1992

GUIDELINES AND RECOMMENDATIONS

for Architectural Review in the

OCEAN CITY HISTORIC DISTRICT

CITY OF OCEAN CITY
COUNTY OF CAPE MAY
STATE OF NEW JERSEY

August, 1991

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PURPOSE

These Guidelines are intended to assist property owners, the Historic Preservation Commission, and all others in the implementation of the purposes of the Historic Preservation Ordinance of the City of Ocean City, New Jersey.

Contained in these Guidelines are recommendations for the most appropriate historic forms, materials and methods, addressing the Elements of Design, which are common to all Building Types and Styles, and the Elements of Design for each Building Type and Style found in the Historic District of Ocean City.

To be of greatest value, these Guidelines are as specific as possible, recognizing the number and variety of structures within the Historic District. It is still necessary to be general in many respects, and no set of guidelines can replace sensitivity and good judgment on the part of owners, designers and reviewers.

HISTORY

In order to better understand the historical significance of Ocean City, and particularly the Historic District, a brief review of the history of the city is included in these Guidelines. While not intended to replace or repeat more detailed histories, which are available elsewhere, this outline intends only to include the historical highlights.

Two books contain excellent histories of Ocean City. They are A History of Ocean City, New Jersey, by Harold Lee and Peck's Beach, A Pictorial History of Ocean City, New Jersey by Tim Cain.

The island on which Ocean City is located was known since the eighteenth century as "Peck's Beach", up until the time of the settlement of the City in 1879. Indians used it as a fishing ground, and it is known to have been used by whalers as a base of operation. The name Peck's Beach may be associated with a known whaler named John Peck, who worked off the island in the late seventeenth and early eighteenth centuries.

Prior to settlement and development, the otherwise barren island was used for cattle grazing, with the cattle either ferried or driven over the Bay from the mainland.

The first recorded real estate transactions appear to date from 1695, and then in 1726, and may represent sales of the same acreage to more than one person.

The first reference to a structure on the island is detailed in the 1752 will of Richard Somers, which bequeathed to his son John, "the half of my right that is the island, below the house."

The first permanent residents were Parker Miller and his family. He was sent to the island in the 1850s as an agent for a marine insurance company. By 1859, he had built his home at a location which became the southwesterly side of Asbury Avenue, between Seventh and Eighth Streets.

Ocean City was settled in 1879 by the brothers, Ezra, Wesley and James Lake, after two clergymen, William B. Wood of Philadelphia and S. Wesley Lake of Pleasantville, decided to establish a Methodist meeting camp similar to Ocean Grove to the North. On September 10, 1879, the Lake brothers, accompanied by another clergyman, William H. Burrell, sailed to the island.

A bronze tablet on the old cedar tree on the Tabernacle grounds attests to the spot where the Lake brothers and Reverend Burrell made the prayerful decision to settle and develop the island as a Christian resort and camp meeting ground. Assisted by their father, Simon, Lake and Reverend Wood incorporated the Ocean City Association on Oct. 20, 1879, and renamed Peck's Beach, New Brighton.

At the first Corporation meeting in November, the board members once again renamed the town, this time naming it Ocean City, in admiration of the town of Ocean Grove. Ocean Grove had served as the model for Ocean City's prohibition against the manufacture and sale of alcoholic beverages, this in addition to the barring of all commerce on the Sabbath. These original founding principles still affect life in Ocean City today.

The original core of the City, and present center of the Historic District, is the Tabernacle Grounds, where the open wooden Auditorium was built in 1881. Around the grounds, at the present 5th and 6th Streets running from the Ocean, at present Ocean Avenue, to the "ridge", at present West Avenue, a wooden boardwalk was constructed. This boardwalk ran about 1000 ft. towards the bay where a pier was constructed for steamships to dock, at present 2nd Street. The area between 5th and 6th Streets and between the Ocean and the Bay was reserved for the Tabernacle, tents rented to visitors and other public uses.

The first streets had been laid out and named in 1880, based upon a survey of the island by William Lake, brother of the founders. Thus the then most easterly streets became Wesley Avenue, then Central Avenue, Asbury Avenue and West Avenue, the most westerly streets, extending from 4th Street to 9th Street. During 1880, the Association sold 508 lots to private purchasers for a total amount of $85,000, averaging $167.00 per lot.

The Ocean City Association governed from 1879 until 1884, when the community was incorporated as a borough with a mayor and four councilmen. Rapid growth was acknowledged by incorporation as a city in 1897.

By 1881, a Railroad Committee was delegated to negotiate railroad access to the island. The West Jersey and Seashore Railroad completed a branch through Corson's Inlet in 1884. The depot was located near West Avenue between 8th and 9th Streets. In 1898 the South Jersey Railroad built a seaward line to Ocean City. Linked with most developed areas, the railroad added great stimulus to the sale of lots and construction.

The first "highway" to the island, called "The Turnpike" was opened in 1883 and connected the south end to Beesley's Point. The bridge and roads to Corson's Point were built in 1913-14 and rebuilt in 1932-33.

Capitalizing on its idyllic island setting and family environment, in great contrast to the much more "open" and boisterous nature of much of the Jersey shore, Ocean City flourished. The northern part of the island, with the Tabernacle at its center, was substantially developed between 1879 and the 1920s.

In the nineteenth century, the land area extended between the Ocean, this located at present Ocean Avenue, to about West Avenue, on the Bay front. Therefore, the earliest development was confined to this area. Between 1879 and about 1898, the ocean front was relocated two blocks eastward, by natural forces. The marshland between West Avenue and the Bay was made buildable by filling.

On 1927, a fire devastated the area between 9th Street and 10th Street from the Boardwalk to about Wesley Avenue. Since no structures in the area survived, any present development dates from after 1927.

The original, wooden Auditorium or Tabernacle was damaged in a hurricane in 1944, but was rebuilt. In 1957, it was torn down and replaced with the present brick edifice.

HISTORIC SURVEY

As the result of a historic resource survey of Ocean City, a Historic District has been established for a portion of the City. The extent of the Historic District is determined by the Survey and is shown on the accompanying maps. A Historic District has been established, and Ordinance No. 89-24 has added Section 1800 to the Zoning and Land Development Ordinance of the City of Ocean City. Section 1800 is entitled "Historic Preservation" and covers Historic Preservation regulations, and establishes a Historic Preservation Commission to administrate the Historic Preservation regulations.

The purpose of the Historic Preservation ordinance, is stated therein, and is included in a subsequent section hereof, as are definitions, which are also used in this Guideline.

Historic Districts which gain historic significance by being a cohesive collection of structures are products of their time. Therefore, they represent examples of design and construction from a particular period. A structure in original form will exhibit the elements of design and construction which were utilized at the time of the structure's construction.

Many early, and otherwise historically significant, structures have been altered through the years. Alteration may be compatible or non-compatible with the original structure. If the alteration so changes the structure so as to present an appearance materially different from, or which conceals the essence or feeling of the original design, the structure may lose its Historic significance. This situation affects a number of structures in the Historic District.

However, many of these early structures can be restored to an appearance which recreates the feeling of Historical quality consistent with the heritage of the structure, neighborhood and district. Many of the structures within the Historic District, which are designated as non-contributing could be restored so as to result in a structure which contributes to the District.

The Historic District is historically significant since it retains much of the architectural and environmental quality that existed during the period of its historical significance, specifically 1879 through the 1930's, by which time the area was substantially developed. This "historical" quality and appearance has created the family-oriented appeal of the resort community, with a significant individual identity among the New Jersey Shore communities.

Many other similar communities have lost the quality of environment, and resulting quality of life, that still survives in Ocean City, primarily due to large scale redevelopment. Such redevelopment, if allowed, destroys the historical, family-oriented scale, and substantially changes the quality of environment and quality of life of neighborhoods and communities.

Therefore, the preservation of the present qualities associated with Ocean City is dependent upon the preservation of its architecture and streetscapes, the reasonable restoration of non-contributing structures and streetscapes, and the compatibility of new construction. Only through the judicious and reasonable application of recommendations such as those contained herein, can the quality of life in Ocean City be assured.

Ocean City can be very proud of its heritage, and its present and historical role in the development of the New Jersey Shore. The Historic District contains one of the finest collections of single-family residences built in the area from 1879 through the 1930¶s. Although many non-contributing structures exist, many are non-contributing due to insensitive and non-compatible changes made through the years. Even with the non-contributing examples, many of which can be reasonably made to contribute, the Ocean City Historic District represents one of the largest such collections in the State.

The determination of the historical significance of a historic resource, site or historic district is usually based upon the National Register Criteria. The criteria for evaluation is a concise statement of the qualities that a property must possess to be legally considered a historic property under New Jersey and Federal historic preservation law.

The Ocean City Historic District meets the Criteria, specifically Criteria C, which states:

> "The quality of significance in American history, architecture, archeology, engineering and culture if present in district sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association, and... that embody the distinctive characteristics of a type, period or method of construction or that represent the work of a master, or that possess high artistic value or that represent a significant and distinguishable entity whose components may lack individual distinction....."

CITY OF OCEAN CITY

ORDINANCE NO. 89-24

ORDINANCE ESTABLISHING AN HISTORIC PRESERVATION COMMISSION AND SYSTEM OF HISTORIC PRESERVATION REGULATIONS BY ADDING SECTION 1800 ENTITLED "HISTORIC PRESERVATION" TO THE ZONING AND LAND DEVELOPMENT ORDINANCE OF THE CITY OF OCEAN CITY.

WHEREAS, Ocean City has within its boundaries a number of sites of historical and cultural significance; and

WHEREAS, the character, life-style, and quality of life in Ocean City depend in great measure on preserving such historic sites; and

WHEREAS, the existence of notable and skilled local artisans' works is evident in Ocean City; and

WHEREAS, the continued presence of historic sites is an important factor in the economy of Ocean City and the property values therein; and

WHEREAS, tourism has been attracted to Ocean City historic structures and neighborhoods; and

WHEREAS, the welfare of Ocean City is dependent in part on the preservation of its historic heritage for the reasons set forth above; and

WHEREAS, the integrity of neighborhoods is threatened by demolitions; and

WHEREAS, ongoing development in Ocean City can threaten the continued existence of such historic sites; and

WHEREAS, Ocean City wishes to establish an Historic Preservation Commission pursuant to N.J.S.A. 40:55D-107, et seq., to promote the preservation of historic sites within the City;

NOW, THEREFORE< BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF OCEAN CITY, IN THE COUNTY OF CAPE MAY, STATE OF NEW JERSEY, as follows:

The Development Regulations and Zoning Ordinance is hereby supplemented by the addition thereto of Section 1800 entitled "Historic Preservation" to read in its entirety as follows:

SECTION 1800 HISTORIC PRESERVATION

1800.1 PURPOSES

1800.1.1 To safeguard the heritage of the City by preserving resources that reflect elements of its archeological, cultural, social, economic, architectural, and historical heritage;

1800.1.2 To encourage the continued use of historic sites and to facilitate their appropriate reuse;

1800.1.3 To maintain and develop an harmonious setting for the historically significant buildings, structures, sites, objects, and districts;

1800.1.4 To prevent the unnecessary demolition of historic resources;

1800.1.5 To encourage appropriate alterations of historic sites and improvements within historic districts;

1800.1.6 To prevent new construction which is not in keeping with the historic sites or districts;

1800.1.7 To encourage proper maintenance and preservation of historic settings and landscapes so as to protect the values of Ocean City as an attractive area for permanent and seasonal residences;

1800.1.8 To protect and enhance property values;

1800.1.9 To promote civic pride in, and appreciation of, Ocean city historic resources for the education, pleasure and welfare of its citizens; and

1800.1.10 To foster beautification and private reinvestment.

1800.2 DEFINITIONS

1800.2.1 Addition: An extension or increase in building size, floor area or height of a building.

1800.2.2 Administrative Officer: For the purposes of this Article, the administrative officer shall be a person so designated by the Mayor.

1800.2.3 Alteration: As applied to a building or structure, a change or rearrangement of the structural parts or in the means of egress; or an enlargement, whether by extending on a side of by increasing in height; or the moving from one location or position to another.

1800.2.4 Application: Application is a request to the Historic Preservation Commission completed on forms available from the Administrative Officer or the Commission, to review a proposal for addition, alteration, demolition or other work on any structure or property located in an historic district, for the purposes of obtaining certification by the Commission that the application is acceptable in terms of the review standards set forth in this Article. Application shall include review on a development application, referral of a permit and any other request for Commission action.

1800.2.5 Demolition: The partial or total razing, dismantling or destruction of any historic site or any improvement within an historic district.

1800.2.6 Historic District: One or more historic sites and certain intervening or surrounding property significantly affecting or affected by the quality and character of the historic site or sites.

1800.2.7 Historic Site: Any real property, man-made structure, natural object, or configuration of any portion or group of the foregoing which has been formally designated in the Master Plan and by ordinance of the City as being of historical, archeological, cultural, or architectural significance at the national, state or local level.

1800.2.8 Improvement: Any structure or any part thereof installed upon real property by human endeavor and intended to be kept at the location of such construction or installation.

1800.2.9 Integrity: The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period.

1800.2.10 Interested Party: Any person, whether residing within or without the City, whose right to use, acquire, or enjoy property is or may be affected by any action taken under this Article, or whose rights to use, acquire, or enjoy property under this Article or any other laws of this State or of the United States have been denied, violated or infringed by an action or a failure to act under this Article.

