboken saw a new migration of Europeans, the vast majority of which were Italian.

As Hoboken entered the 20th century, two important projects were completed. First, the completion of a new Beaux-Arts Ferry Terminal in 1907 and the following year, the opening of the Hudson & Manhattan railroad tunnels. Around the same time, Castle Point Terrace was designed as an exclusive planned development for wealthy residents. By 1910, most of Elysian Fields had been developed and the population of Hoboken had reached its peak of more than 70,000 inhabitants.

The World Wars

A radical shift changed the fabric of the Hoboken in 1917 when the United States joined WWI. The city became the primary point of disembarkation and embarkation for the U.S. troops and the government assumed control of the piers for the next 70 years. Although many lucrative

military contracts came to Hoboken, restrictions around the piers were punitive to others, predominantly the German community. The government prohibited all enemy aliens and the sale of alcohol with 100 yards of military operations. Overnight, over one thousand German families were evicted along Hudson and River Streets and their businesses closed. By the end of the war, the immense German community had largely vanished.

Hoboken struggled after WWI as the hospitality trade plummeted and all but a handful of hotels shuttered their doors. The city’s importance as a waterfront transportation hub also declined with the opening of the Holland Tunnel in 1927 and the Lincoln Tunnel in 1937. By the start of WWII, the population had contracted to 50,000. While some new manufacturers such as Maxwell House Coffee, Lipton Tea and Hostess Cake built industrial sites, roughly a third of all industry had exited before the start of the WWII.

Decline

WWII brought a brief resurgence of industrial activity, but over the next two decades additional businesses closed including Todd Shipyards, Bethlehem Steel and Keuffel & Esser, leaving many industrial buildings vacant. Containerized shipping gradually decimated the
waterfront economy, and as that industry departed, the population continued to decline. During this period three new housing units were constructed in the western part of town, but still roughly half of Hoboken's housing stock was classified as substandard in 1960. By the time the Erie Lackawanna ferry service ended in 1967, Hoboken was falling rapidly into decline, like many American cities of the era.

The 1960s culminated in the razing of a series of blocks between First and Fourth Streets, east of Hudson St. Mid-to-late-20th century buildings were demolished, along with a number of bars, to make way for the development of Marineview Plaza and Hudson Square.

Rebirth

However, at this important juncture in the history of the city, it turned away from the type of urban renewal that was popular and began one of the greatest comebacks of any American city. Despite its economic decline, much of Hoboken's built environment had not changed. As Hoboken moved into the 1970s, they gained attention nationally for investing in their 19th century buildings and embraced the new Historic Preservation movement. Hoboken took advantage of the Model Cities Grant Program, designating the entire city eligible for rehabilitation. The program helped spur investment, offering low interest loans to owner-occupied buildings. In 1975, adaptive reuse of the Keuffer & Esser factory became a template for converting industrial buildings for residential use.

During this renaissance, the City's first Historic Preservation Committee was created and in 1976 Elysian Park became the first locally designated site. These efforts helped preserve the extraordinary architectural inventory, which Hoboken is known for today. The ensuing decades saw Hoboken attract a bedroom community for those who worked in Manhattan. Although the decline in population continued until 1990, it has consistently risen since. This transformation was not always peaceful. A spate of fires displaced or killed many lower-income families resulting in open opposition to the gentrification trend.

As Hoboken rebounded throughout the 1980s, statewide community and environmental groups were successful in establishing Hoboken's portion of the Hudson River Walkway. This state mandate, which required development within 100 feet of the water's edge to provide public space, helped open Hoboken's coastline once again to recreation. Frank Sinatra Park was built between Fourth and Sixth Streets in 1998, followed by Pier A in 1999, Maxwell Place Park in 2007 and Pier C in 2009. In 1989, after a twenty-two year absence, ferry service resumed connecting Hoboken to Manhattan, as it had done since 1774. As the century came to a close, NJ Transit constructed the Hudson-Bergen Light Rail system connecting Hoboken to North Bergen and Bayonne on a former freight railroad right-of-way. As of the 2010 census, Hoboken's population at about 50,000 has returned to its pre-WWII level.

Today

Hoboken today is flourishing amid new challenges. The revitalization of Hoboken became so steady that by 1992, new development was putting a burden on the city’s aging infrastructure. A moratorium on new construction started in 1992 to evaluate the City’s water and sewer capacity. When the moratorium was lifted in 1997, Hoboken's desirability led to another building boom. However, Hoboken's vulnerability to flooding came to a head in 2012 with Superstorm Sandy. In its wake, Hoboken has become an innovator in flood resiliency, passing ordinances and undertaking infrastructure projects to manage stormwater. As Hoboken progresses into the 21st century, it continues to explore new ways to obtain resilience while preserving its historic built environment.
Choosing an Appropriate Treatment

The Guidelines are intended to promote responsible preservation practices that help protect Hoboken’s cultural resources. Once an appropriate treatment for a project is selected, the Guidelines and Secretary of Interior’s Standards outline Hoboken’s preservation priorities and provide a consistent philosophical approach to the work.

Preservation

The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment and are prohibited; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Preservation projects retain the building as it currently exists - including original materials and features as well as additions to the original building. Protection, maintenance, and repair are emphasized, while replacement is minimized.

Recent preservation projects in Hoboken include Our Lady of Grace Cathedral and the Church of Holy Innocents.

Rehabilitation

The act or process of making possible a compatible use for an historic property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values.

Rehabilitation projects protect and maintain significant features, but also permit limited replacement of extensively deteriorated or missing features. If necessary for the continued or new use of a building, alterations and new additions are permitted as part of rehabilitation projects.

Recent rehabilitation projects in Hoboken include the Monroe Center for the Arts, Bethlehem Steel Company Shipyard, Garden Street Lofts, and El Dorado residential building.
Restoration

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Restoration projects make the building appear as it did at its most significant time in history. Unlike other treatments, restoration involves the removal of features identified to be outside the period of significance. Missing or deteriorated features from the period of significance should be replaced based upon historical documentation.

Recent restoration projects in Hoboken include Elysian Cafe and Columbia Club.

Reconstruction

The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving resource, site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Reconstruction projects are undertaken when no visible historic features remain and are uncommon in Hoboken. Similar to the restoration treatment, a specific period of significance should be selected for the project and supported by comprehensive historical documentation.

Recent reconstruction projects in Hoboken include the Clock Tower at Hoboken Terminal and main entrance at the Hoboken Public Library.

Definitions adapted from the Secretary of Interior’s Standards for the Treatment of Historic Properties

1. Our Lady of Grace Cathedral - 400 Willow Avenue
2. Clock Tower Apartments - 300 Adams Street
3. Columbia Club - 1101 Bloomfield Street
4. Erie-Lackawanna Terminal - Clock Tower

Additional Guidance

§ 42-21 to 24 Standards
NPS Preservation Brief #17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character
Historic Districts and Sites

- Locally-designated Site
- National Register Site
- State Register Site
- Locally-designated Open Space
- H1-O District
- H2-O District
- H3-O District
The 1907 Beaux-Arts Erie Lackawanna Terminal, regarded as the last of the great Hudson River terminals to survive, is the cornerstone of the H1-0 District. Throngs of daily commuters influenced the distinctive configuration and use of the surrounding buildings. Washington Street, the north-south axis through the commercial corridor of the District, is characterized by ground floor retail storefronts with residential spaces above. North of 8th Street, the eastern side of Washington Street is predominantly residential. The H1-0 District’s period of significance is generally 1855 to 1935 per the recent State Historic Preservation Office Intensive-Level Architectural Survey.

The Residential Washington-Hudson District is characterized by residential rowhomes, apartment buildings, churches, mixed-use structures and the Engine Co. No. 2 Firehouse. Court Street, bifurcating the H1-0 and H2-0 Districts, is a narrow thoroughfare dotted with modest carriage houses. Hudson Street possesses some of Hoboken’s finer townhouses, apartments, and St. Matthews Church, terminating on 14th Street near the Lipton Tea Building. The H2-0 District’s period of significance is generally 1855 to 1935 per the recent State Historic Preservation Office Intensive-Level Architectural Survey.

The Castle Point Historic District is located along two blocks of Castle Point Terrace adjacent to Stevens Institute and the east side of Hudson Street between 8th and 10th Streets. Subdivided from the original Stevens family holdings, the District’s stately residences and detached rowhouses were primarily constructed between 1903 and 1937. Several of the larger residences on Castle Point Terrace have been re-purposed as multi-family fraternity housing. The District is characterized by a diversity of intact architectural styles, some found nowhere else in Hoboken. Fronting the distinctive yellow brick road are predominantly high-style interpretations of Italian Renaissance and Queen Anne architecture with masonry stairways and small gardens.
### Designated Historic Sites