1800.2.11 Inventory: A list of historic properties determined to meet specified criteria of significance.

1800.2.12 Master Plan: The Master Plan of the City of Ocean City dated [date not included in Ordinance copy provided to author], as the same may be amended from time to time.

1800.2.13 National Register Criteria: The established criteria for evaluating the eligibility of properties for inclusion in the National Register of Historic Places.

1800.2.14 Noncontributing: Structures or improvements that detract from the significance of the district due to incompatible scale, massing, siting, and/or materials.

1800.2.15 Ordinary Maintenance: Repair of any deterioration, wear, or damage to a structure, in order to return the same, as nearly as practicable, to its condition prior to the occurrence of such deterioration, wear, or damage with materials and workmanship of the same quality. Ordinary maintenance shall further include replacement of exterior elements or accessory hardware, including signs, using the same materials and workmanship and having the same appearance.

1800.2.16 Permit: Any required City approval for exterior work to any structure or property in an historic district which exterior work will be subject to public view, including but not limited to, a building permit. Permit shall include but is not necessarily limited to a building permit, a demolition permit, a permit to move, convert, relocate or remodel or to change to use or occupancy of any structure or property in an historic district. Permit shall also include all exterior work subject to public view on fences, signs, porches, railing and steps for any structure or property in an historic district.

1800.2.17 Preservation: The act or process of applying measures to sustain the existing form, integrity and vegetated cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

1800.2.18 Protection: The act or process of applying measures designed to affect the physical condition of a property by defending it or guarding it from deterioration, loss or attack, or to cover or shield the property from danger or injury.

1800.2.19 Reconstruction: The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or any part thereof, as it appeared at a specific period of time.

1800.2.20 Rehabilitation: The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values.

1800.2.21 Repair: Any work done on an improvement that is not an addition and does not change the exterior appearance of any improvement, provided, however, that any such repairs must be done with materials and workmanship of the same quality.

1800.2.22 Removal: The partial or complete removal of a structure.

1800.2.23 Restoration: The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

1800.2.24 Structure: A combination of materials to form a construction for occupancy, use, or ornamentation whether installed on, above, or below the surface of a parcel of land.

1800.2.25 Survey: The formal catalog of documented historic properties and sites determined to meet specified criteria entitled "[title not included in Ordinance copy provided to author]" and adopted by the Commission and incorporated into the Master Plan of Ocean City.

1800.2.26 Undue Hardship: (1) With respect to commercial property, including property rented for residential use, the inability of the applicant to realize a reasonable on the property without the proposed work; (2) With respect to property which is devoted to a not-for-profit purpose and is exempt from local property taxes, the inability of the applicant to carry out such purpose without the proposed work; and (3) With respect to owner-occupied residential property, the inability of the applicant to continue owner-occupied residential use without the proposed work.

HOW TO USE THESE GUIDELINES

1. Locate the property in question by address, lot and block number. If within the Historic District, consult the individual survey sheet.

2. Determine the age, historic style and any special features or comments.

3. Property owners are encouraged to research the history and historic appearance of their property, since documentation is the best source of information regarding the historic appearance.

4. Determine the nature of the work proposed.

5. From Guidelines, consult "Common Design Criteria" and the "Elements of Style" section for the style of the property in question. Determine the specific style treatment for the element(s) involved in the proposed work.

6. Refer to other examples of the same Building Type and Style to determine the most appropriate Elements of Style, as applied to the proposed work.

7. For specific materials required for "reconstruction" or reproduction work, consult the "Materials and Methods" section.

8. For new construction, refer to the "Standards for Review" in the Historic District Ordinance and the "General Criteria" section herein.

9. Follow the procedures for application, per the Historic District Ordinance, as follows:

1800.5 PERMITS - WHEN REQUIRED

1800.5.1 Actions Requiring Review.

A Permit issued by the Administrative Officer shall be required, subject to the exemptions described in subsection (2) below, for any of the following, of in the event no building permit is required, before any work can commence on any of the following activities involving an historic site, property or within any historic district:

(A) Demolition of any building, landmark, place, improvement or structure;

(B) Relocation of any building, landmark, place, improvement or structure;

(C) Change in the exterior appearance of any building, landmark, place, improvement or structure by addition, alteration, maintenance, reconstruction, rehabilitation, repair, replacement or restoration, which change is visible to the public.

(D) Any new construction of a principal or accessory structure.

(E) Changes in existing walls, fences, porches, railings, steps or signs or construction of any walls, fences, porches, railings, steps or signs, if subject to public review.

1800.5.2 Actions Not Requiring Review.

A Permit issued by the Administrative Officer is not required for:

(A) Changes to the interiors of structures;

(B) Changes not visible to the public other than a relocation or demolition; and

(C) Repair, or exact replacement of any existing improvement provided that the work does not alter the exterior appearance of the structure. In the event, however, that previous noncontributing or disharmonious repair work is being replaced, such repair or replacement is permitted only if the repair or replacement returns the structure to its original condition. The following are some of the activities which are permitted as repairs:

(1) Identical replacement of existing windows and doors;

(2) Repairs of existing windows and doors and the installation of storm doors and windows that do not change their design, scale, or appearance;

(3) Maintenance and repair of existing roofing materials involving no change in the design, scale, or appearance of the structure;

(4) Structural repairs which do not alter the exterior appearance of the structure;

(5) Replacement of existing clapboards, shingles, or other siding with identical material;

(6) Maintenance and repair of existing clapboards, shingles, or other siding (including masonry) involving no change in the design, scale, or appearance of the structure; and

(7) Exterior or interior painting of existing structures.

1800.5.3 Emergency Repairs.

When a structure or improvement requires immediate repair to preserve the continued habitability of the structure and/or health and safety of its occupants or others, emergency repairs may be performed in accordance with City codes, without first obtaining a Permit. Under such circumstances, the repairs performed shall be only such as are necessary to protect the health and safety of the occupants of the structure, or others, and/or to maintain the habitability of the structure. A request for the Commission's review shall be made simultaneously with the onset of emergency work, and no work in addition to the emergency repairs shall be performed on the structure until an appropriate request for approval is made and approval is obtained in accordance with the procedures set forth in this Article. All work done under this section shall conform to the criteria set forth in Section [ ]08 of this Article.

1800.5.4 Informal Review of Concept Plan for Proposed Undertakings.

(A) At the request of applicants considering action that may require Commission review, the Commission shall grant an informal review of a concept plan for the proposed undertaking. Neither the applicant nor the Commission shall be bound by any informal review.

(B) In the case of very minor projects involving exterior repairs or alterations, the Commission, if the preliminary data and drawings are sufficiently complete, may recommend approval at an informal meeting.

1800.5.5 Application Process.

(A) Applications shall be made on forms available in the office of the Administrative Officer in Ocean City Town Hall. Completed applications shall be delivered or mailed to the Administrative Officer at Ocean City Town Hall.

(B) Persons interested in obtaining Commission approval of proposed work covered by the provisions of this ordinance are encouraged to apply directly to the Commission for review and approval. At the request of any such person, the Commission shall schedule a hearing.

(C) The Commission shall advise the applicant in writing of the time, date, and place of the meeting at which his or her application is to be reviewed.

(D) Applications shall include a completed application form which contains a precise written description of the proposed work or activity and any of the following as may be required by the Commission:

(1) Photographs of the existing structure or lot;

(2) Scaled drawings showing the site plan layout, facade elevations, and specifying materials;

(3) For new construction applications, a streetscape elevation drawn to scale, showing the new structure in the context of neighboring buildings;

(4) For large projects, working drawings;

(5) The Commission may require the submission of additional information reasonably necessary to reach an informed decision.

(E) An applicant shall not be require to appear or to be represented at any meeting of the Commission at which the Commission will consider the application for a permit or the application for development.

(F) The Commission shall issue a written report on any application for a permit, whether approved, approved with conditions or disapproved. Such written report may be stated in resolution form and shall be provided to the Administrative Officer within the time periods set forth in this section.

(G) If the Commission submits a written report on an application for development, it shall make a copy of said report available to the applicant.

(H) When an approval has been issued, the Administrative Officer shall, from time to time, inspect the work approved by the Commission and report to the Commission any work not in accordance with such Resolution of Approval.

(I) An Approval of a permit shall be valid for a period of one (1) year from the date of issuance unless reasonable extensions are granted by the Commission.

STANDARDS FOR REVIEW

1800.8 STANDARDS FOR REVIEW

1800.8.1 In regard to all applications, the Commission shall be guided by The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, (1983), an may hereafter be amended and which are incorporated herein by reference. The following standards fro rehabilitation are set forth herein for convenience sake:

(a) Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.

(b) The distinguishing original qualities or character of a building, structure or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

(c) All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

(d) Changes which may have taken place in the course of time are evidence of the history and development of the building, structure or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

(e) Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site shall be treated with sensitivity.

(f) Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new materials should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other building or structures.

(g) The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that would damage the historic building materials shall not be undertake.

(h) Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to any project.

(i) Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material and character of the property, neighborhood or environment.

(j) Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the central form and integrity of the structure would be unimpaired.

1800.8.2 In regard to applications for new construction, additions and alterations, in addition to those applicable standards for rehabilitation, visual compatibility factors shall be considered by the Commission. The following factors shall be used in determining the visual compatibility of a building, structure or appurtenance thereto with the buildings and places to which they are visually related:

(a) Height of the proposed building shall be visually compatible with buildings and places to which it is visually related.

(b) Proportion of buildings front facade - The relationship of the width of the building to the height of the front elevation shall be visually compatible with the buildings and places to which it is visually related.

(c) Proportion of openings within the facility - The relationship of the width of windows to the height of windows in a building shall be visually compatible with the buildings and places to which it is visually related.

(d) Rhythm of solids to voids in front facades - The relationship of solids to voids in the front facade of a

(e) Rhythm of spacing of buildings on streets - The relationship of the building to the open space between it and adjoining buildings shall be visually compatible with the buildings and places to which it is visually related.

(f) Rhythm of entrance and/or porch projections - The relationship of entrance and porch projections to the street shall be visually compatible with the buildings and places to which it is visually related.

(g) Relationship of materials, texture and color - The relationship of materials, texture and color of a facade and roof of a building shall be visually compatible with the buildings and places to which it is visually related.

(h) Walls of continuity - Appurtenances of a building such as walls, open type fencing and evergreen landscape masses shall form cohesive walls of enclosure along a street to the extent necessary to maintain visual compatibility of the building with the building and places to which it is visually related.

(i) Scale of building - The size of the building, the mass of a building in relation to open spaces, the windows, door openings, porches and balconies shall be visually compatible with the buildings and places to which it is visually related.

(j) Directional expression of front elevations - A building shall be visually compatible with the buildings and places to which it is visually related and its directional character whether this be vertical character, horizontal character or nondirectional character.

1800.8.3 In regard to application to demolish or move an historic building, landmark, place, or structure, the following matters shall be considered:

(a) Its historical, architectural and aesthetic significance.

(b) Its use.

(c) Its importance to the City and the extent to which its historical or architectural value is such that its removal will be detrimental to the district and/or the public interest.

(d) The extent to which it is of such old, unusual or uncommon design, craftsmanship, texture or material that it could not be reproduced or could be reproduced only with great difficulty.

(e) The extent to which its retention would promote business, create new positions, attract tourists, students, writers, historians, artists or artisans, encourage study and interest in American history, stimulate interest and study in architecture and design, educate citizens in American culture and heritage or make the City a more attractive and desirable place in which to live.

(f) The probable impact of its removal upon the ambience of the historic district.

(g) The structural soundness and integrity of the building and the economic feasibility of restoring or rehabilitating the structure so as to allow for a reasonable use of same.

(h) Whether there is any threat to the public health and safety as a result of deterioration or disrepair of the building or structure.

(i) The technological feasibility of rehabilitating the structure.

(j) The intended use of the property.

(k) Whether interference with the charitable purposes of any nonprofit or charitable organization will result if the building is not demolished.

(l) The use for which the building was designed and the feasibility of utilizing same for its design use.

Excerpts from
The Secretary of the Interior's
Standards for Rehabilitating Historic Houses

The Secretary of the Interior's Standards for Rehabilitation

and Guidelines for Rehabilitating Historic Buildings

U.S. Department of the Interior
National Park Service
Preservation Assistance Division
Washington, D.C.

For sale by the Superintendent of Documents, U.S. Government Printing Office
Washington, D.C. 20402

The Secretary of the Interior's Standards for Historic Preservation Projects with Guidelines for Applying the Standards were initially written in 1976 by W. Brown Morton III and Gary L. Hume. The Guidelines for Rehabilitating Historic Buildings were revised and expanded in 1983 by Gary L. Hume and Kay D. Weeks. The Standards for Rehabilitation were revised in 1990 following a public commenting period. It should be noted that the minor revisions to the Standards for Rehabilitation will not affect their application so that a project which was previously acceptable would continue to be acceptable.

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INTRODUCTION

The Secretary of the Interior is responsible for establishing standards for all program under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. In partial fulfillment of this responsibility, the Secretary of the Interior's Standards for Historic Preservation Projects have been developed to guide work undertaken on historic buildings—there are separate standards for acquisition, protection, stabilization, preservation, rehabilitation, restoration, and reconstruction. **The Standards for Rehabilitation** (codified in 36 CFR 67) comprise that section of the overall preservation project standards and addresses the most prevalent treatment. "Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

Initially developed by the Secretary of the Interior to determine the appropriateness of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, the **Standards for Rehabilitation** have been widely used over the years—particularly to determine if a rehabilitation qualifies as a Certified Rehabilitation for Federal tax purposes. In addition, the Standards have guided Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control; and State and local officials in reviewing both Federal and nonfederal rehabilitation proposals. They have also been adopted by historic district and planning commissions across the country.

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. To be certified for Federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s), and where applicable, the district in which it is located.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

(1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

(2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

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

(4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

(5) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

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

(7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

(8) Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

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

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

As stated in the definition, the treatment "rehabilitation" assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alteration must not damage or destroy materials, features or finishes that are important in defining the building's historic character. For example, certain treatments—if improperly applied—may cause or accelerate physical deterioration of historic building. This can include using improper repointing or exterior masonry cleaning techniques, or introducing insulation that damages historic fabric. In almost all of these situations, use of these materials and treatments will result in a project that does not meet the Standards. Similarly, exterior additions that duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the Standards.

Technical Guidance Publications

The National Park Service, U.S. Department of the Interior, conducts a variety of activities to guide Federal agencies, States, and the general public in historic preservation project work. In addition to establishing standards and guidelines, the Service develops, publishes, and distributes technical information on appropriate preservation treatments, including Preservation Briefs, case studies, and Preservation Tech Notes.

A Catalog of Historic Preservation Publications with stock numbers, prices, and ordering information may be obtained by writing: Preservation Assistance Division, Technical Preservation Services, P.O. Box 37127, Washington, D.C. 20013-7127.

GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

The Guidelines were initially developed in 1977 to help property owners, developers, and Federal managers apply the Secretary of the Interior's "Standards for Rehabilitation" during the project planning stage by providing general design and technical recommendations. Unlike the Standards, the Guidelines are *not* codified as program requirements. Together with the "Standards for Rehabilitation" they provide a model process for owners, developers, and Federal agency managers to follow.

It should be noted at the outset that the Guidelines are intended to assist in applying the Standards to projects generally; consequently, they are not meant to give case-specific advice or address exceptions or rare instances. For example, they cannot tell an owner or developer which features of their own historic building are important in defining the historic character and must be preserved—although examples are provided in each section—or which features could be altered, if necessary, for the new use. This kind of careful case-by-case decisionmaking is best accomplished by seeking assistance from qualified historic preservation professionals in the planning stage of the project. Such professionals include architects, architectural historians, historians, archeologists, and others who are skilled in the preservation, rehabilitation, and restoration of historic properties.

The Guidelines pertain to historic buildings of all sizes, materials, occupancy, and construction types; and apply to interior and exterior work as well as new exterior additions. Those approaches, treatments, and techniques that are consistent with the Secretary of the Interior's "Standards for Rehabilitation" are listed in the "Recommended" column on the left; those approaches, treatments, and techniques which could adversely affect a building's historic character are listed in the "Not Recommended" column on the right.

To provide clear and consistent guidance for owners, developers, and federal agency managers to follow, the "Recommended" courses of action in each section are listed in order of historic preservation concerns so that a rehabilitation project may be successfully planned and completed—one that, first, assures the preservation of a building's important or "character-defining" architectural materials and features and, second, makes possible an efficient contemporary use. Rehabilitation guidance in each section begins with protection and maintenance, that work which should be maximized in every project to enhance overall preservation goals. Next, where some deterioration is present, repair of the building's historic materials and features is recommended. Finally, when deterioration is so extensive that repair is not possible, the most problematic area of work is considered: replacement of historic materials and features with new materials.

To further guide the owner and developer in planning a successful rehabilitation project, those complex design issues dealing with new use requirements such as alterations and additions are highlighted at the end of each section to underscore the need for particular sensitivity in these areas.

Identify, Retain, and Preserve

The guidance that is basic to the treatment of all historic buildings—***identifying, retaining, and preserving*** the form and detailing of those architectural materials and features that are important in *defining the historic character*—is always listed first in the "Recommended" column. The parallel "Not Recommended" column lists the types of actions that are most apt to cause the diminution or even loss of the building's historic character. It should be remembered, however, that such loss of character is just as often caused by the cumulative effect of a series of actions that would seem to be minor interventions. Thus, the guidance in *all* of the "Not Recommended" columns must be viewed in that larger context, e.g., for the total impact on a historic building.

Protect and Maintain

After identifying those materials and features that are important and must be retained in the process of rehabilitation work, then ***protecting and maintaining*** them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, protective plywood, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

Repair

Next, when the physical condition of character-defining materials and features warrants additional work ***repairing*** is recommended. Guidance for the repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind—or with compatible substitute material—of extensively deteriorated or missing *parts* of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

Replace

Following repair in the hierarchy, guidance is provided for ***replacing*** an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; an interior staircase; or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material.

It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature under certain well-defined circumstances, they *never* recommend removal and replacement with new material of a feature that—although damaged or deteriorated—could reasonably be repaired and thus preserved.

Design for Missing Historic Features

When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade; or a principal staircase), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the *first* or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desireable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a *second* acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

Alterations/Additions to Historic Buildings

Some exterior and interior alterations to the historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered *only* after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

Additions to historic buildings are referenced within specific sections of the guidelines such as Site, Roof, Structural Systems, etc., but are also considered in more detail in a separate section, NEW ADDITIONS TO HISTORIC BUILDINGS.

Health and Safety Code Requirements; Energy Retrofitting

These sections of the rehabilitation guidance address work done to meet health and safety code requirements (for example, providing barrier-free access to historic buildings); or retrofitting measures to conserve energy (for example, installing solar collectors in an unobtrusive location on the site). Although this work is quite often an important aspect of rehabilitation projects, it is usually not part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of rehabilitation work to meet code and energy requirements.

Specific information on rehabilitation and preservation technology may be obtained by writing to the National Park Service, at the addresses listed below:

Preservation Assistance Division
National Park Service
P.O. Box 37127
Washington, D.C. 20013-7127

National Historic Preservation
Programs
Western Regional Office
National Park Service
450 Golden Gate Ave.
Box 36063
San Francisco, CA 94102

Division of Cultural Resources
Rocky Mountain Regional Office
National Park Service
655 Parfet St.
P.O. Box 25287
Denver, CO 80225

Preservation Services Division
Southeast Regional Office
National Park Service
75 Spring St. SW., Room 1140
Atlanta, GA 30303

Office of Cultural Programs
Mid-Atlantic Regional Office
National Park Service
Second and Chestnut Streets
Philadelphia, PA 19106

Cultural Resources Division
Alaska Regional Office
National Park Service
2525 Gambell St.
Anchorage, AK 99503

ARCHITECTURAL STYLES OF OCEAN CITY

NATIONAL FOLK GROUP:	1880 - 1940
Gable Front	
Gable Front and Wing	
Massed Plan, Side Gabled	
Pyramid	
VICTORIAN GROUP	1880 - 1910
Second Empire	1880 - 1885
Queen Anne	1880 - 1910
Shingle	1880 - 1900
Folk Victorian	1880 - 1910
ECLECTIC GROUP:	1880 - 1940
Colonial Revival	1880 - 1940
Neoclassical (Classical Revival)	1880 - 1940
Tudor Revival	1895 - 1940
Spanish (Mediterranean)	1915 - 1940
Craftsman	1905 - 1930

ELEMENTS OF STYLE

COMMON DESIGN CRITERIA - All Groups, Periods and Styles

Since the great majority of the historic houses in Ocean City's Historic District were built during a rather narrow time frame from c. 1879 to the 1930s, with most built from 1880 to the 1920s, these structures share a number of significant similarities mainly due to technical limitations or popularity of certain materials or methods. This is true even though a variety of styles and building types may be found.

To avoid repeating these similarities for each group or style, a summary of those elements which are shared is included, as follows:

Period: Since we know that no surviving structures exist from before 1889, and that the area of the Ocean City Historic District was almost fully developed by the 1930s, almost all of the historically significant houses (and other structures) fall into this time period.

Form: By 1879, when the development of Ocean City surged, construction had been transformed from a hand-crafted to a mechanized technology , using light-weight (balloon) framing. Mechanization produced great standardization of materials and forms, encouraged by mass communications such as newspapers and magazines, and ease and speed of transportation by railroad. The forms of housing in the late nineteenth and early twentieth centuries became so popular, standardized and widespread that they were often referred to as "pattern-book" or "catalog" styles, since variations showed up frequently in such publications. Mass-produced lumber, windows, doors, sidings and other materials, including complete house packages and "prefabricated" houses were available from retail lumber yards and even mail order suppliers such as Sears Roebuck & Co.

The historic houses, consistent with group and style, are found in a variety of forms, varying heights and configurations. The most basic form is a rectangular "box", with a pitched roof. Forms became more complex and larger although not necessarily in chronology. Some of the smallest houses were the earliest built, especially the tabernacle or camp meeting houses built by the Association. However, there were also a few larger houses and even hotels built in the first years of development. Once Ocean City expanded its development market from its camp meeting origins to a full-fledged ocean resort community, all forms of housing evolved, most of it simultaneously.

One common characteristic of form is that almost all housing of the period uses rectangular shapes, although some of the Queen Anne influenced designs incorporate round towers or turrets. Also, "rounded" shapes are created by short straight lines forming a polygon for a tower or bay shape for windows or parts of walls. It would be most unusual, however, to find a wing or projection of a building intersecting at other than right angles, and it would not be expected to find an irregular polygon shape in either walls or elevations, or a curved wall on plans or sections, except for the Queen Anne example stated.

Roof: During the construction time frame, and for all of the groups and styles represented, a form of pitched roof is found. Flat, or almost flat, roofs are often found on porches and projecting window bay structures during the historic period, and also in main roofs on some of the later groups or styles. These flat roof structures are a very small group, and are identified and treated separately.

Roof shapes include gable, gambrel, hip or pyramidal. The roof shape is always consistent over intersecting wings, but more complex building type forms, particularly the Queen Anne styled houses, used combinations of roof shapes.

For houses built before the 1920s, the selection of roofing materials is limited to wood shingles, sheet metal (usually standing seam), slate or metal shingles. Commencing about 1920, asphalt-composition shingles were used, often in fancy patterns and shapes. Also about that time, glazed clay and concrete tiles were used, most often in the Spanish or Mediterranean Revival styles, but sometimes appearing on some eclectic-styled buildings.

Although some original roofs have survived, they are limited to the more substantial materials such as slate, clay or concrete tiles, and possibly more recent asphalt-composition shingles.

Since re-roofing is a relatively high cost item, especially for wood shingles, slate or clay/ceramic tiles, re-roofing has generally been limited to asphalt-composition shingles. Wherever possible, original roofing should be repaired or replaced with the same historic material. Where roofing must be replaced and where re-roofing with a historic material is not possible, good quality asphalt-composition shingles may be allowed. The color should be neutral and complimentary to the exterior colors. Bright or unusual colors that would call attention to the roofing should be avoided. Diamond, hexagonal or other historic shapes are recommended.

Through the years, some buildings have had decorative roof cornices, moldings, brackets, modillion blocks, etc., removed or covered, usually to allow or reduce maintenance. Where such detail has been removed, replacement should be encouraged, matching the original, if possible.

Although certain roof shapes are strongly associated with a particular style (Mansard roof with Second Empire style, Gambrel with Colonial Revival, etc.) the roof shape is usually associated with the individual building type, since different roof shapes can occur within one style.

Dormers: Roof dormers are a very old technique of providing light, air and/or additional headroom to a top story, especially under a low-eaved pitched roof. Very often dormers were added, and are still often added, to make an unfinished attic area habitable. Therefore, the presence of dormers on the roofs of houses in the Historic District does not mean that they were original.

Dormer shapes found in the Historic District include gables, shed, hipped, eyebrow, wall dormer, and gross-gable. The use of dormers and their types are as noted for each house group or style.

Exterior Cladding Materials: By far, the most popular exterior wall surfacing material was horizontal wood clapboard, for use on predominantly wood framed houses. This siding was installed with corner boards, into which the siding butted. Early clapboard installations were usually nailed directly to the light-weight vertical wood framing members called studs, since the clapboard provided sufficient bracing to avoid the need for sheathing. Therefore, clapboard represented an efficient inexpensive exterior finish material. Along with the corner boards, heavy window and door surround frames are most common, usually 5/4" x 4".

The second most common exterior cladding material is wood shingles (not shakes, especially hand-split, which are either early Colonial or later twentieth-century Colonial revival materials). As a basic wall material, they were usually square-edged and installed over horizontal lathing strips or solid-wood sheathing boards. Patterns were sometimes formed by alternating the exposure in horizontal bands.

Added decoration resulted from shaping the shingles into half-rounded (fish-scale) or other patterns, especially popular in gable ends, bays or other features. The shingle style, Queen Anne, Folk-Victorian and Craftsman styles used wood shingles in a variety of practical and decorative ways.

Some styles used a combination of clapboard and shingles, usually with the former on the first floor and the latter on the upper floor(s). Shingles were popular even though they required more labor for their installation (not as much of a factor as in modern times); however, the original material cost was probably lower since wood of lesser quality could be used for shingles.

Shingles were often installed with a "cove" effect at the bottom coursing, formed by blocking out.