<table>
<thead>
<tr>
<th>Number</th>
<th>Location/Description</th>
<th>National</th>
<th>State</th>
<th>Local</th>
</tr>
</thead>
</table>
| 1      | Church of the Holy Innocents  
Church interiors, rectory, and parish hall  
524-534 Willow Avenue and 315 6th Street | 5-24-1977  
Ref. # 77000871 | 2-4-1977  
SHPO ID# 1460 | • |
| 2      | Erie Lackawanna Terminal & Yards  
Hudson Plaza and bank of Hudson River | 2-17-2005  
Ref. #73001102 | 12-7-2004  
SHPO ID# 1467 | • |
| 3      | Hoboken City Hall  
94 Washington Street | 1-1-1976  
Ref. # 76001156 | 8-13-1975  
SHPO ID# 1469 | • |
| 4      | Hoboken Land and Improvement Company Building  
1 Newark Street | 7-3-1979  
Ref. # 79001491 | 3-29-1979  
SHPO ID# 1470 | • |
| 5      | Jefferson Trust Company  
313-315 First Street | 2-13-1986  
Ref. # 86000214 | 1-2-1986  
SHPO ID# 1471 | • |
| 6      | Clock Tower Apartments  
Formerly Keuffel and Esser Manufacturing Complex  
Third Street and Adams Street, Third Street and Grand Street | 9-12-1985  
Ref. # 85002183 | 7-31-1985  
SHPO ID# 1472 | • |
| 7      | El Dorado Apartments  
1200, 1202, 1204 and 1206 Washington Street | 3-9-1987  
Ref. # 87000350 | 12-3-1986  
SHPO ID# 1478 | • |
| 8      | Assembly of Exempt Firemen  
213 Bloomfield Street | 3-30-1984  
Ref. # 84002678 | 2-9-1984  
SHPO ID# 1459 | • |
| 9      | Engine Company No. 3, Truck No. 2  
1313 Washington Street | 3-30-1984  
Ref. # 84002684 | 2-9-1984  
SHPO ID# 1461 | • |
| 10     | Fire Headquarters, Engine Company No. 2  
201 Jefferson Street | 3-30-1984  
Ref. # 84002687 | 2-9-1984  
SHPO ID# 1462 | • |
| 11     | Engine Company No. 1  
55 Madison Street | 3-30-1984  
Ref. # 84002700 | 2-9-1984  
SHPO ID# 1463 | • |
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<tr>
<td>32</td>
<td>Society DM Santa Febronia</td>
<td>557 Fifth Street</td>
</tr>
<tr>
<td>33</td>
<td>First Church of Christ Scientist</td>
<td>827 Bloomfield Street</td>
</tr>
<tr>
<td>34</td>
<td>All Saints Episcopal Church and Rectory</td>
<td>formerly Trinity Church and Parish Hall</td>
</tr>
<tr>
<td></td>
<td></td>
<td>701-707 Washington Street</td>
</tr>
<tr>
<td>35</td>
<td>Plymouth Brethren Gospel Hall</td>
<td>641 Bloomfield Street</td>
</tr>
<tr>
<td>36</td>
<td>The Abbey Condominium</td>
<td>formerly St. Paul Episcopal Church</td>
</tr>
<tr>
<td></td>
<td></td>
<td>820 Hudson Street</td>
</tr>
<tr>
<td>37</td>
<td>Adams Square Condominiums</td>
<td>formerly Daniel S. Kealey School, PS No. 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>515 Adams Street</td>
</tr>
<tr>
<td>38</td>
<td>Monroe Center</td>
<td>Buildings C &amp; E, formerly Ferguson Brothers Manufacturing Co.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>720-732 Monroe Street</td>
</tr>
<tr>
<td>40</td>
<td>Bethlehem Steel Corp. Machine Shop and Shipyard</td>
<td>1201-1333 Hudson Street</td>
</tr>
<tr>
<td>41</td>
<td>Sybil’s Cave</td>
<td>800 Sinatra Drive</td>
</tr>
<tr>
<td>42</td>
<td>Hoboken Free Public Library &amp; Manual Training School</td>
<td>Third Street and Adams Street, Third Street and Grand Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ref. # 14000535</td>
</tr>
<tr>
<td>43</td>
<td>R. B. Davis Co., My -T -Fine Pudding Factory</td>
<td>651 Observer Highway</td>
</tr>
<tr>
<td>44</td>
<td>John Schmalz’ s Sons Inc., Model Bakery</td>
<td>later used by Continental Baking Company makers of Wonder Bread</td>
</tr>
<tr>
<td></td>
<td></td>
<td>720 Clinton Street and 851 Eighth Street</td>
</tr>
<tr>
<td>45</td>
<td>R. Neumann &amp; Co. Industrial Complex</td>
<td>300 Observer Highway</td>
</tr>
<tr>
<td>46</td>
<td>1422 Grand Street</td>
<td>1422-1428 Grand Street</td>
</tr>
<tr>
<td>47</td>
<td>Garden Street Mews</td>
<td>Pedestrian public space running north from the 14th Street intersection along the Garden Street right-of-way</td>
</tr>
<tr>
<td>48</td>
<td>Hostess Cake Kitchen, Continental Baking Co., Inc.</td>
<td>200 14th Street</td>
</tr>
<tr>
<td>49</td>
<td>Garden Street Lofts</td>
<td>former Coconut Factory</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1425 Garden Street</td>
</tr>
<tr>
<td>50</td>
<td>Factory Terminal Loft Buildings</td>
<td>also known as Standard Brands &amp; Lipton Tea</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1500 Washington and 1500 Hudson Streets</td>
</tr>
<tr>
<td>Site continued</td>
<td>National</td>
<td>State</td>
</tr>
<tr>
<td>----------------</td>
<td>----------</td>
<td>-------</td>
</tr>
<tr>
<td>51 <strong>The Up-Town Bank of Hoboken Trust Company</strong>&lt;br&gt;1400 Washington Street</td>
<td>●</td>
<td></td>
</tr>
<tr>
<td>52 <strong>The Trust Company of New Jersey Building</strong>&lt;br&gt;12-14 Hudson Place</td>
<td>●</td>
<td></td>
</tr>
<tr>
<td>53 <strong>Hoboken Bank for Savings</strong>&lt;br&gt;101-105 Washington Street</td>
<td>●</td>
<td></td>
</tr>
<tr>
<td>54 <strong>Former Public School building P.S. # 7</strong>&lt;br&gt;76-84 Park Avenue</td>
<td>SHPO ID# 2854</td>
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</tr>
<tr>
<td>55 <strong>Former Public School building P.S. # 5;</strong>&lt;br&gt;122 Clinton Street</td>
<td>SHPO ID# 2853</td>
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</tr>
<tr>
<td>56 <strong>Citadel Condominium</strong>&lt;br&gt;former Public School building P. S. # 8 also known as Leinkauf School&lt;br&gt;450 7th Street</td>
<td>SHPO ID# 5148</td>
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<tr>
<td>57 <strong>509 Madison Street</strong></td>
<td>SHPO ID# 5523</td>
<td>●</td>
</tr>
<tr>
<td>58 <strong>800- 810 Willow Avenue</strong></td>
<td>SHPO ID# 1479</td>
<td>●</td>
</tr>
<tr>
<td>59 <strong>1041 Bloomfield Street</strong>&lt;br&gt;Dorthea Lange's childhood home</td>
<td></td>
<td>●</td>
</tr>
<tr>
<td>60 <strong>Church Square Park</strong>&lt;br&gt;400-422 Garden Street</td>
<td></td>
<td>●</td>
</tr>
<tr>
<td>61 <strong>Stevens’ Park</strong>&lt;br&gt;401 Hudson Street</td>
<td></td>
<td>●</td>
</tr>
<tr>
<td>62 <strong>Civil War Veterans Memorial Monument</strong>&lt;br&gt;by Karl Gerhardt, dedicated May 30, 1888&lt;br&gt;Stevens’ Park</td>
<td></td>
<td>●</td>
</tr>
<tr>
<td>63 <strong>Elysian Park</strong>&lt;br&gt;Hudson Street from 10th Street to 11th Street</td>
<td></td>
<td>●</td>
</tr>
<tr>
<td>64 <strong>World War I Soldiers and Sailors Monument</strong>&lt;br&gt;by Charles Henry Niehaus, dedicated May 30, 1922 - Elysian Park</td>
<td></td>
<td>●</td>
</tr>
</tbody>
</table>
Guidelines
Building materials are an important consideration for the treatment of historic structures and development in historic districts. The fundamental elements outlined below are combined in later sections to describe the overall building.

Masonry

Masonry is the prominent building material in Hoboken, especially brownstone, limestone, brick, and terra cotta. A building’s masonry is an essential component that defines the building envelope. Masonry can be carved or pressed to create decorative elements. The variety of materials, colors and textures of the masonry buildings should be preserved as they provide a unique character to Hoboken.

Stone

The most common stone in Hoboken rowhouses is sandstone, typically brownstone, and limestone in off-white, cream, or gray colors. Both were used throughout the 19th century; especially in Victorian and Italianate styles during the second half. Sandstone and limestone are sedimentary stones formed in parallel layers of material compressed together and hardened over time. The predominant direction of the layers is called the grain. In building construction, sedimentary stones should be set with the grain running horizontally. However when used as a façade veneer, it was faster to set with the grain running vertically, increasing the likelihood of spalling degradation from weathering. Limestone, another common stone in Hoboken, tends to pit and deteriorate from environmental factors such as acid rain.

Repointing is a critical component to the repair and maintenance of stone masonry walls. Poorly selected materials and improper repairs can result in irreversible damage to masonry units and have a negative impact on the architectural character of a building. The new mortar used for repointing should be tailored to the building and slightly less dense than the stone. New joints should match the existing in color, dimension and profile. If a façade exhibits significant deterioration, resurfacing the entire façade may be necessary.
Brick

A character-defining masonry cladding, brick is widespread throughout Hoboken. The mortar between the stone or brick, commonly called pointing, needs to be regularly inspected and repointed to prevent water infiltration to the building and the masonry itself. With regular maintenance and repointing, most masonry can last hundreds of years.

Brick deteriorates through environmental wear. This loss can also be accelerated when bricks have had their hard, outer surface destroyed through abrasion, such as sandblasting or chemical cleaning. The selection of appropriate setting and pointing mortars is a critical component in the repair of historic masonry walls and details. Historic mortars were typically lime-based and more permeable than modern Portland cement-based varieties.

Terra Cotta

Architectural terra cotta is a kiln-fired clay product popularized during the late 19th century. Produced in unglazed and single or multi-glazed finishes, terra cotta was employed for decorative elements near windows as well as cornices. The backup support of terra cotta cladding - especially cantilevered cornices - require periodic inspection and maintenance. Typically as a result of water infiltration, common types of deterioration include: spalls, glaze crazing, tile cracking, and open mortar joints. Replacement should be considered where deterioration has resulted in a significant loss of historic material.

Additional Guidance

NPS Preservation Brief #1: Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
NPS Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings
NPS Tech Notes, Masonry #4: Non-destructive Evaluation Techniques for Masonry Construction
NPS Glossary of Historic Masonry: Deterioration Problems and Preservation Treatments
Identifying, retaining, and preserving masonry features that are important historic character-defining elements

Cleaning masonry only when necessary to halt deterioration, starting with gentlest method on an inconspicuous test patch

Removing deteriorated paint only to the next sound layer and then apply a compatible paint coating to historically-painted masonry

Duplicating historic mortar joints in appearance

- Altering, replacing, or concealing important masonry features

- Cleaning masonry unnecessarily often with abrasive or high-pressure methods

- Removing paint or mortar firmly adhered to masonry

- Painting or coating historically-exposed masonry, especially clear water-repellent or non-original coatings such as stucco
Wood

Although much less common, there are also wood buildings sprinkled through Hoboken. These tend to be earlier, remnants from the early 19th century when wood buildings dominated the city. They can be sheathed in wood siding including shingles arranged in a variety of shapes and patterns, and clapboard of differing widths.

Wood, like masonry, needs to be maintained regularly. The best method of preserving wood is to keep it as dry as possible. Historically-painted wood surfaces should always be protected by coating them with paint. Use metal flashing to direct water away from the wood, for example, on upper edges of cornices, bay windows, and oriel windows. Keep gutters in good order and keep clean of debris so water does not wash down the wall or splash on sills. Species such as pine and fir are not appropriate for exterior applications as they are more susceptible to rot versus mahogany, white oak, and Spanish cedar.

Many of the remaining wood frame buildings in Hoboken have been covered with aluminum, vinyl composite, or imitative siding. These types of siding are not appropriate façade treatments for buildings within designated Historic Districts. The Commission encourages owners to remove inappropriate siding and restore the original façade underneath.

Wood Treatment

<table>
<thead>
<tr>
<th>Appropriate</th>
<th>Inappropriate</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Identifying, retaining, and preserving wood features that are important historic character-defining elements</td>
<td>• Altering, replacing, or concealing important wood features</td>
</tr>
<tr>
<td>• Applying paint to wood features subject to weathering</td>
<td>• Adding chemical preservatives (such as creosote), unless used historically</td>
</tr>
<tr>
<td>• Prior to repainting, removing deteriorated paint to the next sound layer using the gentlest method possible</td>
<td>• Removing firmly-adhered paint with abrasive or high-pressure methods</td>
</tr>
</tbody>
</table>

Additional Guidance

NPS Preservation Brief #10: Exterior Paint Problems on Historic Woodwork

Few surveyed examples include early or original wood siding, though it may survive underneath modern applications of vinyl siding. In recent years, these buildings have also been the target of demolition. Additional study of this threatened building typology – a modest yet important part of the city’s original fabric – is strongly recommended.

Intensive-Level Architectural Survey of the Hoboken Historical District, SHPO, 2019
Hoboken is largely a late 19th century city with widespread use of wrought iron and cast iron, steel, pressed metal, terneplate, copper, aluminum, zinc.

The use of architectural metals was in full flourish by the end of the 19th century when historic metal building components were prefabricated and readily available from catalogs in standardized sizes and designs. New rolling techniques led to the development of sheet copper and its predominant use in decorative roof domes and cladding for bay windows. Decorative metal work is evident throughout the city including metal cornices, door surrounds, roof cresting and bay windows. As the metal is manipulatable when heated, these features are often highly decorative and, in most cases, are important in defining the overall historic character of the building. Copper bay windows, often elaborately decorated, are especially numerous in Hoboken. In addition to copper, lead, tin, zin, bronze, brass, iron and steel were also used.