Early in the twentieth century, substitute exterior finish materials were developed and promoted to homeowners as requiring less maintenance than wood. Cement-asbestos shingles became popular for new work and refinishing over existing wood surfaces. Elimination of the need for painting was a selling point. In more recent years, prefabricated aluminum and vinyl sidings became popular for the same reasons, as did pre-finished large sized striated cedar shingles, which appear very similar to the cement-asbestos shingles.

Often, perfectly good wood surfaces, especially wood clapboard, were covered. It is not unusual to find good usable wood clapboards (sometimes shingles) under later replacement materials when stripped off. Shingles seem to have survived more often without being covered. It is possible to find other wood siding types originally used, but such use should be carefully documented before considering any other exterior wood cladding materials.

The use of brick or stone for exterior walls is very uncommon prior to about 1910, when the revival styles, particularly Colonial Revival, became popular. Likewise for the use of stucco, which was usually applied over brick or clay-tile masonry walls.

Each building group and style will have appropriate exterior wall choices.

Modern sidings, or traditional materials installed in innovative ways, should not be installed.

Aluminum and vinyl siding, if carefully selected and properly installed, can be substituted for horizontal wood siding and even shingles, but only as a direct substitute for the sidings, and not to cover or replace important decorative detailing, and where the historic exterior finish material was horizontal wood clapboard or shingles. Aluminum or vinyl siding should be smooth, without simulated wood graining. If used, all wood trim, particularly decorative cornices, corner-boards, window and door surrounds, porch columns, railings, brackets, soffits, etc., should be retained, restored or reconstructed.

No other materials should be accepted.

Porch: Porches are traditional design features, universally American, probably resulting from the warmer than European weather, coupled with generally heavier rains. The great majority of houses built within the Historic District between 1879 and about 1920 would have had at least a partial one-story front porch, with most extending at least the full width of the front. The porch, therefore, was an important feature which strongly influenced the architectural effect.

Although some houses had enclosed porches or sun porches, sun rooms or solaria probably as original, others had their original open porches enclosed through the years, probably to create more year-round living space.

If a particular building type had an open porch, as most did, such porch should be retained, restored or reconstructed. If fully or partially enclosed, and not originally enclosed, the enclosure should be removed and the open porch restored.

Where enclosed porches are appropriate, same is indicated for each building type, group or style.

Porch Supports and Railings: These will vary according to building type or style. With few exceptions, they should be wood. Some metal railings would be appropriate for the later revival styles and are so noted. As with applied details, the porch supports and railings often represent the strongest stylistic elements, especially on the earliest houses.

Fenestration: Predominantly wood double-hung windows, except for some later revival styles. Wherever documented, the sash dividers should match the original pattern. As a rule of thumb, most windows from the National Folk, Folk Victorian or other styles prior to 1900, were either two panes divided horizontally over an undivided lower pane (2/1) or one single pane over one single pane (1/1).

Some more "decorative" styles used multiple panes, six, nine or twelve over one.

For divided lights, only a true divided sash system, exposed to the exterior, should be used, not plastic or even wood "grilles" applied to the interior only. Cladding of windows should be acceptable, if otherwise of appropriate type and style.

Many forms of decorative windows can be found, including leaded glass, stained glass, decorative dividers, etc. Surviving examples should be preserved or restored. Replacements, where documented or appropriate, should be encouraged. A number of commercial stock and custom window manufacturers offer suitable products, at competitive costs. The restoration of existing windows might also be feasible, and if they are original or of suitable style, should be considered.

The installation of storm windows on historic buildings is always a concern, since such installations often have a negative impact upon architectural appearance. For late nineteenth- and early twentieth-century houses, such as those in Ocean City, storm windows were probably popular, if not common. Its summer resort heritage, with limited concern over winter energy conservation, may have some limiting effect upon their use, but they were in common use during the period.

If storm windows are to be permitted, as well as the modern replacement of insulating glass, requiring real wood exterior dividers is not valid; however, light-weight wood or plaster grilles should still be avoided, since they do not afford a "historic" appearance.

Doors are only of wood, including storm/screen doors. Several types are used. Almost any type of wood paneled door, stained natural or painted to conform with the overall color scheme can be used interchangeably, since the doors were commercially manufactured, and rarely custom-made for an individual house. Modern doors, such as flush, flush with applied moldings, flush with glazing panels, "carved", or sand-blasted with "distressed" graining or other patterns or other variations should not be used.

Storm/screen doors should be wood, not metal. Although the fancier "Victorian" styles are quite attractive, care needs to be used in their use, which should be acceptable for all styles except the Colonial and Classical Revival, Spanish and Mediterranean. They are most appropriate for the National Folk (in simpler form), Folk Victorian and Queen Anne styles. A number of very attractive, and authentic designs are commercially available.

Applied Details: A great variety of applied details can be found, since such detailing was often one of the few areas of artistic expression in what were otherwise quite basic houses. Also, some styles were based upon expressing the abilities of the technology of the time; therefore, the ornate scroll-work of Folk Victorian, Queen Anne and sometimes in other styles, resulted. Even these sometimes intricate patterns are the result of a mechanized technology, with the mechanical saw and turning lathe producing all of the shapes. It is therefore reasonably easy to duplicate or reproduce these patterns. Although representing a non-structural cost, the effect is usually worth this consideration.

Applied details must be considered for each particular building style or group.

NATIONAL FOLK

Period: (1850) 1880 to 1910.

General Description: The National Folk houses represent, for the most part, the earliest group of houses built in Ocean City, and therefore are some of the most historically valuable. Every effort should be made to exert special care in the authentic preservation of what have become relatively rare examples of Ocean City's earliest architectural heritage.

Because many of the National Folk houses were quite basic in size and use, a number have been demolished and replaced with larger homes or other buildings, or have sometimes been expanded, with variable results. It should be expected that the owners of the relatively few remaining houses of this group may become interested in expanding them. Every effort should be made to preserve and restore these examples, perhaps more than any other type of house or style. If physical change or expansion is not avoidable, it should be carried out in such a way that the original house remains clearly identifiable.

The earliest of the National Folk houses also represent the change in building from the former hand-crafted technology to a full mechanized and mass-produced technology. Some historians connect the National Folk style with the Greek Revival style, popular earlier in the nineteenth century, but re-interpreted in light-weight wood frame (balloon) construction.

Form: The forms of the National Folk houses found in Ocean City include:

Gable Front - This is the most basic form and may originally be tabernacle or camp-meeting houses.

Gable Front and Wing - This is a dominant form in the Northeast, but became popular only in rural areas of the Northeast and Midwest. It has a larger footprint and more complex room layout than the Gable Front form.

Massed Plan, Side-Gabled - This form evolved to "Bungalow".

Pyramidal - This is a two-story form, with more nearly square plans, popular from c. 1905-1920. It has more complex roof framing, but fewer long-spanning rafters, thus was less expensive to build.

Roof: The gable shape is the most common, but gambrel and pyramidal shapes are to be found (see individual Building Types). Pitched roofs of these shapes would have been covered with wood shingles or metal (probably standing seam). Metal shingles and slate would be possible, but not probable. During the early twentieth century, composition shingles of asphalt-impregnated felt became the most common roofing material, especially for the more modest houses. As re-roofing of the earlier wood or metal roofs became necessary, composition shingles were most often used; therefore, the predominant roofing material is presently composition (asphalt) shingles.

Wood roof shingles present a very authentic appearance, but should not be installed over an existing roof, which should be stripped off. Original wood shingle roofs were usually installed over spaced lath strips nailed to the wood roof rafters, and were usually about one inch thick by two to four inches wide. If such lath is found, it is very likely that the original roofing was wood shingles.

Modern wood shingles do not seem to afford the fifty or more years that earlier wood roofs lasted, and to obtain a life-span of longer than perhaps twenty years would probably require periodic cleaning and treatment with a preservative, constituting a maintenance bother and expense.

Wood shingles are not fire resistant, and in fire districts (urban locations) are considered to be a fire hazard by many fire officials, and are actually prohibited in many areas. For an acceptable substitute, a number of imitations have been developed, the most successful being light-weight concrete, molded and colored. These have been accepted for use in historic restoration or reconstruction, most notably being at Williamsburg, Virginia. However, they are heavier than wood, and structural adequacy should be checked.

The metal shingles, patterned and colored to look like wood, are not realistic in appearance and should not be used. Other historic roofing materials, such as slate, metal shingles, clay and terra cotta tiles, are not appropriate for the National Folk group, unless documented otherwise for an individual building.

Metal roofs, to obtain an authentic appearance and to avoid a modern commercial appearance, usually resulting from a pre-finished aluminum or steel application, should be "standing seam" and painted. Such a painted roof represents continual maintenance, and therefore, makes metal roofs generally impractical for a private owner, except for instances where there is documentation of an original metal roof, and a "museum quality" effect is important.

Dormers: Dormers were generally not originally constructed on National Folk houses, and are most likely later additions, if present. One of the most practical ways to expand a house is to add dormers and finish attic space. A number of such installations can be seen throughout the Historic District, as either original or added installations.

Due to the historical significance of the National Folk house group, changes to the historic appearance should be discouraged. Where unavoidable, great care should be taken to minimize the impact of dormer additions. Therefore, dormers should be as few and as small as possible, for individual windows, and of a shed-or gable-roof configuration. Continuous shed dormers should be avoided. Wherever possible, dormers should be located on the unexposed rear of the roof.

Large "dormer" additions that actually create a cross gable roof might be preferable to dormers, even if the historical appearance of another Building Type results.

Roofing materials, windows, siding and trim should match those of the main roof.

Exterior Cladding Materials: National Folk houses were clad predominantly with horizontal wood clapboard siding with corner boards, window and door frames. In rare instances, vertical board-and-batten siding was used, as can still be seen at 604 Sixth Street, although this house is of the Folk Victorian style.

In some instances, wood shingles, often in a decorative pattern, were installed in gable ends. Unless documented, it is recommended that such wood shingle installations be avoided, since care would be needed to prevent changing the appearance of a National Folk house to that of another style.

Porch: National Folk houses almost always had an open one-story porch across the front and, sometimes, extending to one or both sides. In some instances, such as for Building Types A-4, C-2 and C-3, the "porches" may have originally been enclosed as sun porches or "solaria".

The open porch is a very important element of these houses, and every effort should be made to preserve them, or to restore them, if altered through the years. To create needed additional space, an addition to the rear of the house, rather than enclosure of the porch, should be considered.

Porches should not be enclosed.

Porch Supports and Railings: Style and detailing should be considered in conjunction with "Applied Details", which must be consistent. The porch supports, railings, trim and matching applied detailing were used for the National Folk houses for what limited "decoration" appears on these houses. Therefore, these details are often stylistically significant.

Generally, the style was basic and simple, but can vary. Almost any style of trim can be found; however, use of the more ornate "Victorian gingerbread" would probably mean that the house belongs to the Folk Victorian style. Again, and especially for this most historically significant housing group, historic documentation should be the basis of reproduction. Lacking such documentation, it is recommended that the more basic styles be used, even though almost any style porch column can be used. The most common porch columns would be square, with bases and capitals of miter-cut mouldings. "Victorian" combination partly square and partly turned columns were also popular, used as a limited tribute to the "Victorian" period during which the Folk houses were built.

Porch and stair railings can also vary in style, but always with a shaped top handrail. Square railings, particularly of structural dimension lumber, are not appropriate unless documented. The balusters or spindles can also vary. Originally, it was quite common for elevated porches and stairs to have no railings. However, any elevated porch or stairway with three or more risers must have an appropriate railing. The Building Code dictates the minimum height of the railings and spacing of spindles, and it must be followed.

The most common spindle would be square, approximately 1½" x 1½" or 2" x 2", installed with a bottom rail, and should be installed directly under the top rail and directly over the bottom rail, not alongside (see detail). Examples of horizontal rails, instead of spindles, can be found and may be original. See 115 West Avenue (B-5), 411-3 Fifth Street (E-1) and 403-5 Wesley Avenue. These styles would probably not meet the minimum spacing requirement, and will probably have to be phased out when replacement is necessary. The present Building Code requires rails for elevated open areas, called guard rails, of at least 42" in height and with "balusters" or other construction which would not permit a sphere of four inches diameter to pass through. (Since Codes tend to change, this requirement, as well as all other Code requirements, should be verified at the time of application.)

Turned balusters or spindles are common, and are also of "Victorian" derivation.

Many railings have been replaced, possibly to meet Code requirements, and are constructed with square-edged stock dimension lumber, often with a 2" x 6" on edge at the top and nominal 2" x 2" balusters installed vertically and fastened to the long side of the top rail. Most of these are unfinished stained wood. These, and similar railings, are not compatible, and therefore should not be used.

Fenestration: All windows are wood double-hung, with 2/1 sash. Doors are appropriate for the National Folk style.

Applied Details: None, unless otherwise documented.

FOLK VICTORIAN

Period: (1870) 1880 to 1910.

General Description: The Folk Victorian houses are actually variations of the stylistically more basic National Folk houses in form, but with more applied decorations, taken from the Victorian styles which the Folk Victorian houses emulate, but in simpler terms. The mass-produced machine-made pre-cut detailing and woodwork were relatively inexpensive and many builders simply applied the more decorative trim directly to basic National Folk forms. Like the National Folk houses, the similarity of house forms and "standardized" detailing results in housing with a National identity.

Form: The forms of the Folk Victorian houses found in Ocean City include gable front, gable front and wing, side-gabled and pyramidal. Basically the same house forms as National Folk, but with the addition of "Victorian gingerbread" scroll-work trim.