Because of their importance to the building’s overall appearance, all efforts should be made to retain any original, historic or significant architectural metal work including door surrounds, cornices and bay windows. Metal surfaces should be checked regularly for signs of deterioration, corrosion or splitting at the seams. The type of metal should be identified prior to work.

### Metals

#### Design Guidelines

- **Hoboken**
  - **Late 19th century city**
  - **Widespread use** of architectural metals
  - **Prefabricated components**
  - **New rolling techniques**
  - **Decorative metal work**
  - **Importance** of metals in defining historic character

- **Metals used**:
  - Wrought iron, cast iron
  - Steel, pressed metal, terneplate
  - Copper, aluminum, zinc
  - Bronze, brass, iron, lead, tin, zin

- **Preservation efforts**:
  - **Identifying, retaining, preserving** metal features
  - **Cleaning**, necessary
  - **Identifying metal type**, gentle cleaning method
  - **Applying** clear protective coating

#### Recommended Metal Finishes

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<thead>
<tr>
<th>Base</th>
<th>Finish</th>
<th>Code</th>
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<tr>
<td>Iron</td>
<td>Primed &amp; Painted</td>
<td>USP</td>
</tr>
<tr>
<td>Steel</td>
<td>Primed &amp; Painted</td>
<td>USP</td>
</tr>
<tr>
<td>Zinc</td>
<td>Natural</td>
<td>N/A</td>
</tr>
<tr>
<td>Copper</td>
<td>Natural</td>
<td>N/A</td>
</tr>
<tr>
<td>Nickel</td>
<td>Satin</td>
<td>US15</td>
</tr>
<tr>
<td>Brass</td>
<td>Bright</td>
<td>US3/605</td>
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<tr>
<td></td>
<td>Satin</td>
<td>US4/606</td>
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<tr>
<td></td>
<td>Antique</td>
<td>US5/609</td>
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<tr>
<td></td>
<td>Satin</td>
<td>US10/612</td>
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<td></td>
<td>Oxidized</td>
<td>US10B/613</td>
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<tr>
<td>Aluminum</td>
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<td>USP</td>
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#### Metal Treatment

<table>
<thead>
<tr>
<th>Appropriate</th>
<th>Inappropriate</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Identifying, retaining, preserving metal features</td>
<td>- Altering, replacing, concealing metal features</td>
</tr>
<tr>
<td>- Cleaning metals, when necessary, prior to repainting</td>
<td>- Neglecting to apply corrosion protective coatings</td>
</tr>
<tr>
<td>- Identifying metal type and employing the gentlest cleaning method</td>
<td>- Using abrasive or inappropriate cleaning method</td>
</tr>
<tr>
<td>- Regularly applying a compatible clear protective coating</td>
<td>- Applying paint or other coatings not coated historically</td>
</tr>
</tbody>
</table>
Paint & Other Coatings

Identifying historically-painted elements, selecting an appropriate color palette, and proper surface preparation are essential for a successful paint project. Applying paint to historically-unpainted masonry is not appropriate - including murals. While it may be suitable to unify a heavily patched façade or in the case of masonry damaged due to harsh cleaning methods, painting should be considered the last resort. Paint and colorless coatings change the appearance of masonry walls and may trap moisture within. When removing paint, care should be taken not to damage the underlying substrate. Gentle cleaning methods should be tested in an inconspicuous path before proceeding. Murals alter the character of historic Districts and should be painted in a reversible manner away from historic character-defining elements.

Recommended Paint Colors

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<tr>
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<th>Trim</th>
<th>Entry</th>
<th>Window</th>
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</thead>
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<tr>
<td>Greek Revival</td>
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<td>[ ]</td>
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<td>[ ]</td>
</tr>
<tr>
<td>Gothic Revival</td>
<td>[ ]</td>
<td>Lighter/Darker than Body</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Italianate</td>
<td>[ ]</td>
<td>Lighter/Darker than Body</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Second Empire</td>
<td>[ ]</td>
<td>Contrast Body</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Neo-Grec</td>
<td>[ ]</td>
<td>Contrast Body Dark</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Queen Anne</td>
<td>[ ]</td>
<td></td>
<td>[ ]</td>
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</tr>
<tr>
<td>Richardson Romanesque</td>
<td></td>
<td>Natural Masonry</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Colonial Revival</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Beaux Arts</td>
<td>[ ]</td>
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<td>[ ]</td>
<td></td>
</tr>
<tr>
<td>Renaissance Revival</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

Note:
- Colors depicted above are general recommendations - not specific mandates
- Overall color palette (body, trim, entry, window) must be holistically considered with one another
- Reference surviving prototypes, historical documentary evidence, and qualified professional opinions
**Glass**

Cast plate glass was developed in the mid-19th century. The tempering process emerged around 1940 enabling large expanses of glass, typically in storefront display windows. Historic glass may exhibit more optical distortion due to primitive fabrication techniques, but is generally only perceptible when viewed adjacent to new glass. Historic glass treatments include: stained, tinted, patterned, etched, frosted, and leaded processes. Typically employed in transom lites above, historic glass treatments are character defining and should be preserved. Pigmented structural glass with trade names such as Carrara Glass, Vitrolite, and Sani Onyx were typically used for exterior cladding of Art Deco and Art Moderne style storefronts.

Recent developments in glass include insulated glazing units (IGU) and low emissivity (low-e) coatings. Both contribute to better energy efficiency of glass openings, but may appear different than standard plate glass. Low-iron or ultra clear glass may appear to have a less green tint versus the standard clear glass substrate. Samples of glass with any low-e coating are essential for the Commission’s review of a project.

**Composite Materials**

Composites such as plastic, resin, vinyl, and fiber-reinforced cement were developed during the 20th century. Synthetics, such as vinyl, are marketed as “maintenance-free” typically within a defined period of time. Whereas properly-maintained wood siding can last centuries, vinyl siding seldom survives a couple decades. Vinyl and cementitious siding are not historic materials and are not considered appropriate replacements for wood or historic siding. Aluminum siding is also typically not considered an appropriate historic treatment. However there are instances of historic storefronts along Washington Street with integrated aluminum cladding that is considered appropriate. Composite materials should not patch or be applied over historic treatments. For projects proposing composite materials, physical samples and a list of successful local projects are recommended for review by the Commission.

**Imitative Materials**

Building materials that simulate other ones have been common in construction since colonial times. Smooth stucco can be scored to resemble stone blocks, cast iron can be formed and painted to resemble terra cotta, and aluminum can be painted to resemble patinated copper. Historic applications of imitative materials were selective in nature. Many newer imitative materials of inferior quality are not appropriate for repair of historic buildings or use on new buildings in districts - especially prominent front façade features. Mass-produced inexpensive materials and treatments do not promote sustainability or advance the integrity districts seek to preserve. Historic character is a combination of its design, age, context, and materials. Synthetic materials that lack the specific luster, dynamic patina and tactility of real historic materials significantly detract from the district’s character. Depending on the prominence and visibility of a proposed imitative material, physical samples and comparison to the real material are recommended for review by the Commission.

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**Additional Guidance**

NPS Tech Notes, Glass #1: Repair and Reproduction of Prismatic Glass Transoms

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

A building’s roof provides the first line of defense against the elements. It plays an essential role in the long-term preservation of the entire structure. Roofs are also important design elements that greatly affect the overall appearance of a building.

Roofs in Hoboken are generally near-flat and not visible from street level. There are instances where the roof is a dominant feature with dormers, gables, cupolas, ironwork and patterned, textured, and colored shingles such as the Queen Anne and Second Empire styles. The form of the roof is significant, as are its features, roofing material, and size, color, and patterning. Historic roofing materials in Hoboken include slate, metal, wood and clay tiles. Roof features such as chimneys and parapet walls, dormers, cupolas and cresting are important character defining features of a building.

Additional Guidance

NPS Preservation Brief #4:
Roofing for Historic Buildings

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

NPS Tech Notes, Masonry #2:
Stabilization and Repair of a Historic Terra Cotta Cornice

NPS Tech Notes, Metals #2:
Restoring Metal Roof Cornices
Cornices

The cornice, a projecting and often molded horizontal member that crowns a building is an important architectural feature. Functionally, it helps shed water, preventing rain and melted snow from running down the façade of the building. Aesthetically, it is an important design element. Often embellished with rows of dentils, carved brackets and decorative friezes; the cornice contributes to the overall character of a building. The cornice connects adjacent buildings, establishing Hoboken’s signature neighborhoods of consecutive rowhouses. A typical Hoboken cornice is constructed from wood, sheet metal, or less commonly, cast iron or terra cotta. Lower cornices above storefronts are important character-defining features of mixed-use buildings.

The removal of a cornice exposes the building to weathering and also has significant adverse impact on its historic and architectural character. Cornices should be retained, kept watertight, and painted historically-appropriate colors. If a cornice is missing, it should be reconstructed based upon adjacent surviving prototypes or documentary evidence. New cornices should not exceed the predominant projection, height, or scale of adjacent cornices. Noninvasive surveys of adjacent cornices may be required as part of a new construction application.

<table>
<thead>
<tr>
<th>Roof Treatment</th>
<th>Appropriate</th>
<th>Inappropriate</th>
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</thead>
<tbody>
<tr>
<td><strong>Appropriate</strong></td>
<td>• Identifying, retaining, and preserving roofs and cornices that are important historic character-defining elements</td>
<td>• Allowing an overhanging cornice to fall into disrepair</td>
</tr>
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<td></td>
<td>• Selective repairing to match the size, shape, texture, color and other visual characteristics of the original roof or cornice</td>
<td>• Replacing an entire roof feature or cornice</td>
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<td></td>
<td>• Replacing in-kind of significantly deteriorated or missing roof features when surviving prototypes or documentary evidence exist</td>
<td>• Applying a coating of bituminous material (tar) to the entire roof that altering original or architecturally significant elements</td>
</tr>
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<td></td>
<td>• Restoring a roof or cornice to its original material and character</td>
<td>• Removing decorative features as finials, iron cresting, crickets, ornamental ridge tiles, and dormer brackets</td>
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<td></td>
<td>• Adding new dormers compatible with the existing building style and fenestration pattern</td>
<td>• Adding dormers that extend up to the ridge, down to the eave, or across large expanses of the roof</td>
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</tbody>
</table>
Windows define a significant part of a building’s exterior appearance and connection to the neighborhood. Historic window sashes, framing, and the enfranement detail surrounding them were carefully designed to harmonize with the style, scale, and character of the building. Windows often identify a building’s architectural style. Historic windows in Hoboken include wood and metal hung sash and casements in a variety of configurations including single, double, and six-over-six.

There is an ill-advised movement to replace high quality historic wood windows with modern vinyl, fiberglass, or aluminum windows. Much of this is rooted in the misguided notion that modern windows dramatically decrease energy loss. Well-maintained and weather-stripped historic wood windows and proper-fitted storm windows will typically outperform a replacement modern window and, with proper maintenance, last far longer.

For windows beyond repair, replacement should be limited to only those deteriorated features, not the entire window system. Every effort should be made to match the historic material, where possible, and always the finish, dimension, profiles, and appearance.

Storm Windows

Interior storm windows are the most appropriate solution on a historic building as they do not detract from the exterior appearance and detailing of the windows. They should fit tightly within the window openings and not require a redundant perimeter frame that reduces the daylight opening. The color of the storm window frame should match the primary window frame. The sash should be setback from the plane of the façade as far as possible to preserve the appearance of a punched fenestration opening. The meeting rails of storm windows should align with the primary sash.

Security Grilles & Bars

Commonly found on the basement windows, existing ornamental window grilles should be maintained rather than replaced or removed. They should be black or another dark color to match other metal work on the property. Historic security grilles can be altered to provide emergency egress from within. Where no historical evidence exists, an electronic security system or indoor grilles should be pursued.
Anatomy of a Window

1. Lintel
2. Head Jamb
3. Upper Sash
4. Muntin
5. Meeting Rails
6. Brick Mold
7. Pane
8. Jamb
9. Lower Sash
10. Sill

Segmental windows with intersecting vertical bar grilles

Inappropriate: Replacement windows should match original opening size

Additional Guidance

- NPS Preservation Brief #9: The Repair of Historic Wooden Windows
- NPS Tech Notes, Windows #5: Interior Metal Storm Windows
- NPS Tech Notes, Windows #6: Replacement Wooden Sash and Frames With Insulating Glass and Integral Muntins

Windows Treatments

<table>
<thead>
<tr>
<th>Appropriate</th>
<th>Inappropriate</th>
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</thead>
<tbody>
<tr>
<td>• Identifying, retaining, and preserving windows and their functional features that are important historic character-defining elements</td>
<td>• Altering, replacing, or concealing important window features - including changing the historic color or glazing reflectivity</td>
</tr>
<tr>
<td>• Upgrading existing historic windows by recaulking gaps and installing weatherstripping</td>
<td>• Replacing windows rather than maintaining the sash, frame, or glazing</td>
</tr>
<tr>
<td>• Sustaining operability by lubricating friction points and selectively replacing deteriorated components</td>
<td>• Sealing operable sashes permanently</td>
</tr>
<tr>
<td>• Replacing in-kind deteriorated components referencing documentary evidence or adjacent prototypes</td>
<td>• Replacing entire window when limited replacement of deteriorated components is appropriate</td>
</tr>
<tr>
<td>• Replacing extensively deteriorated windows with similar sized new construction windows - matching historic material, design, configuration, and finish</td>
<td>• Altering window openings, introducing new fenestration, or tinting glazing</td>
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</tbody>
</table>
Doors & Entrances

The entrance is often the most richly ornamented part of the building and is a character-defining element. All efforts should be made to preserve any original, historic or significant doorway components, including the door, sidelights or transom, door frame, and wood or masonry hood and decorative moldings. The relationship to the primary façade is also important in defining the overall character of the building. In Hoboken many residential entrances are raised above the sidewalk accessed by a stoop. On commercial corridors, such as Washington Street, doors located in storefronts are typically recessed from the adjacent display windows.

For doors entrance elements beyond repair, replacement should be limited rather than wholesale overhaul of the entire doorway. When replacing historic doors, it is important to reconstruct their historic design, material, and configuration based upon surviving prototypes and documentary evidence.

Awnings

Awnings should relate to the building’s fenestration design and not conceal any character-defining features. Constructed from weather-durable fabrics, awnings should be installed in a reversible manner. Plastic and metal are not appropriate awning materials.

Hardware & Security

Where possible, mailboxes and intercoms should be located within vestibules rather than at the exterior. Inconspicuous surface-mounting with minimal disruption to the façade is ideal. Finishes and colors should be similar to the adjacent and in-kind with the overall building character. Visible silver aluminum or stainless are typically not appropriate for historic structures.
Entry Lighting

Lighting is a critical element at entry doors, enhancing the visual appeal and creating a sense of safety. Fixtures should thoughtfully complement and be compatible with the overall design of the entrance and streetscape. Ultra-modern fixtures with high color temperature and intensity are typically not appropriate. Lighting should gently accent the building features and entry.

### Anatomy of an Entry

1. Lintel
2. Transom
3. Frame
4. Jamb
5. Stile
6. Lite
7. Knob
8. Panel
9. Bottom rail
10. Threshold

### Doors & Entrances

**Appropriate**
- Identifying, retaining, and preserving entrance features that are important historic character-defining elements
- Maintaining the entry configuration and relation to the overall building
- Replacing in-kind deteriorated or missing entrance components where surviving prototypes or historic documentation exist
- Locating entry or security hardware inconspicuously and in a reversible manner

**Inappropriate**
- Altering, replacing, or concealing important entrance features - including changing the configuration or historic color
- Modifying the entry configuration - including door size and relation to the primary façade
- Replacing components with material that does not match the historic feature
- Permanently installing entry or security hardware on the primary façade facing the street
The storefronts of Hoboken are an essential part of the City. They reflect its evolution from a mid-19th century waterfront community to a Victorian city and finally a bustling port.

Early stores were tucked into the ground floors of residential buildings. As glass manufacturing improved, it became possible to enlarge display windows. By the late 19th century, mixed-use buildings of five stories or taller were constructed, especially on Washington Street, with offices and apartments in the upper floors over a ground-floor retail space. By the early 20th century, a single sheet of glass could span a storefront, opening up huge display areas, flooding store interiors with light. With the advent of trolleys and cars, businesses added signs that would not only appeal to pedestrians but also attract attention of people speeding by. As new building materials were introduced in the 20th century – pigmented structural glass, porcelain enameled metal panels, steel frame construction, and aluminum trim – business owners quickly incorporated them into their storefront designs to reflect the latest in merchandising style.

Storefronts are the most dynamic aspect of a mixed-use building’s façade. While a building’s upper façade typically changes less often, the storefront evolves over time. These changes can acquire significance of their own and should be considered before proposing alterations. The basic elements of a Hoboken storefront – window base, display window, transom, lower cornice...
Design Guidelines

– provide a strong sense of visual continuity along the streetscape. It is essential to consider the adjacent residential or auxiliary entrance as part of the storefront design and façade composition.

New storefronts should reference prototypical historic storefront elements such as configuration, materiality, proportions, and glazed area. The design of a new storefront may be based on surviving historic prototypes and documentary evidence such as old photographs. When there is no extant historic storefront or documentary evidence of similar examples, a contemporary design is appropriate. Modern storefronts should be architecturally compatible with the overall building, adjacent context, and include discernible window base, display window, transom and lower cornice datums. Exterior-mounted protruding roll down gates are not appropriate for storefronts within the designated Districts. Interior-mounted or modern electronic security systems are less visually obtrusive and appropriate where required.

### Storefront Treatments

<table>
<thead>
<tr>
<th>Appropriate</th>
<th>Inappropriate</th>
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</thead>
<tbody>
<tr>
<td>- Identifying, retaining, and preserving storefront features that are important historic character-defining elements</td>
<td>- Altering, replacing, or concealing important entrance features - including changing the</td>
</tr>
<tr>
<td>- Replacing in-kind decorative elements of a storefront only when severely deteriorated or damaged beyond repair</td>
<td>- Installing minimalist all-glass entries, display windows, or retractable doors</td>
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<tr>
<td>- Replacing non-historic or inferior window sill cladding</td>
<td>- Installing minimalist all-glass entries, display windows, or retractable doors</td>
</tr>
<tr>
<td>- Retaining recessed entrance to maintain rhythm along Hoboken’s commercial corridors</td>
<td>- Neglecting to refresh the auxiliary or side entrance as part of a retail storefront project</td>
</tr>
<tr>
<td>- Retaining the historic lower cornice or elaborate frieze</td>
<td>- Removing or ignoring the location of the historic lower cornice</td>
</tr>
<tr>
<td>- Reconstructing the lower cornice based upon surviving adjacent prototypes or existing documentary evidence</td>
<td>- Neglecting to carefully detail the critical upper storefront interface with the existing building façade</td>
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</tbody>
</table>

### Required Application Materials

- Completed Application for Certificate of Appropriateness
- Photos of all building street frontages
- Photos of the existing storefront area
- Elevation drawings (dimensioned & scaled) with overall building and proposed storefront
- Details and section drawings (dimensioned & scaled)
- Colored or photorealistic depictions of the proposed storefront
- Material and color physical samples
- Documentation to support the proposed design (ie. similar prototypes or historic photos)
- Investigative probes (if requested by Commission)
Signs provide an opportunity for whimsy, creativity, and expression as well as branding for a store. But within any historic district, they also must respect the architectural character of the building to which the signage is attached and the flavor of the neighboring buildings. The quality and design of a business sign is influenced by its location, materials, size, scale, color, lighting, and typeface. Well-designed and well-maintained signs add interest and variety to historic building façades.

All signage within the City of Hoboken must comply with the criteria established in the Zoning Code. Signage in a designated District or on a Site shall require a Certificate of Appropriateness issued by the Historic Preservation Commission. For franchise businesses, typical sign colors and branding may require modification to conform to the character of the Districts. Hoboken is a walking city, therefore signs should be designed for pedestrians rather than cars - primary text is typically a minimum of 8” and maximum of 12” in height. Signage should be located within a building’s storefront and below its lower cornice.

Existing historic signs, including roof and wall advertisements, shall be preserved. A list of signs identified as having historic significance and value may be obtained from the administrative officer or Commission Secretary. Menu boxes, plagues, and flags are considered signs and should complement the overall building style.
**Flat panel**
- Within the signband
- Painted or applied lettering

**Dimensional**
- Mounted directly to or fully within the signband
- Letter forms with depth

**Pin-mount letters**
- Within the signband
- Wood, metal, or opaque glass

**Awning**
- Limited to vertical skirt area
- Durable & integral sign
- May not impact significant architectural features
- 30” maximum projection
- Provide 96” minimum pedestrian clearance below

**Bracket or blade**
- Within the storefront system, below the second story
- Anchored to flat face of plain masonry, wood, or metal
- Provide 96” minimum pedestrian clearance below
- Fixed or swing freely
- If illuminated, indirect - not internal

**Painted or vinyl applied letters**
- Within glazed area (window, transom, door)
- No more than 10% of each individual lite
- Interior-side of glass

**Projecting above (goose-neck)**
- 18” maximum fixture projection from storefront
- One fixture per every 5 feet of storefront width

**Projecting below (underlit)**
- Continuous or one fixture per every 5 feet of storefront width

**Halo lit (behind)**
- Concealed light source with glow from behind letters
- Conduit and related electrical equipment must be concealed
Historic Preservation Commission

**Appropriate Inappropriate**

- Locating signage in historically-appropriate locations, such as directly below the cornice in the sign band
- Scaling signs to the overall storefront and orienting for pedestrians
- Constructing signs of quality materials and installing in a reversible manner
- Contrasting colors and finishes, all selected from a historically-appropriate palette
- Using a graphic typeface consistent with business image and in-kind with building style
- Signs with a total area of 10% storefront area or less
- Modifying or concealing architecturally important features
- Excessively large or small lettering, generally beyond 12” or below 6” in height
- Constructing signs of inferior materials such as plastic or those prohibited by the Zoning Code and affixing to integral historic storefront elements
- Lettering barely noticeable on background of similar color
- Using incompatible signage for business and building style
- Total sign area (including window signs, business hours) in excess of 10% storefront area

**Illumination**

Lighting is a critical element in sign design and should complement the overall character of the district. Typically a warm lighting temperature around 3000K and low intensity is appropriate for illumination. Lighting should not detract attention from neighboring buildings. Static illumination may be provided above, below, or from within the signage. Architectural lighting accenting building details must be installed in a reversible manner without impact to any significant architectural elements.

Plastic vacuum-formed, internally illuminated signs, which typically overwhelm the design balance of the storefront, are generally not appropriate for historic buildings. Limited neon lighting may be considered by the Commission in historically-appropriate instances.

**Curtainwalls**

Curtainwalls are essentially repetitive glazed storefront systems hung from a building’s structure. Hoboken has several examples of early curtainwall systems, typically beyond the designated Historic Districts. Constructed as either field-intensive stick or prefabricated unitized systems, early curtainwall systems may lack energy efficiency measures such as thermal breaks and low emissivity glass coatings. Monolithic all-glass curtainwall systems are not an appropriate façade treatment in a designated District.