Roof: Same as for National Folk, except that roof cornices can be more decorative, often with wood brackets.

Dormers: Same as for National Folk, except that the trim can be more elaborate, as described under "Applied Details".

Exterior Cladding Materials: Same as for National Folk, except decorative wood shingles were likely for gable ends.

Porch: Same as for National Folk.

Porch Supports and Railings: Similar to National Folk; however, detailing is more elaborate and decorative, usually of Italianate or Queen Anne inspiration. Porch columns are usually either Queen Anne-style turned "spindles" or square posts with the corners chamfered. Often, "lace-work" or scroll-work spandrels were installed as a frieze suspended from the porch ceiling, spanning between columns or posts. The edge of the porch roof can be styled similar to the main roof, including the installation of brackets.

Railings almost always have a shaped top hand rail, and balusters are usually turned and set on top on the bottom rail, although scroll-work panels are sometimes used in place of balusters (see 1641-43 West Avenue). An appropriate, possibly original, railing is of square balusters set to the sides of the top and bottom rails, capped by a shaped handrail. An example is 604 Sixth Street (Building Type A-2).

An outstanding example of "Carpenter Gothic", and the only surviving original example, is the above-referenced 604 Sixth Street. The "Carpenter Gothic" style generally faded in popularity about 1880, so this survivor might be considered "Transitional" in style. A similar, but less extensive variation of the gable-end roof treatment is 115 West Avenue, which has a spindle-work "fan". It is possible that a number of similar houses were also built, particularly as camp meeting or tabernacle houses, but were demolished to make room for larger houses, or had their decorative detailing removed due to deterioration, and/or to reduce maintenance costs. Research as to the possible original presence of this type of detailing on other early houses should be encouraged.

Fenestration: Same as for National Folk. Doors, especially screen doors, can be of the elaborate "Victorian" pattern, of which there are excellent commercially available examples.

Applied Details: In addition to the decorative "Victorian" detailing described for roof cornices and porches, and the decorative "fan"-type gable end decoration described, other details can be found. 305 Central Avenue has a projecting upper front gable end with brackets and decorative moulding. 1620 Asbury Avenue has a simpler stick-style open cross-work in the gable ends.

Special Note: Building Types G-1, G-2 and G-3 are considered to be National Folk style, but are strongly influenced by the Queen Anne style. Each of these Building Types has a form of tower, with G-1 having a square, open base and a high, tapered four-sided spire-shaped tower. Both G-2 and G-3 have enclosed polygon-shaped towers, more like the Queen Anne houses. The major difference is that the G Types have the more regular front gable and wing form of the Folk Victorian houses, and not the extent of variety of wall treatments. The particularly decorative and interesting porch railing for 44 Asbury Avenue (Type G-1) should be noted. Note also the finial decorations on the tower.

SECOND EMPIRE

Period: (1855) 1880 to 1885 (1905)

General Description: This style depends upon the use of a Mansard roof, the distinctive form named for Francois Mansart, the seventeenth-century French architect. The style name refers to the reign of Napoleon III (1852-70), France's Second Empire, when the style was revived. This "high style" was very popular during that period and was used extensively in this country until the economic depression of 1873. The strong influence of this style is still seen in the group built in Ocean City (as well as throughout the country); however, the Mansard was applied to the large National Folk forms, and the results are more reflective of a folk style. The Ocean City Building Types of the Second Empire style are of the "H" group: H-1 through H-7.

Form: All use forms of the National Folk houses.

Roof: All use the Mansard form, which has steeply pitched, straight-angled or gently-curved sides, more wall than roof, topped by a flat or near-flat upper roof. The roof is the distinguishing element of this style. Roofing materials for the exposed sides would have been predominantly wood shingles, often in a decorative "fish-scale" or other pattern, but slate might also have been used. The use of slate, however, should be documented, since it would be expected that such roofs should have survived intact, but there appear to be none. Many of the Mansard roofs are now covered with asphalt composition shingles, like many others, representing re-roofing. The use of asphalt roofing is a practical consideration, considering the limits of wood shingles, as previously discussed.

Roof cornices are most often decorative, showing Italianate influence, sometimes with brackets and dentil courses.

Building Type H-4 has a single tower, a Queen Anne style influence. Type H-5 has two towers, one at each front corner.

Dormers: Since the space contained under the Mansard roof is usually finished, or at least habitable, windows were installed. Due to the steeply-sloped roof, a dormer structure was needed to incorporate the windows. Therefore, in every form of the Second Empire style, dormers are to be found. The exception is Building Type H-7, which is not a true Mansard roof, but a simulated, later version. The dormers often had decorative "lace-work" or scroll-work applied pediment-type trim to the top fascia.

Exterior Cladding Materials: This is the same as for National Folk houses, except for Building Type H-7, which is brick.

Porch: Earlier versions have a one-story open front porch, which is at least the full width of the house, but in many cases extends to the sides. Exceptions are Building Types H-6, which has open porches at two stories, and H-7, which has a partial one-story front porch at the entrance.

Porch Supports and Railings: Detailing can be of National Folk, Folk Victorian or Colonial Revival styles, consistent with the other applied details on the house.

Fenestration: This is the same as for National Folk, except for Building Type H-7, which has nine-over-one wood double-hung, and other varied windows. Doors should match the National Folk, Folk Victorian or Colonial Revival of the balance of the detailing.

Applied Details: These can be of the National Folk, Folk Victorian or Colonial Revival style, as noted for the Building Type.

QUEEN ANNE:

Period: 1880 to 1910.

General Description: The Queen Anne style is one of the most distinctive, although variable, of the late Victorian styles. Named for the Queen of England who reigned from 1702 to 1714, the style has little to do with the architecture of that era, but draws its character by interpreting earlier Medieval forms in the light-weight wood technology of the late nineteenth century. This style breaks away from the mold of regular shapes in both plan and elevation. The freedom that the frame (balloon) construction technique afforded gave the designers the ability to express this freedom. The result is some of the most intricate, innovative and impressive house types.

The Queen Anne design house has a few sub-types; however, only two main interpretations are found in Ocean City. Building Type O-1 is more like what is sometimes referred to as "Free Classic" as to the type of detailing, which uses the Colonial or Classical Revival type of details. Type O-2 is more like what is often referred to as "Spindlework", for its turned porch supports, and spindle-work balusters and frieze at the porch ceiling.

Form: Queen Anne forms tend to be large, with irregular plans and complex shapes. Almost any architectural element can be found, used in a variety of combinations. Although of a clearly identifiable style, the individuality of these houses requires that a common or standardized description be avoided. Extreme care should be exerted to preserve the original form, and any restoration or reconstruction should be based upon careful documentation of the individual house. Additions, or any proposed work, which would change the architectural integrity of the house should be avoided.

Roof: Following the complex plan it covers, all sorts of roof forms are found in varying combinations. Again, generalizations should be avoided, and the original roof shape, material, cornice and other detailing should be based upon careful research and documentation. Roof material would originally be wood shingles, with slate possible.

Dormers: Dormers are often found in a variety of sizes and locations. Like other features, base restoration or reconstruction should be based upon careful research and documentation.

Exterior Cladding Materials: Horizontal wood clapboard is predominantly used, with wood shingles, often in decorative patterns, also often used. Again, it is most important to base any restoration or reconstruction upon research and documentation.

Porch: Porches are a dominant element, and are usually one story high, located on the front, but often extending along one side. The "Free Classic" versions of Building Type O-1 often are rounded at the corner, tying into a tower located behind and above. The porch on the "Spindlework" Building Type O-2 is "squared". All porches are open, although some examples have partially enclosed porches, which appear acceptable. Reconstruction should be based upon research and documentation.

Porch Supports and Railings: The "Free Classic" versions of Building Type O-1 use Colonial or Classical Revival styled columns and railings. The "Spindlework" Type O-2 used the turned posts and spindle-work balusters, brackets and friezes. Restoration and reconstruction should be based only upon research and documentation.

Fenestration: Most windows appear to be undivided wood double-hung; however, some of these might be replacements. Unless documented otherwise for an individual house, one-over-one sash would be appropriate.

Applied Details: Many forms of decoration, or decorative use of common materials, are found. There is such variety and individuality of treatment that it is most important that the architectural integrity be preserved and enhanced, based upon careful research and documentation.

CRAFTSMAN

Period: 1905 TO 1930.

General Description: Originating in California, the Craftsman style was popularized throughout the country, for smaller homes, by pattern books and popular magazines. The variations built in Ocean City are typical of the vernacular types that became widespread. Very high-styles and intricately-detailed versions were built in California, but few elsewhere. The one- or 1½-story versions became popularly known as bungalows, or the Bungaloid style. Houses of these styles were widely promoted, not only though pattern books and magazines, but were also sold as complete pre-cut packages to be assembled by local labor on site. They quickly became some of the most popular and fashionable smaller houses.

Form: The Craftsman houses are generally one or 1½ story high, although some are two stories, sometimes by the main level being raised one story above grade. Plans are of regular shape, rectangular with either the long or the short axis facing the street. The classical bungalows, Building Types C-1 and C-2, are side gabled. Many of the building types in Ocean City which were influenced by the Craftsman style, are really very eclectic, and intermixed elements or details of other styles.

Roof: The Craftsman style roofs are generally less steeply pitched than those of other styles, but usually emphasize the roof overhang, probably the result of heavy rains and the hot sun of California. The dominant roof shape is the gable, either front or side, but side gabled for the distinguishable bungalow styles. Combinations of hipped/gable roofs are found, such as on Building Types C-3 and C-4 and others, and these are more eclectic designs, combining feelings of Folk, Colonial Revival and even Shingle Styles. Roof edges can be closed or open with open rafters. Functional-looking stick-work angled brackets are often found on projecting gable ends, especially decorative on the larger versions of Building Type E-14.

Dormers: The bungalow, Building Types C-1 and C-2, have a large center dormer, either shed-roof or gable-roof, on the eave side. These dormers are an important part of the design, functionally and aesthetically. Continuous shed dormers, where existing, are probably not original unless documented otherwise; however, if the original roof line is not lost, the addition of a shed dormer might be acceptable on an exposed elevation (see sketch). Roof materials would have been wood shingles, unless documented otherwise.

Exterior Cladding Materials: The most common exterior wall surfacing is horizontal wood clapboard siding, with wood shingles also popular. Stucco is sometimes found (see 824 Atlantic Avenue, Building Type C-2). Although stone, brick and concrete block were known to have been originally used for this style, these materials should be used only for restorations or reconstructions in Ocean City if documented as original.

Porch: Many of the Craftsman houses have a full-width open front porch, sometimes extending to one side (Building Type C-1). Some have enclosed porches, sun porches or solaria (Building Type C-2). Building Type C-3 has an interesting enclosed entry porch at a corner. Wherever possible, open porches should remain so, or be restored if inappropriately enclosed; however, a porch enclosed to result in an appearance similar to 824 Atlantic Avenue (C-2) would be acceptable. The roof edges are often open with exposed rafter ends.

Porch Supports and Railings: One distinguishing design element of the Craftsman houses is the heavy wood or stucco-covered tapered columns, usually extending down to railing height and supported below on heavier square masonry piers to the ground. Reflecting the eclectic nature of the design, it is possible to find heavy round tapered wood columns extending to the porch floor, with the extended masonry base, more Colonial Revival style in appearance. Sometimes the column bases are covered with shingles or clapboard. Railings are generally of Colonial Revival style, although the balusters are sometimes heavier.

Fenestration: Wood double-hung windows with divided-light upper sash over undivided lower sash seems most common. Stylized Palladian windows are sometimes featured (see 1100 Central Avenue). Other feature windows with decorative sash division patterns also occur (see 1104-06 Ocean Avenue). Large glass areas for enclosed porches can be divided or undivided; however, if undivided, a divided-light transom is usually installed above same.

Doors, if solid, are of the Colonial Revival style panel design; however, divided-light glass panels are often used. Sometimes, the glass divisions are in a decorative pattern. Matching side-lights often occur at entrance doors, and divided-light transoms are sometimes used.

Applied Details: A variety of decorative (sometimes functional) details can be found, and research/documentation should be the best basis for same. A simulated front balcony can be found on 242 Wesley Avenue, which also has a full-width "arched" effect for the open porch. 824 Atlantic Avenue has a very attractive "pergola" at the side, as well as very sympathetic planters and excellent use of divided-light transoms.

COLONIAL REVIVAL

Period: 1880 to 1940 (continuing).

General Description: The Colonial Revival style is one of the earliest of the "eclectic" style groups. Based upon the forms and details of American Colonial style architecture the eighteenth and early nineteenth centuries, these forms and details are re-interpreted in the materials and methods of the late nineteenth and early twentieth centuries. This style has maintained great popularity even today, particularly in the northeast of our country, which has the strongest Colonial heritage.

Similar to other styles in Ocean City, this style is generally in a folk interpretation, with influences of the Colonial Style in form and detail. It is not uncommon to find other style elements intermixed, such as with Shingle or Queen Anne Style, both of which were influenced by the Colonial Revival Style.

The use of the Colonial Revival Style was not so much to build accurate historic reproductions, but to achieve the more symmetrical formality of the original. Therefore, authentic eighteenth or early nineteenth century detailing is rarely necessary, or even desirable. Houses of this style in Ocean City are of Building Type I, J and R. The influence of detailing is seen in the Folk forms of Q-1a and Q-10a. The Southern Colonial influence, with the broad porch or veranda, sometimes with even some Colonial Revival (Neo-Classical) feeling in the details, is seen.