**Additional Guidance**

- § 42-29 Signs in Historic Districts
- § 196-31 Signs and Signage
- NPS Preservation Brief #25: The Preservation of Historic Signs
- NPS Preservation Brief #44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design

**Signage Treatments**

**Appropriate**

- Locating signage in historically-appropriate locations, such as directly below the cornice in the sign band
- Scaling signs to the overall storefront and orienting for pedestrians
- Constructing signs of quality materials and installing in a reversible manner
- Contrasting colors and finishes, all selected from a historically-appropriate palette
- Using a graphic typeface consistent with business image and in-kind with building style
- Signs with a total area of 10% storefront area or less

**Inappropriate**

- Modifying or concealing architecturally important features
- Excessively large or small lettering, generally beyond 12” or below 6” in height
- Constructing signs of inferior materials such as plastic or those prohibited by the Zoning Code and affixing to integral historic storefront elements
- Lettering barely noticeable on background of similar color
- Using incompatible signage for business and building style
- Total sign area (including window signs, business hours) in excess of 10% storefront area

232 Willow Avenue

Similar awning and sidewalk café elements

Modified branding for local franchise

Halo lit signage

644 Washington Street

1118 Washington Street

644 Washington Street

133 Washington Street

644 Washington Street

40
Design Guidelines

Building Site

The Commission provides recommendations for the treatment of front yards, areaways, and sidewalks in Historic Districts to maintain the neighborhood’s character. In many cases, the building’s front façade is aligned with the property line - improvements beyond are considered within the public right-of-way and may require further review by the City Council.

Yards & Areaways

Front yards and areaways provide separation between the building and public thoroughfare. Typically limited in size, areaways are composed of hardscape surfaces bounded by low ironwork fences. Front yards, especially along Garden Street, were modified over time to include modest planting beds. Planting provides greenery to areaways and mitigates local heat island effects. Planting should not detract from significant architectural features of the areaway and building. Utilitarian features such as cellar access, drainage, and trash receptacles should be concealed whenever possible. Simple, neutral, and minimal detached enclosures in-kind with the building style are encouraged. Lamp posts, flag poles, fountains, and other areaway elements are not appropriate unless reconstructed in scale, style, and placement from historic documentation.

The areas within fencing and between stoops are an extension of the architecture of the building. Their rhythms and detailing are important character defining features and should be preserved. If bluestone or slate remains intact in these areas, it should be retained. If it is loose or heaved, the stone can be re-laid. Enclosures to contain garbage cans can be constructed within areaways provided that the enclosures are simple in design and do not impact any historic fabric. If coal chutes and covers remain, they should be preserved.

The under-stair coves and detailing are important character defining features that should be preserved. The basic configuration and location of the lower entrance and all of its elements should be preserved.

Additional Guidance

NPS Tech Notes, Site #1:
Restoring Vine Coverage to Historic Buildings

Fence and front yard - 614 Hudson Street

Hudson Street’s balustrades and front yards
Fences, Stoops & Handrails

Historic masonry front yard walls and fences are considered distinctive historic elements that should be retained wherever possible. Many front yard enclosures are physically or visually connected with adjacent properties as part of the overall block’s distinctive character. Masonry walls or fences added over time that are incompatible with the building’s style should be removed and replaced. New construction fences should reference adjacent properties where appropriate. Adding a front yard wall or fence where none previously existed is not appropriate.

The raised stoops and decorative ironwork of many of Hoboken’s neighborhoods were designed to harmonize with the buildings to which they are attached. Ascending the stoop is a critical component of the entry sequence; it is the intermediary between the public sidewalk and private household. In the Castle Point neighborhood, retaining walls along the sidewalk are added to the prominent stoops; these walls also unify the front yard landscapes. Stoops and retaining walls in Hoboken are constructed of stone or brick, typically to match the primary façade. Many stoops are adorned with decorative fences and handrails constructed of wrought or cast iron. Cast iron is heavier and more massive in appearance than wrought iron.

Masonry

The existing height and size of the stoop must be maintained. The visual line of contiguous stoops must be maintained. If repairs are required, all treatment should follow the masonry treatment recommendations, including selective repair of only deteriorated elements.

Ironwork

The existing height and rhythm of the fence must be maintained. High-gloss black is considered the only appropriate paint color for historic ironwork. For ironwork that has degraded beyond repair, the historic ironwork should be reconstructed based upon surviving prototypes or documentation.

Sidewalks

Hoboken is one of the most walkable cities in the United States and its sidewalks serve as a path for pedestrians throughout the city. They also provide space for outdoor restaurant dining, public expression, and unloading vehicles. Whereas the bustling commercial portions of Washington Street feature wide expanses of sidewalk, the neighborhoods generally feature narrower, more intimate pathways. Outdoor seating gives a commercial district a sense of energy, with activity spilling out of a store or restaurant and onto the sidewalk. Sidewalk cafés and restaurants stimulate pedestrian activity in commercial areas and create a lively, dynamic atmosphere that strengthens neighborhood identity and enhances business activity. Sidewalk dining in a historic district should be compatible with the building’s façade and with neighboring buildings. The materials, finishes, colors and other character-defining elements of temporary fences and moveable planters should complement the storefront and not obscure historic character-defining elements.
Bluestone
Bluestone flag is considered a distinctive historic sidewalk finish and should be preserved or restored in all instances. This historic stone features subtle variation in color, grain, and surface finish. Typically at least 2 inches thick and finished in a natural cleft with surface variation not exceeding \( \frac{1}{6} \) inch, bluestone is vulnerable to breakage if not maintained properly. Historic bluestone in Hoboken is typically large in size with fewer than half-a-dozen pavers in front of a typical rowhouse.

Granite Slab
Historic granite slab is a less-common distinctive sidewalk finish in Hoboken and should be preserved or restored in all instances where found intact. With a variety of color, veining, and texture, granite slabs are typically thicker than bluestone. Selective replacement of deteriorated pavers should match the finish of adjacent pavers. Small portions of granite sidewalk can be repaired with concrete tinted to match.

Concrete
The prevalent sidewalk finish throughout Hoboken is concrete. A mixture composed of cement, aggregate, water, and chemical admixture; concrete provides a durable sidewalk surface. Typically scored in sections around 5 feet by 5 feet, concrete is available in unpigmented or pigmented varieties. Concrete is not an appropriate replacement for existing historic sidewalk treatments such as bluestone or granite. For new construction, the adjacent sidewalk finish, tint and joint pattern should be followed.

Tree beds
Historic tree bed guards should be preserved. In-kind replacement of deteriorated guards should match the adjacent in style and finish. High-gloss black is considered the only appropriate paint color for historic tree beds. The Shade Tree Commission should be consulted for appropriate tree species.

### Site Treatments

<table>
<thead>
<tr>
<th>Appropriate</th>
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<tbody>
<tr>
<td>Identifying, retaining, and preserving yard features that are important historic character-defining elements</td>
</tr>
<tr>
<td>Retaining the historic relationship between the building, front yard and adjacent structures</td>
</tr>
<tr>
<td>Replacing in-kind extensively deteriorated or missing features of the yard based upon surviving prototypes or documentary evidence</td>
</tr>
<tr>
<td>Securing utilitarian elements, such as trash receptacles, in an area not visible from the street</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Inappropriate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Altering yard features that are important historic character-defining elements such as patio treatments and coal chutes</td>
</tr>
<tr>
<td>Modifying the solid-void relationships of the block</td>
</tr>
<tr>
<td>Adding non-historic yard elements such as porcelain fountains and flag poles</td>
</tr>
<tr>
<td>Keeping trash receptacles in the prominent front yard space</td>
</tr>
</tbody>
</table>
Historic buildings, especially places of public accommodation, should be made accessible. Eliminating physical access barriers involves careful planning, sensitive design, and consideration of many strategies. Barrier-free access with the least possible impact on significant exterior architectural features should be provided at the primary public entrance. Accessibility work beyond the property line within the public right-of-way should be minimized and may require review by the City Council.

### Ramps

Ramps are a common approach to provide barrier-free access from sidewalk to building interiors. Where feasible, interior ramps are preferred for minimal impact to historic fabric. Exterior ramps of minimal code-compliant dimensions should not block windows or significant architectural features. The material and finish of new ramps, including handrails, should be harmonious with the building and neighborhood character.

### Lifts

Wheelchair and chair lifts along stair railings should be considered only where a ramp would have greater adverse impact on the historic fabric. Railing lifts and attachment should be reversible, minimal, and non-destructive to character-defining features. The finish of all components should be in-kind with adjacent historic elements. Exterior lifts are not acceptable for the sole use or convenience of receiving or stocking retail goods.

### Doors

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

### Health, Safety & Utility Equipment

Hoboken is an evolving community. New technologies are frequently introduced that add safety or convenience features for Hoboken residents. Green initiatives also need to be embraced, even in historic districts. Technologies such as security cameras, satellite dishes and solar installations should be placed as discreetly as possible so as not to overwhelm the historic streetscapes. They should be reversible changes that do not negatively impact any important architectural features.
As a waterfront community, Hoboken is vulnerable to flooding. The goal of achieving greater resilience to flood risk must be balanced with minimizing the impacts to the historic character of the building and district.

Weatherization & Insulation
Eliminating air infiltration at building openings first with the least-invasive measures, such as caulking and weather stripping the interior side are appropriate. Adding a storm door in front of a character-defining door is not appropriate. Storm windows are discussed in the Windows section.

Solar Technology
On-site renewable energy should benefit a historic building without compromising the character of the building or neighborhood. Solar devices should be installed in a reversible manner, not impact character-defining elements, and ideally not be visible from the street.

Cool Roofs & Green Roofs
Sustainable roof elements should not have an adverse impact on the building’s character or be visible from the street. Historically-appropriate roofing materials and colors should be considered. Extensive green roofs installed in a reversible manner are preferred to more invasive intensive systems. Selecting appropriately-scaled native vegetation that will not detract from the building’s character is appropriate.

Planning and Assessment for Flood Risk Reduction
Treatments to mitigate the risk of flooding should be undertaken proactively and monitored over time. In addition to identifying the historic property’s existing capacity for resilience, specific strategies and applicable ordinances should be reviewed with the Floodplain Administrator. Always select an adaptive treatment that minimizes impact to the historic character of an individual property within a designated district and respects the block’s fenestration pattern, rhythm of stoops, and cornice line.

Protect Utilities
Critical utilities should be relocated above the established flood risk level whenever possible. Ancillary or secondary spaces within the building envelope are generally more appropriate and resilient versus elevated exterior systems. If systems must be relocated to an exterior portion of the property, they should be placed in locations that minimize their visibility and impact on the historic character and appearance of the building.

Flood protection
Temporary barriers, where required, should have discrete attachment points through plain masonry or metal. While necessary to protect historic buildings in some circumstances, barriers should not be anchored to character-defining elements.

Additional Guidance
Hoboken Master Plan: Green Building & Environmental Sustainability Element
Hoboken: Resilient Building Design Guidelines
New Jersey DEP: Rebuild by Design
NPS Preservation Brief #3: Improving Energy Efficiency in Historic Buildings
§ 104 Flood Damage Prevention
§ 196.35 Solar Installation
Additions & New Construction

It is of the utmost importance that new additions be contextual, respecting the character of the building as well as that of the surrounding buildings in such aspects as massing, height, materials and detailing. Additions within the historic districts should complement, but not replicate historic styles. Creative interpretation of traditional elements, respect for established design characteristics, and the use of contemporary strategies are encouraged. Additions within the historic districts should be compatible with the building and its neighbors through its setback, orientation, scale, proportion, rhythm, massing, materials and ornamentation. The invisibility or minimal visibility of an addition within a designated Historic District is a critical consideration for the Historic Preservation Commission. The applicant and engaged professionals are responsible for accurately and thoroughly describing the visibility of a proposed addition including maximum points of visibility from oblique angles, public right-of-ways, parks, and vantages accessible to the public. Errors or omissions in visibility of proposed additions are the responsibility of the applicant, require additional review by the Commission, and may result in alterations or removal after construction.

An addition should relate visually to neighboring historic buildings. Architectural characteristics of the addition should be consistent with the historic building. The materials, size, rhythm and alignment of new doors and windows should be based on those of the existing building. In making an addition compatible with the historic building, the goal is not to mimic the historic building and create something where one cannot distinguish between the historic building and the new construction. Wherever possible, new additions and alterations shall be done in such a manner to permit easy removal in the future while maintaining the essential form and integrity of the original structure. In connecting the new addition to the existing building, historic materials and features should not be irreversibly damaged and the impact on these elements should be minimized. Hoboken has a diverse architectural history, spanning well over 100 years. Existing additions that have achieved historical significance in their own right due to age or architectural merit should be preserved.

**Required Application Materials**

- Completed Application for Certificate of Appropriateness
- Application & escrow fees, separate checks payable to City of Hoboken
- Original and copy of a recent property survey
- Photos of all building street frontages
- Aerial photos of subject property
- Photos of relevant architectural and decorative elements
- Architectural drawings and renderings
- Any additional materials to satisfy the requirements of the ordinance
- Refer to ordinance and application checklist for specific materials required

**Additional Guidance**

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

**Rooftop Appurtenance**

<table>
<thead>
<tr>
<th>Appropriate</th>
<th>Inappropriate</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Setting back additions in an inconspicuous manner when viewed from street level or public right-of-way</td>
<td>• Impacting architecturally significant elements or character</td>
</tr>
<tr>
<td>• Scaling additions to be subordinate and secondary to the existing building</td>
<td>• Overwhelming the existing historic character</td>
</tr>
<tr>
<td>• Limiting to one story in height</td>
<td>• Adding multi-story addition or several occupiable roof levels</td>
</tr>
<tr>
<td>• Achieving a negligible impact on the overall block silhouette</td>
<td>• Adversely impacting the overall block character</td>
</tr>
<tr>
<td>• Massing and fenestration compatible with existing façade below</td>
<td>• Massing and fenestration ignore the existing building</td>
</tr>
<tr>
<td>• Locating associated mechanical equipment, furniture, railings, and roof landscaping not visible from street level or public right-of-way</td>
<td>• Scattering incidental equipment in prominent locations</td>
</tr>
</tbody>
</table>
### Design Guidelines

#### Rear & Side Yard Additions

**Appropriate**
- Placing functions and services in secondary or non-character-defining interior spaces not visible on the exterior
- Scaling additions to be subordinate and secondary to the existing building
- Designing the addition to be discernible from the existing building
- Carefully detailing the interface with the existing building and locating the top at or below the existing cornice line
- Employing high-quality materials and craftsmanship

**Inappropriate**
- Expanding the size of a historic building when new functions and services could be accommodated by interior renovation
- Indiscernible blending of new and existing, unless as part of a careful reconstruction project
- Dominating or duplicating the existing building composition
- Rising taller than the principal façade
- Using inexpensive composite or prefabricated elements

#### Carriage House & Accessories

**Appropriate**
- Adding a new structure to a site only if a continuing or new use cannot be accommodated within the existing structure
- Locating a new structure away from the existing building
- Preserves significant sight lines to the existing or adjacent buildings

**Inappropriate**
- Adding a new structure to a site when the use could be accommodated within the existing or renovated structure
- Placing a new structure too close to the existing building
- Interrupting vantages from the street or public right-of-way
Change is inevitable in an urban environment. If done sensitively, new construction can reinvigorate a neighborhood while respecting its past. Throughout its history, Hoboken has evolved with some first-generation construction being torn down and replaced by Victorian-era buildings some of which were then replaced by 20th century structures. Along lower Washington Street, some buildings may be the second or third on the lot - many retaining their original scale. Whereas upper Washington Street, due to its later development, still retains many original buildings. In Castle Point and Willow Terrace, on the other hand, the buildings that remain are likely the original buildings constructed. Each era of construction in Hoboken—from the earliest Greek Revival to the stream-lined, 20th Century Modern buildings—has left its mark on the city. It is this architectural variety that enlivens Hoboken and makes it a dynamic city. The City should continue to evolve, but for the most part, new construction should be undertaken outside designated historic districts.

If new construction is contemplated in a historic district, the thoughtful design of the new building is critical to preserving the block’s historic character and integrity. The new building should contribute to that character by respecting the location, design, materials and other character-defining elements of the historic buildings and streetscape. The experience of the historic district is enriched by new buildings that are thoughtfully context and constructed of high-quality materials. New construction within the historic districts need not replicate historical styles, unless pursuing an evidence-based reconstruction. Creative interpretations of traditional elements, respect for established design sensibilities, and the use of contemporary elements are encouraged. New construction should aspire to be discernible and wholly compatible with the neighborhood.

Traditionally buildings have a tripartite façade composed of a base, middle, and top. Interpreting these elements in new buildings will appropriately reinforce visual continuity of new construction. If a large building is contemplated, the mass and bulk should be broken down into traditional, highly-contextual building blocks relating to the scale of the streetscape. New exterior projections should be aesthetically-harmonious and relate to the surrounding buildings.

The street level activities of the neighboring properties should be acknowledged. The height of the window sills moldings, and mid-belt cornices should align with the adjacent buildings. Floor-to-floor heights shall appear to be similar to those seen historically. Mechanical elements, such as air handling units and elevator bulkheads, should be setback from the front façade for minimal visibility.
### Design Guidelines

**Size**
- Overall presence and height are consistent with adjacent buildings
- Apparent physical size relates to the block and designated district
- Secondary and subordinate to significant historical elements in the immediate context

**Block Frontage**
- Follows the predominant setback of the block, especially adjacent buildings
- Maintains the solid-void relationship of the streetscape
- Continuity of front yards, stoops, and fences

**Facade Composition**
- Exhibits a tripartite building façade
- Fenestration proportions and alignment relate to adjacent buildings of historical significance
- Top edge is defined by a cornice of similar height and projection to adjacent buildings

**Pedestrian Experience & Rhythm**
- Includes architectural elements that maintain a pedestrian-oriented scale
- Window, door, and entry placements are harmonious with block

**Materials & Details**
- Embodies integrity and craftsmanship
- Similar in appearance, color, and tactility to district
- Details and textures create sense of depth

**Sustainability**
- Incorporates elements of environmental sustainability
- Resilient to natural hazards, considers subject and adjacent properties

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![Image of architectural details with labels: A, B, Cornice, Parapet, Daylite Opening, Base]
In response to public concern about the loss of historic buildings, the City Council adopted a demolition ordinance at Chapter 79A of the Municipal Code, which requires Historic Preservation Commission review for the demolition or partial demolition of any structures within residential zones and the Central Business District including substantial demolition of the front facade. The continued use, adaptation, and preservation of historic resources is strongly encouraged.

Hoboken possesses a remarkably intact inventory of 19th and early 20th century architecture. Much is considered to be of a vernacular style, constructed without the supervision of a professional architect. These buildings gain cultural and historical significance from their similarity, use of common materials, and contribution to the overall streetscape of Hoboken. The unnecessary demolition of historic buildings and fabric is strongly discouraged in Hoboken.

Prior to issuance of a demolition permit, an application must be reviewed by the Historic Preservation Commission or approved by the Planning Board or Board of Adjustment. The ordinance requires a public hearing for partial or complete demolitions of structures within R-zones and grants authority to the Commission to deny the demolition request. An applicant may appeal the Historic Preservation Commission’s decision to the Board of Adjustment within a defined period. The Board of Adjustment will receive a transcript of testimony to the Commission and summary of its findings.

As Hoboken continues to develop and grow, it is imperative that its past be retained and preserved. Existing structures can be restored or rehabilitated for modern use. Structures to be preserved include buildings as well as significant architectural features such as signs, smokestacks, and other relics of Hoboken’s industrial past.

The purpose of Hoboken’s demolition ordinance is to:

- Safeguard the cultural and historical heritage of the City of Hoboken by preserving resources that reflect elements of its architectural and historical heritage,
- Encourage the continued use and adaptation of historical buildings and to prevent the unnecessary demolition of historic resources, and to
- Ensure the safety and preservation of structures immediately adjacent to a structure proposed for demolition.

Substantial documentation and supporting testimony for the following criteria are required of the applicant for a demolition permit, and will be thoroughly considered by the Historic Preservation Commission:

- Completed Application for Certificate of Appropriateness - including proof of Notice per ordinances
- Application & escrow fees, separate checks payable to City of Hoboken
- Original and copy of a recent property survey
- Photos of all building street frontages
- Photos of block frontages, both sides
- Photos of relevant structural elements
- Engineer’s report
- Architectural drawings
- Any additional materials to satisfy the requirements of the ordinance
- Refer to ordinance and application checklist for specific materials required

Additional Guidance

§ 79A Building Demolition
NPS Preservation Brief #43: The Preparation and Use of Historic Structure Reports
NPS Tech Notes, Temporary Protection #3: Protecting A Historic Structure during Adjacent Construction
### Design Guidelines

<table>
<thead>
<tr>
<th>Demolition</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Historical, architectural and aesthetic significance</td>
</tr>
<tr>
<td>- Use, as permitted by Hoboken’s Zoning Ordinance</td>
</tr>
<tr>
<td>- Importance to the City of Hoboken and the extent to which its historical and/or architectural value is such that its removal would be detrimental to the historical district, the block frontage on which it is located, and/or the public interest</td>
</tr>
<tr>
<td>- Extent to which it is of such old, unusual or uncommon design, craftsmanship, texture or material that it could not be reproduced or could be reproduced only with great difficulty</td>
</tr>
<tr>
<td>- Extent to which its retention would promote business; create new and/or more highly-compensated employment; attract tourists, students, writers, historians, artists or artisans; encourage interest in the study of history; stimulate interest in the study of architecture and design; educate citizens about American culture and heritage; or make the City of Hoboken a more attractive and desirable place in which to live, work, shop and engage in cultural activities</td>
</tr>
<tr>
<td>- How its removal would impact the aesthetic character of the block on which it is located</td>
</tr>
<tr>
<td>- Structural condition of the building and the structural impact demolition could have on surrounding buildings, structures, landscape and other neighborhood features. A report shall be prepared by a qualified structural engineer, experienced in the construction of 19th and 20th century buildings</td>
</tr>
<tr>
<td>- Economic feasibility of restoring or rehabilitating the structure so as to allow for a reasonable use of the structure and land pertaining to it</td>
</tr>
<tr>
<td>- Threat to the public health and safety as a result of deterioration or disrepair of the building that cannot reasonably be cured</td>
</tr>
<tr>
<td>- Technological feasibility of rehabilitating the structure</td>
</tr>
<tr>
<td>- Intended use of the property</td>
</tr>
<tr>
<td>- Use for which the building was designed and the feasibility of utilizing it for its designed use</td>
</tr>
</tbody>
</table>

### Partial Demolition

- Effect on the remaining portion of the building, structure, site, object or landscape features, and the impact of demolition, if any, on adjoining buildings or structures
While there are many unique landmarks and individual buildings, it is the attached rows of 19th century residences and mixed-use buildings that define Hoboken's distinctly urban character.