Form: Colonial Revival houses are almost always of a massed plan with a center hall or simulation of same, and usually very symmetrical in plan and massing. These houses are almost always two or 2½ stories high, except for Building Type J-1, which is 1½ stories. Due to lot configuration, a number of these houses are oriented with the gable end facing the street, and with the entrance front on the side, or sometimes through a porch at the gable end "front".

Some of these houses, Particularly Building Types T-4 and T-5, are large rooming-house buildings, usually located on corner lots, having multi-level porches on at least two "front" elevations. As noted, these have a Southern Colonial feeling, resulting from the extensive use of the open porches. This form is, of course, very popular at resort locations.

Roof: The dominant roof shape is the gable; however, the gambrel roof is also very popular. Roofs are usually steeply pitched, with full attics or finished space, serviced by dormers. Roof materials would have been wood shingles; however, most have been re-roofed with asphalt composition shingles.

Dormers: Generally, dormers are either individual, single window, gable roofed, in a regular symmetrical pattern along the long eave side, or continuous shed dormers along the long eave side. The shed dormers would be later additions in some cases, but are an acceptable form.

Exterior Cladding Materials: Siding can be horizontal wood clapboard, with or without corner boards, wood shingles, or a combination with shingles on upper levels and clapboard on the lower level.

Porch: The porch can vary with the building type, which should be checked for the individual structure. Detailing is, of course, of Colonial Revival style.

Porch Supports and Railings: Columns are usually round, tapered, of classical order, but usually of Doric style, with heavy, but plain bases and capitals. The size of the columns is important, usually at least twelve inches at the base, with a slight taper to the top. Most columns are not fluted. Sometimes, columns are grouped, particularly at corners, such as for Building Type J-6. Some later versions (more recent than those of the period of historical significance) used square columns (2 Ocean Avenue, Building Type J-1), with the overall effect being acceptable; however, column replacement for historical examples should be round, unless documented otherwise. Turned "Victorian" columns should not be used.

Porch railings can vary considerably, and the unacceptable styles are probably the most worthwhile to deal with here. Victorian spindle-work or scroll-work balusters should not be used, since these are of a totally different style derivation. The balusters are often used for stylistic impression, sometimes reflecting a maritime motif. Care must be used in trying this type of design, since an unacceptable effect could easily result. The most appropriate railing for the Colonial Revival style, if no other documentation exists, is a shaped top rail, heavy square or rectangular bottom rail, and 2" x 2" square balusters spaced per Code, set into the bottom of the top rail and the top of the bottom rail.

Other decorative rail patterns that can be considered are those at 2 Ocean Avenue, 226 Wesley Avenue (an early, more Victorian influence), 1646 Central Avenue (although a Shingle Style house), 608 Twelfth Street (although spacing must be per Code), and 16 Ocean Avenue.

Fenestration: Original eighteenth and early-nineteenth century Colonial houses had wood double-hung windows, with multi-pane sash. This pattern is unusual for the Colonial Revival style, which usually has multi-pane sash over an undivided bottom sash, 6/1, 9/1, 12/1, etc. Large windows, operable or fixed, especially for enclosed porches, should have divided lights in an appropriate proportion (see 1401 Asbury Avenue).

A variety of decorative windows can be found, including Palladian reproductions, fan lights (especially in gable ends at attic), hexagon, round and oval. Good quality, reasonably authentic reproductions of these windows are also available.

Doors are almost always six- or eight-panel wood, sometimes with glazed top panels. Divided-light transoms and side-lights are common, often with a very decorative door surround and often with a pediment top. Some versions have the door surround extended to form a porch or portico at the entrance. The formal entrance is a very significant element of the Colonial Revival Style.

Some excellent reproduction doors and entrance products are available, at competitive prices.

Applied Details: Except for detailing covered above, no other applied detail is generally found, although research and documentation for the individual structure should be the ultimate guide.

SHINGLE

Period: 1880 to 1900.

General Description: The distinguishing feature of the Shingle Style is the use of wood shingles for roof and wall surfacing, with continuous shingles at the corners (no corner boards). Sometimes the wall shingles occur at the upper floor(s) only, with clapboards at the lower level. The Shingle Style houses built in Ocean City are not the high-styled, larger versions, sometimes associated with well-known architects of the period. Rather, these are vernacular houses, of folk origin and form, which use the shingle motif as an influence. The result is often more eclectic than pure shingle style. Influences of Colonial and Classical Revival (Neo-Classical), Craftsman or even the more basic National Folk styles can often be seen. Building Type L-1 has all of the elements of the Shingle Style, but has strong Colonial Revival lines, and if rendered in clapboard siding or brick, would be of the Colonial Revival Style. Building Type M-1 has more of the Shingle Style feeling, particularly through the use of multi-level eave lines, and a continuous roof covering more than one level. Building Type Q-1 is different yet, with the basic pyramidal-roof National Folk form, changed by adding a second-level porch, but it also has the elements of a Shingle Style house.

Form: These are generally of a massed plan, front or side gables, not so much of the National Folk group, but resembling more the Colonial Revival massing, except for Building Type Q-2, which has a modified National Folk form.

Roof: The roofs are always finished with wood shingles, and are generally steeply-pitched of a gable form, although Building Type Q-2 has a pyramidal-shaped roof. Multi-level roofs, with eaves at different levels (M-1), are quite common; however, the more "formal" and classical lines of the Colonial Revival gable roof, with gable dormers and one-story "pent" roof, are found for Building Type L-1.

Dormers: Building Type L-1 has regularly-spaced gable-roofed dormers on its gable roof, making the dormers very significant and formal in the composition. M-1 has random sized and located dormers, based more upon function than formality. Q-2 has no dormers.

Exterior Cladding Materials: These always have wood shingles, at least for the upper floor(s), without corner boards. The lower level sometimes has horizontal clapboard.

Porch: This is an important functional and design element, of more the Colonial Revival derivation. Generally, porches are not found along the long elevation, but on the narrower gable end, which is often oriented to the street. The exception is Building Type Q-2, which has full-width front open porches, more like the National Folk houses on two levels. The side porch of L-1 is enclosed to form a sun porch or solarium. M-1 has a one-story enclosed porch, which is an entry porch, with an open porch above it.

Porch Supports and Railings: Enclosed porches can be built-in as part of the main structure, with over-sized windows, or can be detailed with column supports, in-filled between with large window areas and solid spandrel panels below. Open porches and articulated enclosed porches generally have supports and railings of the Colonial Revival style.

Fenestration: Windows are wood double-hung, with almost any glazing division. 1/1, 2/1 or multi-paned over one can all be found. Windows for enclosed porches should have divided lights. Large undivided single sheets of glass or jalousie or metal windows should not be used, and where existing, should be replaced.

Applied Details: Although generally limited, applied details should be of the Colonial Revival style.

TUDOR REVIVAL

Period: 1890 to 1940.

General Description: This style is unmistakable for its steeply-pitched gable roof, often with cross gables, and half-timber wall effect used for decoration (not used structurally). The in-fill between "timbers" is usually stucco, but can be brick, or a combination. Other features include tall windows, often in groups and with multi-pane glazing, sometimes leaded glass.

The best example, and perhaps the only trus classic example in Ocean City, is 1145 Central Avenue. This structure is dated 1903, and it represents what appears to be a relatively intact original example of the Tudor Revival Style. As such, all details must be based upon research and documentation for any restoration or reconstruction.

Another, more modest, example of the Tudor Revival influence, although really quite eclectic, with more of a Colonial Revival form, is 860 Plaza Place. This home uses rusticated horizontal wood lapped siding over a rusticated brick first-level wall finish. This house may, in fact, date from after the period of historical significance since variations are still built today; however, it is of interest for its somewhat innovative, if modest, attempt at stylization.

NEO-CLASSICAL

Period: 1895 to 1940 (1950).

General Description: Distinguishing elements include a full-height porch with its roof supported by massive classical columns. Although the overall plan may be somewhat irregular, the architectural composition of principal elements is balanced and symmetrical around the porch or portico. The Neo-Classical houses of Ocean City tend to be large "mansions" or manor houses, or of the hotel or rooming-house type.

The popularity of Neo-Classical designs is attributed to the World's Colombian Exposition held in Chicago in 1893, which was based upon classical architectural themes. In Ocean City, as in the rest of the country, it was not as dominant as some less ornate styles and was generally used for large residences and institutional buildings. Some of the largest and most impressive houses in Ocean City are of this style, although they are very limited in number. The Neo-Classical houses of Ocean City, Building Types T-1, T-1a, T-2, T-3, T-4 and T-5, are some of the most substantial and significant, and each must be considered individually. Any work must be based upon careful research and documentation. Fortunately, they seem to be among the best-preserved structures.

Form: These houses are generally of large-scale, massed plans, but with a clear balance and symmetry of plan and elevation. All are at least 2½ stories, with some four stories high. As noted, these designs depend upon a massive, full-height porch, with colonnaded combinations of one-story and multi-story porches. The eclectic nature of this style shows itself in the round corner towers of 510-16 Eighth Street.

Roof: Roofs are generally of a basic hipped shape, but with a variety of dormers, gables and other forms in various combinations. Roof edges are emphasized with decorative cornices, with heavy mouldings and often with heavy modillion blocks and/or dentil courses. Roofing materials would be wood shingles, slate or metal, but documentation should be the basis.

Dormers: Dormers occur in many different sizes and types, often on the same structure, and cannot be generalized for their style. Therefore, documentation can be the only basis.

Exterior Cladding Materials: Siding can be horizontal wood clapboard, wood shingles, brick or stucco, sometimes in combinations. Because of the high style and significance of these structures, only research and documentation should be the basis for any restoration or reconstruction of exterior materials.

Porch: A very significant and dominant element, the porch is a major part of the design, especially at the principal elevation(s), and it is associated with the formal entrance, as previously noted. Porches are located at more than one level and are usually functional, not purely decorative. The porch element reads architecturally as a colonnade, be it located as the dominant feature at the entrance or surrounding the building.

Porch Supports and Railings: The columns of the main entrance portico are usually heavier than the others, and are tapered round or square. Some rest upon masonry bases, which extend from the ground up to the railing height. Some examples continue to the porch floor. All are of true classical order, some with elaborate Corinthian capitals. Since the columns are such a dominant part of the design, documentation only should be the basis of any restoration or reconstruction. Railings should also be based upon documentation, but basically of the more popular Colonial Revival types.

Fenestration: Most commonly used are wood double-hung windows with multi-pane upper sash over individual lower sash. Many variations of windows, many very decorative, can be found. Again, only research and documentation should be used as the basis for restoration or reconstruction of windows and doors.

Applied Details: Such detailing is often rich and varied, and should be considered only based upon research and documentation.

SPANISH REVIVAL

Period: 1915 to 1940.

General Description: The interest in what we refer to as the Spanish Revival Style dates back to 1915, when the Panama-California Exposition was held in San Diego. This Exposition was designed using the influence of Spanish Colonial architecture and the wide-spread publicity of this Exposition, and its innovative (at least for other than the Southwest) architecture, inspired its use on a national level.

This style is truly eclectic in its roots, using a particular style influence in a variety of sizes and forms, also associated with other style influences. The dominant elements of the Spanish Revival Style are the use of glazed "Spanish" clay tile roofs, usually in red or green color, and stucco as the wall finish. The use of the arch form, especially in colonnades or for windows is also common.

Form: No particular form patterns are associated with this style; however, two general types occur in Ocean City. Building Type U-1 is a large hotel-type structure, four stories high, and of a rectangular massed plan, with an "arched" colonnaded porch on all sides.

Another, single-family version of the Spanish Revival Style is Building Type W, of which there are a few located in Ocean City, most in very good or excellent condition. This type has a massed plan with the entry at one side and a one-story enclosed porch with an open porch at the second level.

Roof: The roof is generally of a hipped shape, with the dominant clay-tile roofing material. No other roofing material is appropriate for this style. The roof edge projects to form a wide overhang, and the soffit is accented with decorative shaped simulated exposed rafters. Decorative heavy carved brackets often appear at roof corners and at the roofed entrance portico. On Building Type W, the floor joists of the porch extend through the wall to be exposed, with their ends scroll cut. All roofs, including those over porches, bay windows and other projections are covered with the same clay tile.

Dormers: Dormers are not a strong design element, and may not appear originally on any example in Ocean City; however, research and documentation should determine this.

Exterior Cladding Materials: Walls are generally stucco. Brick can be used for column supports of elevated porches.

Porch: For Building Type U-1, a continuous colonnaded open porch occurs on all sides, with square stucco columns integrated with flat arched "lintel" supports between columns. This porch is elevated one story above grade, with an open brick-faced lower level, and banded brick columns supporting the porch above.

For Building Type W, the porch is enclosed at the first floor, as a sun porch or solarium, and faces the street. Constructed as a wing, but as a volume rather than enclosed "open" porch effect, it uses large round-headed windows for its sun porch effect. The porch above is open, with the railing formed by extending the stucco wall to the railing height. A small open "stoop" can occur at the entrance door.

Porch Supports and Railings: For Building Type U-1, wrought iron is used and is very appropriate. Often, fencing around the property matches the railings used for stairs and porches, and decorative touches such as post lights and entry gates add refinement and interest.