Beginning in the second decade of the 19th century, the City of Hoboken developed from the water moving north and west. While some early 19th century buildings may remain, most of the buildings of historical significance date to the second half of the 19th century through the mid 20th. While their architectural details are different depending on when they were constructed, the Hoboken row building is usually three-bays wide and is three to five stories.

Built in brick or brownstone with stone or wood lintels, rows are typically connected by a wood or metal cornice. In the residential sections, the entrances are usually raised, accessed by an elevated stoop. In the commercial areas, the entrances—both the commercial and the residential access to the upper stories—are typically located at ground level.

Differences in the buildings lie in their detailing. The main entrance, a prominent architectural feature, and the detailing at the windows including shape and configuration define the building’s architectural style. These character defining features of the building help to date its construction and place its historical context. These features are a result of aesthetic tastes at the time of construction as well as technological advances in building materials and methods.

The earliest surviving buildings in Hoboken are in the Greek Revival style which flourished in the United States from the 1820s into the 1860s. These are followed by the mid-19th century Romantic styles like the Italianate, Second Empire and Queen Anne. Classicism enjoyed a resurgence at the end of the 19th century with the Renaissance Revival and the Beaux Arts styles. This trend continued through the beginning of the 20th century with the Colonial Revival.

Architectural tastes again shifted away from classically derived symmetrical detailing with the Art Deco and Moderne in the second quarter of the 20th century which sought to break with architectural traditions. Modernism, a continuation of this break with tradition, flourished following World War II. Throughout its history, Hoboken's built environment has evolved and many of its buildings have been remodeled to suit the needs and fashion of the time. As years pass, these changes to the historic fabric themselves become part of the historic fabric.
**Hoboken Vernacular**

The Hoboken Vernacular style characterizes buildings that may not have been designed by an architect with formal training. A vernacular building may draw inspiration from the adjacent neighborhood and collage features of several styles. The final composition is a testament to a builder's craftsmanship and owner's aspiration - unique to the time and place of construction.

The Willow Terrace neighborhood is a quintessential collection of Hoboken Vernacular homes constructed between 1885 and 1886. While many exhibit elements of late Victorian craftsmanship, the narrow low-pitched gabled roof homes with offset shed dormers defy classification as any traditional style.

The prototypical Hoboken rowhouse was a response to traditional Italianate, Greek Revival, and other classical stylistic influences. Clustered together by the Hoboken Land & Improvement Company, forming a cohesive streetwall, the vernacular rowhouse typically features a brownstone façade, pronounced cornice, heavy classically-inspired entryway and window enframements. Squared-off edges and masculine angular incised detailing further differentiate this style from Italianate.

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**Greek Revival**  **1825 - 1860**

Gabled or hipped roof of low pitch; cornice line of main roof and porch roofs emphasized with wide band of trim (this represents the classical entablature and is usually divided into two parts: the frieze above and architrave below); most have porches (either entry or full-width) supported by prominent square or round columns, typically of Doric style; front door surrounded by narrow sidelights and rectangular line of transom lights above, door and lights usually incorporate into more elaborate door surround.
Gothic Revival 1840 - 1880

Steeply pitched roof, usually with steep cross gables (roof normally side-gabled, less commonly front-gabled or hipped; rarely flat with castellated parapet); gables commonly have decorated vergeboards; wall surface extending into gable without break (eave or trim normally lacking beneath gable); windows commonly extend into gables, frequently having pointed-arch (Gothic) shape; one-story porch (either entry or full-width) usually present, commonly supported by flattened Gothic arches.

Italianate 1840 - 1885

Two or three stories; low-pitched roof with moderate to widely overhanging eaves having decorative brackets beneath; tall, narrow windows, commonly arched or curved above; windows frequently with elaborate crowns, often of inverted U shape; many examples with square cupola or tower.

Italianate style, along with the related Second Empire style, dominated urban housing in the decades between 1860 and 1880. Italianate townhouses are characterized by wide, projecting cornices with typical brackets; the cornice conceals a flat or low-pitched roof behind.
Second Empire 1855 - 1885

Mansard (dual-pitched hipped) roof with dormer windows on steep lower slope; molded cornices normally bound the lower roof slope both above and below; decorative brackets usually present beneath eaves.

Second Empire styling, along with the related Italianate style, dominated urban housing in the decades between 1860 and 1880. The mansard roof was particularly adapted to town houses, for it provided an upper floor behind the steep roof line, and thus made the structure appear less massive than most other styles with comparable interior space.

Neo-Grec 1865 - 1885

Responding to traditional Italianate, Greek Revival, and other classical stylistic influences, the Neo-Grec style is characterized by a pronounced cornice, heavy classically-inspired entryway and dramatic window enframements. A double-door entry configuration with heavy overhead hood. Squared-off edges and masculine angular incised detailing further differentiate this style from Italianate.
Queen Anne  1880 - 1910

Steeply pitched roof of irregular shape, usually with a dominant front-facing gable; patterned shingles, cutaway bay windows, and other devices used to avoid a smooth-walled appearance; asymmetrical facade with partial or full-width porch which is usually one story high and extended along one or both side walls.

Detached Queen Anne urban houses usually have a full-width front-gable which dominates the front facade. A tower, when present, is usually placed at one corner of the front facade. Attached Queen Anne rowhouses are uncommon but occur in both gabled and flat-roofed forms. Each attached unit may be individually distinguishable on the facade or may be part of a larger facade design composition.

Richardsonian Romanesque  1880 - 1900

Steeply pitched roof, usually with steep cross gables (roof normally side-gabled, less commonly front-gabled or hipped; rarely flat with castellated parapet); gables commonly have decorated vergeboards; wall surface extending into gable without break (eave or trim normally lacking beneath gable); windows commonly extend into gables, frequently having pointed-arch (Gothic) shape; one-story porch (either entry or full-width) usually present, commonly supported by flattened Gothic arches.
Colonial Revival 1880 - 1955

Accentuated front door, normally with decorative crown (pediment) supported by pilasters, or extended forward and support by slender column to form entry porch; doors commonly have overhead fanlights or sidelights; facade normally shows symmetrically balanced windows and center door (less commonly with door off-center); windows with double-hung sashes, usually with multi-pan glazing in one or both sashes; windows frequently in adjacent pairs.

Most Colonial Revival houses in Hoboken are three stories high. These are modeled after three-story Federal prototypes typically with low-pitched, hipped roofs which appear almost fat; Federal fanlights are usually over the entrances.

Beaux Arts 1885 - 1930

Wall surfaces with decorative garlands, floral patterns, or shields; facade with quoins, pilasters, or columns (usually paired and with Ionic or Corinthian capitals); walls of masonry (usually smooth, light-colored stone); first story typically rusticated (stonework joints exaggerated); facade symmetrical.

Majority of this style in Hoboken are of the mansard roof subtype. This subtype is loosely based on the 17th- and 18th-century French Renaissance models the have distinctive mansard (dual-pitched hipped) roofs with dormer windows on the steep lower slope. These may resemble Second Empire houses with similar roofs, which are, however, generally of smaller scale with walls of wood or brick, rather than stone, and without the distinctive facade decoration of Beaux Arts style.
Renaissance Revival 1890 - 1935

Low-pitched hipped roof (flat in some examples); widely overhanging eaves supported by decorative brackets; roof typically covered by ceramic tiles; upper-story windows smaller and less elaborate than windows below; commonly with round arches above doors, first-story windows, or porches; entrance area usually accented by small classical columns or pilasters; facade most commonly asymmetrical.

20th-Century Modern 1900’s

Many distinguish styles built during the mid-20th century - Mid-century Modern - from those designed towards the end of the 20th century. Most Mid-century Modern houses are at their essence either Contemporary or International style. Formalism was a more dignified, high-style appearance that adds slender attenuated arches to modern boxes. Brutalism, another Mid-century Modern style, exhibits a more rugged and insular look typically through the widespread use of concrete. Hoboken features several examples of each style specific to its time and place of construction.

By the mid-1960s even these variations were not enough as styles moved into other directions. Postmodernism came first, with historical elements applied to houses in different highly-theoretical ways. Following this, the elements of houses were exploded and rearranged in a movement called Deconstructivism. As the millennium approached, the modern movement gained new impetus, leading to exploration of both new interpretations of modernism and to revivals of past modern styles with elements of sustainability in mind.
Glossary

Addition
The construction or placement of a new improvement as part of an existing improvement when such new improvement changes the exterior architectural appearance of any building or structure within a designated historic district*

Alteration
Any addition, change, modification or removal, requiring a permit, for a building, structure, object, site or landscape feature or the service equipment thereof that affects safety, health or structure and the addition, change or modification of which is not classified as a minor alteration or minor repair as those terms are defined in this section*

Alteration - Minor
Any replacement or renewal of existing work, that requires a permit, pertaining to a building, structure, object, site or landscape feature or to parts of the service equipment thereof, with the same or equivalent materials or equipment parts, that is made in the ordinary course of maintenance and that does not in any way affect health, fire or the structural safety of that building, structure, object, site or landscape feature and which does not in any material way affect the overall appearance of that building, structure, object, site or landscape feature*

Appurtenance
Any accessory or subordinate building, object or structure or landscape feature located on the site of an historic landmark or in an historic district*

Arcade
An aperture or series of recesses with arched ceilings or soffits; a covered passage or entry, typically in a storefront

Architrave
The lower of the three principal members of the entablature of an order, being the chief beam employed in it, and resting immediately on the columns

Areaway
Open space between a rowhouse and the sidewalk adjacent to the stoop or entry

Astragal
Small moulding of a semicircular profile

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

Ballaster
Species of small columns belonging to a balustrade

Balustrade
A parapet or protecting fence formed balusters, sometimes employed for real use, and sometimes merely for ornament

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

Bay
Division of a roof, or vaulting of a building, consisting of the space between the beams or arches. A part of a window between the mullions

Bay Window
Window jutting outwards, typically beyond the property line into the public right-of-way

Belt
Course of stones projecting from a wall, either moulded, plain, fluted, or enriched

Bracket
Supporting piece for a shelf usually finished with an ogee figure on their outer side; typically found in Second Empire, Italianate, and Italian Renaissance styles