For Building Type W, the open porch railing is as described above. Railings at elevated entries are of wrought iron.

Fenestration: Windows are wood double-hung, with no glazing division. Large "French" doors, especially at porches, would have divided lights, as do the large windows in the enclosed porch of Building Type W. Solid wood doors were usually obtained as stock commercial items, and were of the Colonial Revival style paneled type, although heavy wood "batten" types would also be appropriate.

Applied Details: Generally, only as described above, but research and documentation should determine.

BUILDING TYPE DESCRIPTIONS

"A" -- A-1, A-2, A-3, A-3a, A-4

Period: 1880 to 1920s.

Form: One-story, two-bay. Smaller versions one room wide by two or more rooms deep. Linear plan - narrower than deep probably based upon original 25' lots. Similar to "Shotgun" houses of the South.

Style: National Folk. Building Type A-2 is transitional Carpenter Gothic.

Roof: Front gable. Material - original wood shingles or metal; asphalt shingles common replacement. Pitch: 5/12 to 6/12

Dormers: None.

Exterior Wall Cladding Material: Original horizontal clapboard. Possibly board-and-batten (see #604 6th Street "Gingerbread House"). Possibly shingles. Possibly composition or asphalt shingles (especially diamond pattern). Residing with any typical materials.

Porch: One-story, separate roof lower than main roof. Full front width, original open only. Full-width awning very common.

Porch Supports and Railings: Early examples (1880 to 1900): can be National Folk style or late Victorian style. Later examples (1900 to 1920): can be shingle, stick, Colonial Revival.

Fenestration: Typically wood double-hung windows with undivided sash, but more typically 2/1 or 9/1. Doors are stock panel type, often with divided-light glazed panel.

Applied Details: Could have stick or Craftsman-styled brackets, exposed rafters for later examples. Earlier could vary from very plain to crusted Victorian.

General: Early examples very possibly original Tabernacle or Camp House, which are quite rare and endangered. Possible that others have been so expanded or remodeled so as to be unidentifiable.

"B" -- B-1, B-2, B-3, B-4, B-5

Period: B-1 - 1880 to 1890; B-5 - 1880 to 1900+; B-2, B-3 & B-4 - 1890 to 1920.

Form: 1½-story, earlier two-bay; later three-bay. Linear plan - one to two rooms wide by two or more rooms deep.

Style: Earlier B-1 & B-5 - National Folk, but have Victorian trim, such as scrollwork, bracketed column posts, scrollwork verge boards, gable end fan, etc. Later B-2, B-3 and B-4 - Eclectic Folk, can be detailed in Colonial Revival, Shingle or Classical Revival styles.

Roof: All are front gable, steep to moderate in pitch. Roofing material originally wood shingles, but could have been metal. Type B-4 has front hipped gable.

Dormers: None originally, but added on some. Can be compatible.

Exterior Wall Cladding Material: B-1 and B-5 original horizontal clapboard, but wood shingles might be original and would be compatible. Later versions either clapboard or wood shingles. Later versions c. 1920s could be original composition shingles, especially diamond pattern. Residing with typical materials prevalent.

Porch: Full width front. B-1 - one-story, shed or hipped. B-5 - 1½-story projection of main roof. B-2, B-3 and B-4 - extension of main roof, flat ceiling, forming "permanent" front.

Porch Supports and Railings: B-1 and B-5 - National Folk or Folk Victorian style. B-2, B-3 and B-4 can be Folk Victorian, shingles, Colonial Revival or Classical Revival style.

Fenestration: B-1 and B-5 - 1/1 or 2/2 wood double-hung windows. Doors - Folk Victorian or National Folk. B-2, B-3 and B-4 can be 1/1, 2/2, 6/1, or 9/1 double hung.

Applied Details: B-1 and B-5 - appropriate with none, but can have scrollwork verge boards. B-2, B-3 and B-4 - appropriate for period and style.

General: B-1 and B-5 - Early examples most probably original camp houses. Endangered. Possible that others have been so expanded or remodeled so as to be unidentifiable. B-2, B-3 and B-4 - Quite common as original resort house form. Many intact examples of various style influences.

"C" -- C-1, C-2, C-3, C-4, C-5

Period: 1905 to 1930.

Style: Eclectic, Craftsman, known as Bungalow or Bungaloid Style. Details can be Classical Revival, Craftsman, Colonial Revival.

Form: 1½-story. Generally massed plan with longer dimension along eave line.

Roof: C-1 and C-2 - side gable. C-3, C-4 and C-5 - front gable. C-1 has partial front shed dormer. C-2 has partial front gable dormer. C-3 has shallow pent roof on front. C-4 has pent roof on front full depth of porch. C-5 same as C-4, but with hipped gable at front.

Dormers: Common, probably original on most. Style matches main front dormer, if any.

Exterior Wall Cladding Material: Can be original horizontal clapboard or wood shingles, also in combination with shingles on upper area and clapboard on lower. Some examples of stucco (see #824 Atlantic). Residing with typical materials common, but not prevalent.

Porch: Examples of all appear to be found in open or enclosed porches, although open porch more common, especially originally. Some enclosures not original, and can be compatible or non-compatible. Some examples of C-2 and C-3 have no porch (#824 Atlantic, #1100 Central).

Porch Supports and Railings: Predominantly Craftsman influence, since bungalow form is such style; but details can be National Folk, Classical Revival, stick and Colonial Revival. "Victorian" scrollwork details, turned posts, brackets, etc. Not appropriate since this type is of later period. Common porch column can be heavy masonry or frame base with half-height wood column above.

Fenestration: Windows usually wood double-hung, multi-pane upper sash above undivided lower sash (6/1, 9/1, 12/1). Multi-pane transoms popular. Also decorative "stick work" dividers found (#824 Atlantic). Doors of Craftsman, Classical Revival, stick and Colonial Revival styles. Large multi-pan glass panel doors common.

Applied Details: Can be basic National Folk, Craftsman, stick and Colonial Revival. Important to be consistent within style.

General: Many of this type are intact, and are good representations of the "bungalow", an important American building type of the early twentieth century, and continuing in popularity in many varied styles.

D -- D-1

Period 1880 to 1905.

Style: Late Folk Victorian, Italianate influences.

Form: Two-story, two-bay, massed plan. Front narrower than depth.

Roof: Shallow-pitch front gable. Heavy cornice all sides, with medallion blocks.

Dormers: None.

Exterior Wall Cladding: Horizontal clapboard only. Residing with typical materials.

Porch: One-story, slightly-pitched roof, extends to side. Open porch only.

Porch Supports and Railing: Victorian wood columns, scrollwork brackets and railings.

Fenestration: Wood double-hung windows, 2/2 divided vertically. 1/1 possible original, also. Doors typical for late Folk Victorian.

Applied Details: As noted for roof cornice and porch supports and railings.

General: Rare but significant building type of earliest development. Possible that some buildings originally of this form, but altered to be unrecognizable.

"E" -- E-1, E-1a, E-1b, E-2, E-3, E-3a, E-4, E-5, E-6, E-6a, R-7, E-8, E-9, E-10, E-11, E-12, E-13, E-14, E-15

Period: 1880 to 1930s.

Style: Earlier examples from c. 1880 to c. 1905 are typical National Folk style, but examples of Folk Victorian detailing can be found. Later versions are of eclectic revival period and details can be of Classical Revival, Colonial Revival, stick, Craftsman or Prairie influenced details.

Form: 2 to 2½-story massed front gable. All have one-story open porch across front. Front is narrower dimension.

E-1a has porch extended to one side only.
E-1b has two-story front porch, width of house front.
E-2 similar to E-1 but wider.
E-2a similar to E-2 but front has simulated gambrel roof with continuous shed dormers both sides.
E-3 similar to E-1 and E-2 but is full 2½ stories high.
E-3a similar to E-1, E-2 and E-3 but has side gable.
E-3 similar to E-1, E-2 and E-3 but has front hipped roof with gable "dormer".
E-5 similar to E-4 but with hipped gable-front "dormer".
E-6 similar to E-3a but side gable and front porch extend to side.
E-6a similar to E-6 but porch extends to both sides.
E-7 same as E-6 but has Colonial Revival details.
E-8 similar to E-6 but has cross gables.
E-9 large version has full front gable and full cross side gables, often duplex or double house.
E-10 has main roof gable on narrow side and cross gable on longer eave side; porch wraps around at least two sides.
E-11 similar to all E Group forms, but has hipped gable main roof.
E-12 similar to E-6a but has side dormer(s).
E-13 similar to E-1b but has partial "pent" roof in gable front.
E-14 similar to E-3 but of Craftsman style and is usually large double house; can have full or part width enclosed porch or "solarium" on second floor front above the porch roof.
E-15 has gambrel front roof.

Roof: Generally front gable except where noted and with dormers where noted. Pitch usually 12/12 or more. Cornices, eaves detailed for particular style.

Dormers: Vary per building type. Can be original or added, except nineteenth century versions generally had no dormers, or small single-window dormers.

Exterior Wall Cladding Materials: Buildings built prior to c. 1905 most likely had horizontal wood clapboard. Later versions can be clapboard, wood shingles or combinations with shingles above clapboard. Residing with usual materials prevalent.

Porch: Significant part of individual building type, as noted.

Porch Supports and Railings: Buildings built prior to c. 1905 used National Folk (basic) or Folk Victorian details. Later buildings can have Classical Revival, Colonial Revival, Craftsman, stick or Prairie influenced details.

Fenestration: Prior to c. 1905, wood double-hung windows, 2/2 most common, but 1/1 can be found. Later can be 1/1 (very common), 6/1, 9/1 or 12/1. Revival styles often have diamond pane or other decorative patterned sash. Doors appropriate for style and period.

Applied Details: Consistent with style and period.

General: One of most basic of National Folk forms, evolved to many variations, and adapted for all stylistic detailing. Similar examples can be found throughout the country.

"F" -- F-1a, F-1b, F-2, F-3, F-4, F-5, F-6, F-7, F-8, F-9

Period: 1880 to 1920s.

Style: Earlier examples from c. 1880 to c. 1905 are typical National Folk style, but examples of Folk Victorian detailing can be found. Later versions are of eclectic revival period and details can be of Classical Revival, Colonial Revival, stick, Craftsman or Prairie influenced details.

Form: National Folk, often referred to as "4-Square". Original massed plan, almost square. "F" Group all have pyramidal form. All are at least two stories, but can extend to as high as four stories. Main floor can be at grade, or elevated from just a few feet to one full level above grade. All have an open front porch, usually one story high and located at the main floor level, although some second-floor porches can be found (may all be later additions). Some versions have the porch extended to one or both sides.

F-1a is most basic form of type, from two to three stories high, symmetrical pyramidal hipped roof and main-level porch width of front.
F-1b similar to F-1a but is four stories high.
F-2 similar to F-1a but porch extended to one side.
F-3 similar to F-1a but has hipped roof dormers all sides of roof.
F-4 similar to F-3 but porch extends to one side.
F-5 similar to F-1b but has small gable "pediment" dormer on front and has porch extend to one side.
F-6 similar to F-4 but always has porch at main level, one full level above grade.
F-7 is larger version with gable "pediment" dormer at front center roof and two side hipped-roof dormers; usually double house or rooming house.
F-8 similar to F-3 but of "Mediterranean" influence style.
F-9 is large apartment or rooming-house version, usually having open porch on two or more sides at main level, usually 3½ stories high.

Roof: As noted, this group is based upon symmetrical hipped "pyramidal" roof form, sometimes with dormers which usually have hipped roofs matching slope of main roof. Roof edge treatment will match styles of building. F-8 has clay-tile roof consistent with Mediterranean style.

Exterior Wall Cladding Materials: Since the great majority of examples of this form were built c. 1910 to 1920s, none show Victorian influence. Earlier examples, prior to 1905, would have horizontal wood clapboard siding. After c. 1905, any combination of horizontal wood clapboard siding and wood shingles would be found, often with shingles on upper floor(s) and clapboard on the main level (and below). F-8 has stucco exterior, consistent with Mediterranean style.

Porch: As noted, all examples had an open porch, one story high, at the main level, for at least the full width of the front. Grade level porches, where main porch level is elevated, is sometimes enclosed, but all may be later.

Porch Supports and Railings: Earlier examples, between c. 1800 and 1905 are of basic National Folk detailing. From 1905 through 1920s, detailing is most often of Craftsman influence.

Fenestration: Early examples, from c. 1800 through 1905, have wood double-hung windows, 2/2 or 2/1, divided vertically. Later examples are usually single undivided 1/1. Doors appropriate for style and period.

Applied Details: Consistent with style and period.

General: One of most basic and popular National Folk forms, very popular in pattern books of late nineteenth/early twentieth centuries. Similar examples found throughout the country.

"G" -- G-1, G-2, G-3

Period: 1880 to 1910.

Style: The building type is one of the few to be found in Ocean City that was built during a single style period, that of the Queen Anne style. However, the "G" type represents more of a transition in design from National Folk, using the more basic forms, most often the configuration of the E-6 Type, with the addition of a tower element.

Form: The "G" Group buildings are all of an "L-shaped" plan with cross gable side projecting wings toward the rear, and with a tower structure within the "L".

G-1 type usually has a square-shaped tower recessed somewhat. Often, the upper level of the tower is open.