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

Brickface stucco
Inappropriate facade treatment consisting of layers of cementitious material and mesh applied directly to an existing facade; colloquially referred to as Garden State Brickface; similar to exterior insulation and finish system (EIFS)
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cap Flashing</td>
<td>Waterproof sheet sealing the top of cornices and walls; promotes positive drainage away from the facade</td>
</tr>
<tr>
<td>Capital</td>
<td>The head or uppermost part of a column or pilaster; constitute the principal and most obvious indicial mark of the respective orders</td>
</tr>
<tr>
<td>Casement</td>
<td>Window hinged on the side; typically found in more modern architectural styles</td>
</tr>
<tr>
<td>Cluster</td>
<td>A group of cultural resources, as defined in this section, with compatible buildings, objects or structures geographically or thematically relating to and reinforcing one another through design, setting, materials, congruency, association and quality and type of construction, engineering, work or craft*</td>
</tr>
<tr>
<td>Coffer</td>
<td>Sunk panel in vaults and also in the soffit of a cornice</td>
</tr>
<tr>
<td>Colonette</td>
<td>Short or slender column</td>
</tr>
<tr>
<td>Colonnade</td>
<td>Row of regularly spaced columns supporting an entablature</td>
</tr>
<tr>
<td>Column</td>
<td>Vertical support; composed of a base, long shaft, and a capital</td>
</tr>
<tr>
<td>Compatible Property</td>
<td>A resource in an historic district or cluster distinguished by its scale, material, compositional treatment and other features that provides the setting for more-important resources and adds to the quality or character of the district or cluster*</td>
</tr>
<tr>
<td>Console</td>
<td>Scroll-shaped projecting bracket supporting a horizontal member</td>
</tr>
<tr>
<td>Contributing Property</td>
<td>A resource in an historic district or cluster distinguished by its scale, material, composition, treatment and other features that provides the setting for more-important resources and adds to the character of the scene, district or resource*</td>
</tr>
<tr>
<td>Coping</td>
<td>Top protective cap of a wall parapet; promotes positive drainage away from the facade</td>
</tr>
<tr>
<td>Corbel</td>
<td>Stones projecting from a wall for the purpose of supporting a parapet, or the superior projecting part of the wall</td>
</tr>
<tr>
<td>Cornice</td>
<td>Any moulded projection which crowns or finishes the part to which it is affixed; of an order, pedestal, pier, door, window, house</td>
</tr>
<tr>
<td>Corona</td>
<td>Part of a cornice with a broad vertical face and typically considerable projection</td>
</tr>
<tr>
<td>Course</td>
<td>Continued level range of stones or bricks of the same height across a facade</td>
</tr>
<tr>
<td>Cresting</td>
<td>Ornamental decoration at the ridge of a roof or wall</td>
</tr>
<tr>
<td>Crocket</td>
<td>Ornamental foliate on the slopes and edges of spires, pinnacles, gables and similar elements of Gothic Revival style buildings</td>
</tr>
<tr>
<td>Cupola</td>
<td>A small volume atop a roof structure</td>
</tr>
<tr>
<td>Dentil</td>
<td>Small square blocks or projections in the bed-moulding of cornices of the classical orders; typically found in Colonial Revival, Neoclassical, Beaux Arts, Federal, and Italian Renaissance styles</td>
</tr>
<tr>
<td>Dormer</td>
<td>Window pierced through a sloping roof and placed in small gable which rises on the side of a roof</td>
</tr>
<tr>
<td>Double Hung</td>
<td>Window with two sashes, each sliding on a vertical track</td>
</tr>
<tr>
<td>Drip Molding</td>
<td>Projecting molding around the head of a door or window frame; promotes positive drainage away from the opening</td>
</tr>
<tr>
<td>Eave</td>
<td>Overhanging edge of a roof</td>
</tr>
<tr>
<td>Enframement</td>
<td>Elements surrounding a window or door</td>
</tr>
<tr>
<td>Entablature</td>
<td>The whole of the parts of an order above a column; architrave, frieze, cornice</td>
</tr>
<tr>
<td>Facade</td>
<td>Generally, the building wall facing the street, i.e., front wall; in the case of a corner building in which more than one wall faces the public, the term “facade” applies to all building walls facing the public way*</td>
</tr>
<tr>
<td>Facade - Secondary</td>
<td>Building faces entirely not visible from public right-of-ways and without significant architectural features</td>
</tr>
<tr>
<td>Fanlight</td>
<td>Semicircular or semi-elliptical window above a door, usually inset with radiating glazing bars; typically found in Federal, Colonial Revival, and Neoclassical styles</td>
</tr>
<tr>
<td>Fascia</td>
<td>Flat vertical member; typically combined with a cornice and architrave within an entablature zone</td>
</tr>
<tr>
<td>Fenestration</td>
<td>Organization and design of daylight openings within a facade</td>
</tr>
<tr>
<td>Flashing</td>
<td>Projecting piece of metal let into the joints of a wall so as to lap over an adjacent assembly; promotes positive drainage</td>
</tr>
<tr>
<td>Foliage</td>
<td>Decorative leafage, often applied to moldings or capitals</td>
</tr>
<tr>
<td>Frieze</td>
<td>The middle horizontal member of a classical entablature; proportions and detailing are strictly prescribed for each order</td>
</tr>
<tr>
<td>Header</td>
<td>Masonry wall unit of brick with the short end is exposed</td>
</tr>
<tr>
<td>Hood Molding</td>
<td>Molding typical in Italianate and Second Empire styles</td>
</tr>
<tr>
<td>Intrusion (Property)</td>
<td>A building, object, site, structure or landscape feature that detracts from a building, historic district, resource or cluster of historical significance because of:</td>
</tr>
<tr>
<td></td>
<td>The incompatibility of the building, object, site, structure or landscape feature with the historic district’s, resource’s or cluster’s sense of time, place and historical development; or</td>
</tr>
<tr>
<td></td>
<td>The incompatibility of the building, object, site, structure or landscape feature in terms of scale, materials, texture or color; or</td>
</tr>
<tr>
<td></td>
<td>A building, object, site, structure or landscape feature whose cultural and/or historical integrity has been irretrievably lost*</td>
</tr>
<tr>
<td>Key</td>
<td>Block projecting beyond the edge of an environment of an opening and is joined with surrounding masonry</td>
</tr>
<tr>
<td>Landscape Feature</td>
<td>Any grade, body of water, stream, rock, plant, shrub, tree, path, walkway, road, plaza, fountain, sculpture or other form of natural or artificial landscaping*</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>--------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Lintel</td>
<td>Horizontal member over a window, door, or other opening carrying weight from above</td>
</tr>
<tr>
<td>Mansard</td>
<td>Gambrel-style hip roof characterized by two slopes; lower steeper slope is typically punctured by dormers; typically found in Second Empire, Beaux Arts, and Richardsonian Romanesque styles</td>
</tr>
<tr>
<td>Meeting Rail</td>
<td>Rail of a double-hung window sash designed to interlock with the adjacent rail</td>
</tr>
<tr>
<td>Modillion</td>
<td>Ornate bracket or corbel in a series under the soffit of a cornice; more elaborate than dentils</td>
</tr>
<tr>
<td>Molding</td>
<td>Decorative band of varied contour</td>
</tr>
<tr>
<td>Mullion</td>
<td>Vertical primary framing member of a window separating paired or multiple windows within a single opening</td>
</tr>
<tr>
<td>Muntin</td>
<td>Thin framing member that separates the panes of a window sash or door glazing</td>
</tr>
<tr>
<td>Newel</td>
<td>Main post at the foot of a stoop railing</td>
</tr>
<tr>
<td>Noncontributing</td>
<td>A building, object site or structure that neither adds to or detracts from an historic district’s or cluster’s sense of time and place and historical development*</td>
</tr>
<tr>
<td>Oriel</td>
<td>Projecting bay window carried on corbels</td>
</tr>
<tr>
<td>Palladian</td>
<td>Three-part window with a tall, round-arched center window flanked by smaller rectangular windows and separated by posts or pilasters; typically found in Federal, Queen Anne, Colonial Revival, and Neoclassical styles</td>
</tr>
<tr>
<td>Parapet</td>
<td>Small wall that serves as a vertical barrier at the edge of a roof or terrace in an exterior wall; the part entirely above the roof</td>
</tr>
<tr>
<td>Pediment</td>
<td>Triangular crowning part of a portico or aperture which terminates vertically the sloping parts of the roof; typically found in Colonial Revival, Federal, and Gothic Revival styles</td>
</tr>
<tr>
<td>Pier</td>
<td>Solid mass between windows or doors of a building; also solid support from which an arch springs</td>
</tr>
<tr>
<td>Pilaster</td>
<td>Square column engaged in a wall; typically with a base and capital</td>
</tr>
<tr>
<td>Pointing</td>
<td>Treatment of joints between masonry elements with mortar; rehabilitation or restoration activity is repointing</td>
</tr>
<tr>
<td>Quoin</td>
<td>Articulated corner of masonry walls</td>
</tr>
<tr>
<td>Return</td>
<td>Part of a molding, cornice, or wall that changes directions, typically at a right angle, toward the facade</td>
</tr>
<tr>
<td>Reveal</td>
<td>Side of an opening for an entry or window between the frame and outer surface of a wall; showing wall thickness</td>
</tr>
<tr>
<td>Ribbon</td>
<td>Three or more matching contiguous windows</td>
</tr>
<tr>
<td>Rowhouse - Attached</td>
<td>Unbroken buildings that share common side walls, known as party walls</td>
</tr>
<tr>
<td>Rowhouse - Semi-Detached</td>
<td>Building with a single shared common side wall</td>
</tr>
<tr>
<td>Rowhouse - Detached</td>
<td>Building with no shared walls; typically with side yards</td>
</tr>
<tr>
<td>Rustication</td>
<td>Masonry of larger module separated by side, recessed joints; typically found in Beaux Arts and Italian Renaissance styles</td>
</tr>
<tr>
<td>Shed Dormer</td>
<td>Window protruding from a single roof slope without a gable</td>
</tr>
<tr>
<td>Sidelight</td>
<td>Vertically framed glazing; typically subdivided and adjacent to a door</td>
</tr>
<tr>
<td>Sill</td>
<td>Horizontal member at the bottom of a window or door</td>
</tr>
<tr>
<td>Site</td>
<td>The location of a significant event, a prehistoric or historic occupation or activity, the location of a building, structure, object, or landscape feature, whether standing, ruined or vanished, where the location itself maintains historical, cultural, architectural or archaeological value, regardless of the value of any existing structure*</td>
</tr>
<tr>
<td>Soffit</td>
<td>Horizontal ceiling; lower surface of a vault or arch; under face of the architrave between columns; under surface of the corona of a cornice</td>
</tr>
<tr>
<td>Spalling</td>
<td>Degradation or chipping of masonry due to weathering and neglect</td>
</tr>
<tr>
<td>Spandrel</td>
<td>Opaque panel between two daylight openings; irregular wall segment adjacent to an arched opening</td>
</tr>
<tr>
<td>Stile</td>
<td>Main vertical member of a window or door</td>
</tr>
<tr>
<td>Stoop</td>
<td>Steps leading to a front door entry; typically beyond the property line in the public right-of-way</td>
</tr>
<tr>
<td>Thematic Group</td>
<td>A finite group of resources related to one another in a clearly distinguishable way by association with a single historic person, event or development force, as one building type or use, as designed by a single architect, as a single archaeological site form, or as a particular set of archaeological research*</td>
</tr>
<tr>
<td>Transom</td>
<td>Horizontal bar of masonry across the top of a window; window above a door or large storefront glazing</td>
</tr>
<tr>
<td>Vista</td>
<td>A view through or along an avenue, street or opening that, as a view corridor, acts to frame, highlight or accentuate a prominent building, object, site, structure scene or panorama, or patterns of rhythms of buildings, structures, objects, sites or landscape features, to include views of areas at a distance*</td>
</tr>
</tbody>
</table>
Resources

Federal

*The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitation, Restoring, and Reconstructing Historic Buildings*

National Park Service, Technical Preservation Services
nps.gov/tps

*The Window Handbook: Successful Strategies for Rehabilitating Windows in Historic Buildings*

State

New Jersey Historic Preservation Office
nj.gov/dep/hpo/

Intensive-Level Architectural Survey of the Hoboken Historic District
tinyurl.com/hobokenhpc

Jersey City Free Public Library New Jersey Room
jclibrary.org/locations-a-hours/main-library/new-jersey-room

Local

City of Hoboken 2018 Master Plan Reexamination Report
masterplan-cityofhoboken.opendata.arcgis.com

Hoboken Historical Museum
hobokenmuseum.org

Hoboken Free Public Library & Manual Training School
500 Park Avenue, hobokenlibrary.org

Sanborn Fire Insurance Maps
1891: loc.gov/item/sanborn05511_007
1938: digifind-it.com/hoboken/insurance/vol7.php
1995: tinyurl.com/y92m2kkl