G-2 type has the tower located at a front corner, resulting in a basic rectangular building foot print. The one-story open porch, present on all "G" forms, extends along one side for the G-2 form. The G-2 tower is usually "rounded".

G-3 similar to G-1 but the main roof is gambrel in shape.

Roof: Main roofs as noted under "Form" above. Tower roofs follow form of tower below, are steeply-pitched and project wall above main roof, usually topped with a finial. Cornices are usually heavy, often with open rafters.

Dormers: None.

Exterior Wall Cladding Materials: Earlier examples built c. 1880 to 1905 have horizontal wood clapboards. Later versions can be all wood shingles, or shingled upper level above clapboard lower level. Gable ends often have decorative patterned wood shingles.

Porch: Always one story high at least full width of front, but usually projecting to one side. Always open.

Porch Supports and Railings: G-1 and G-2 usually Folk Victorian with very decorative scrollwork or spindle-work. G-3 usually of Colonial Revival details.

Applied Details: Typical for style. Stick-work sometimes applied at gables.

Fenestration: 2/2, 2/1 wood double-hung windows usual for G-1 and G-2. 1/1 usual for G-3. Decorative divided sash often used in towers. Doors appropriate for style and period.

General: Very common National "Pattern Book" style, which can be found throughout the country.

"H" -- H-1a, H-1b, H-2, H-3, H-4, H-5, H-6, H-7

Period: 1880 to 1909.

Style: The "H" Group buildings are all of Mansard roof, "Second Empire" style, or at least influenced by this style. Of the "Victorian" period, detailing can be of Folk Victorian (earlier examples), Classical and Colonial Revival (later examples) styles.

Form: All are 2½ to 3 stories, except H-7, which is two stories.

H-1a is three stories with an "L"-shaped plan, with a one-story open porch which extends beyond both sides of the front.

H-1b is three stories, with a simple massed rectangular plan, and a one-story open porch recessed into the first floor.

H-2 is three stories with a projecting one-story front porch extending beyond the front to one side.

H-3 is similar to H-2 but of a larger "rooming house" form with a porch projecting beyond the front on both sides.

H-4 is similar to H-2 but has a tower projecting on the front.

H-5 is similar to H-3 but has towers at both front corners.

H-6 is similar to H-1a but has open front porches at the first and second floors.

H-7 is two stories with an "L"-shaped plan, simulated and abbreviated "Mansard" roof, the entrance to the side, recessed into the "L" and protected by an open porch with roof railing.

Roof: The "Mansard" shape is the basis of this type. The upper "flat" section of the roof is of a built-up composition material. Exposed Mansard shape originally covered with wood shingles, often in decorative shapes and patterns, or slate with many original installations or authentic replacements surviving. This style has a heavy roof cornice formed by overhanging the Mansard roof beyond the wall line. Often, heavy shaped wooden brackets can be found.

Dormers: All examples except H-7 have roof dormers or dormer windows for the upper floor, which occurs with the enclosure of the Mansard roof. Due to the steep slope of this roof type, the dormer projection is very slight; however, the gable roofs of these dormers are often very finely detailed, forming some of the most interesting details in these types. The number and locations of dormers vary depending upon the overall size (width) of the building.

Exterior Wall Cladding Materials: Except for H-7, which is brick, all were originally horizontal wood clapboard siding. Many have been re-sided with modern materials.

Porch: Significant part of this type with variations as noted. Always open.

Porch Supports and Railings: Since this type spans from the late Victorian (1880 to 1900) to the early Classical Revival (1900 to 1909) periods, detailing can be Folk Victorian for the earlier examples to Classical or Colonial Revival for the later examples.

Fenestration: Wood double-hung windows -- 1/1, 2/1 or 2/2 -- are most common, except for H-7 which are Colonial Revival 9/1. Doors appropriate for period.

Applied Details: Consistent with style and period.

General: One of the most popular national residential "styles" of the period, similar examples of which can be found throughout the country. H-7 is later Colonial Revival form which can be found, used for larger examples of apartment houses and communal/residential buildings.

"I" -- I-1, I-2, I-3, I-4

Period: 1880 - modern. Historic examples most likely from c. 1900.

Style: The "I" Group buildings all have gambrel roofs. Because the gambrel roof is generally associated with the Colonial Revival style, this group belongs in this style, except that I-3 has some Craftsman influence, with exposed decorative rafter ends at eaves and soffits.

Form: All are two stories, except I-1, which is three stories. All have the top story contained within the gambrel roof. I-1 and I-2 are front gable, I-3 and I-4 are side gable. All are rectangular shaped massed plans. All have one-story full-width front porches. I-1 and I-4 have projecting open porches. I-2 has an enclosed front porch. I-3 has an open front porch recessed under the Mansard roof form.

Roof: The gambrel roof is the basis for this type. Original roofing was wood shingles, slate or clay tiles. Except for I-3, eaves and cornices are usually unadorned, but of the heavy profile of the Colonial or Classical Revival styles.

Dormers: All have roof dormers. I-1 has individual gable dormers, as does I-3, but I-3 has an over-sized center dormer. I-2 and I-4 have continuous shed dormers formed by extending the upper roof slope over same.

Exterior Wall Cladding Material: Originally horizontal wood clapboard siding. Re-siding with typical modern materials is fairly common.

Porch: As noted, all have front porches as referred to under "Form".

Porch Supports and Railings: All are of Colonial or Classical Revival style.

Applied Details: Except for I-3, applied details are not appropriate for this style. I-3 has an exposed-rafter treatment at cornices and eaves, which may be applied decoration or the exterior of the actual structural system.

Fenestration: 1/1 common, but predominantly multi-pane double-hung wood -- 9/1, 6/1 or similar large windows, as in enclosed porch, divided lights. Doors appropriate for style.

General: Very common national "pattern book" style, which can be found throughout the country.

"J" -- J-1, J-2, J-3, J-4, J-5, J-6, J-7, J-8

Period: 1880 - modern. Historic examples, except J-1, most likely from c. 1880 to 1930s.

Style: The "J" Group are all of gable roof Colonial Revival style.

Form: J-1 and J-8 are 1½ stories. All others are two stories, rectangular shaped massed plans. J-8 has front cross gable in the entrance. J-5 is a larger 3½-story rooming-house version.

Roof: As stated, all have gable roofs. Except for J-4, all have side gable. J-3 has hipped gable ends. J-6 has shallow-pitched hipped roof. Materials would have originally been wood shingles, slate, possibly clay tile, and composition shingles for the later versions.

Dormers: Except for J-4 and J-6, all have individual gable dormers, varying in number and location.

Exterior Wall Cladding Material: Except for J-7 and J-8, horizontal wood clapboard siding or wood shingles are appropriate. J-7 and J-8 are brick. J-8 has "rusticated" horizontal wood clapboard siding in gable ends.

Porch: Except for J-7 and J-8, all have front porches. J-1 is formed by the projection of the main roof over the full-width one-story porch, with a "sweep". J-2 and J-3 have a full-width one-story front porch, with a shallow-pitch hipped roof. J-4 has open front porches (at the gable end) at the main level and at the second floor level. J-5 has open porches at grade level and at the elevated main level on two sides. J-6 has a partial-width one-story front porch. J-7 and J-8 have no porches.

Porch Supports and Railings: All are of Colonial or Classical Revival style. J-6 has multiple columns.

Applied Details: Not appropriate for style.

Fenestration: Typical for Colonial Revival style: multi-pane upper sash or both sash for wood double-hung windows. Decorative fan lights, half-rounds and similar are appropriate. 6/1, 9/1, 12/1 and variations are usual.

General: Very common national "pattern book" style to be found throughout the nation.

"K" --

"K" has been omitted. There is no Building Type "K".

"L" -- L-1

Period: 1880 to 1890 original, rebuilt c. 1920s?

Style: Eclectic-Colonial Revival (but with Shingle Style influence). For description, see "Colonial Revival" Style under the "Elements of Style" section.

"M" -- M-1

Period: 1880 to 1890.

Style: Shingle influence.

Form: 2½ story rectangular shape massed plan, some with side wing projections. Front gable, with front porch at main and second floor levels.

Roof: Steeply-pitched (12/12 or more) front gable roof. "Flat" roof over porches. Main gable roof may extend dormer over side wing, which is 1½ stories. Original material is wood shingles.

Dormers: Variable and random sizes and locations.

Exterior Wall Cladding Material: Horizontal wood clapboard siding or wood shingles.

Porch: Lower level is enclosed, upper level open. Entrance through lower level enclosed porch.

Porch Supports and Railings: Colonial Revival round columns. Railings are enclosed "lattice" pattern.

Applied Details: Not appropriate for style.

Fenestration: Wood double-hung windows with multi-pane upper sash and single-pane lower sash. 6/1, 9/1, 12/1, depending upon window size.

General: Very common national "pattern book" style to be found throughout country.

"N"

Period: 1890 to 1909.

Style: Eclectic-Neo-Classical.

Form: 2½-story rectangular shaped, massed plan, with projecting cross gable and bay-shaped front gable projections.

Roof: Basic shape is hipped, with gables as noted above. Some variations could have open soffits and exposed rafters. Roofing most appropriate of slate.

Dormers: Small gable roofed.

Exterior Wall Cladding Materials: Horizontal wood clapboard siding, although variations could be in stucco or brick.

Porch: Open porch for half the front width, projecting to one side.

Porch Supports and Railings: Colonial Revival style.

Applied Details: None appropriate.

Fenestration: Wood double-hung windows with undivided sash. Doors are solid wood Colonial Revival style, paneled.

General: Somewhat uncommon style, but possible in many variations. Generally, used for substantial houses, of good to high quality.

"O" -- O-1, O-2

Period: 1890 to 1909, most likely 1890 to 1900.

Style: Late Victorian, commonly referred to as "Queen Anne" style.

Form: 2½ to 3½ stories, large complex massed plan, with main level porch which may be partly enclosed. Typical Queen Anne "turret" and multi-story bay windows.

Roof: Typical Queen Anne style has complex roof shape with combination of gable, hipped, hipped gable, and round or angular turret forms. O-1 has rounded elements, such as turret and porch. O-2 has angular elements. Cornices and eaves are heavy, with brackets and possibly modillion blocks.

Dormers: Usually large and overstated where incorporated into complex roof forms. Can be gable or hipped roof.

Exterior Wall Cladding Material: Can be horizontal wood clapboard siding or wood shingles or combination. Often clapboard occurs at lower level, with shingles at upper levels. Often, decorative patterned wood shingles occur in gable ends. Wherever possible, documentation should be basis of materials and patterns.

Porch: One-story open porch wraps around at least two sides. May be partially enclosed. O-1 has rounded porch form. O-2 has squared or angular form. Great variation in configuration of porches.

Porch Supports and Railings: Since this type is from the late-Victorian period, all details are of the Queen Anne style, including porch details. However, transitional details are common, particularly tapered round columns of Classical or Colonial Revival style. O-2 has more Folk Victorian style influence, with turned columns and scrollwork brackets.

Fenestration: Generally 1/1 wood double-hung windows, although divided lights found for large window areas such as enclosed porches. Decorative, sometimes colored-glass, feature windows are common.

Applied Details: Generally limited, but examples of stick-work can be found, especially in gable ends.

General: This type is particularly significant in the District, and many are well preserved or have been authentically restored. As such, any work on these should be based upon careful research of original designs to authentically replicate same. Stylistically, variations of this style can be found nationally.

"P" -- P-1, P-2

Period: 1890 to 1909.

Style: P-1 is Folk Victorian, P-2 is of Second Empire influence.

Form: Large rooming-house type, rectangular shaped massed plan, four stories high, usually with main floor one level above grade.

Roof: P-1 has shallow-pitched hipped or "pyramidal" roof. P-2 has a Mansard roof enclosing the upper level. Shallow hipped roofs are of built-up composition finish. Mansard roofs originally wood shingles or slate, although many have been recovered with composition shingles. Cornices appear to be plain, but brackets and modillion blocks would be appropriate.

Exterior Wall Cladding Materials: Originally horizontal wood clapboard siding, but re-siding with all typical materials is common.

Porch: All have porches at grade and main levels, the grade level often with restricted headroom. All extend across the full front, and extend to one or both sides.

Porch Supports and Railings: Columns are round, tapered Colonial Revival style or square posts with scroll-work brackets of Folk Victorian style. Railings can be of National Folk, Colonial Revival or Folk Victorian style.

Fenestration: All have wood double-hung windows. Earlier versions have 2/1 sash, later may have undivided sash. Doors are of National Folk, Folk Victorian or Colonial Revival style.

Applied Details: Generally none, unless otherwise documented.

General: This type is most appropriate for urban areas, particularly resorts, because of the rooming-house (apartment house or hotel) configuration.

"Q" -- Q-1, Q-1a, Q-2, Q-3, Q-4, Q-5, Q-5a, Q-6, Q-7, Q-8, Q-8a, Q-9, Q-10, Q-10a

Period: 1890 to 1930s.

Style: Eclectic-Folk with late Folk Victorian, Colonial Revival, Classical Revival, and Craftsman influences. Has "Southern" feeling with open front porches at multi-levels, particularly appropriate for a shore location.

Form: All variations of this type have open front porches at least at two levels, sometimes at three levels, except Q-1 and Q-10a which have enclosed porches. All are simple rectangular massed plans with front narrower than depth. Q-2 has a floor plan wider than the porch. Q-3 has a double-house plan. Q-1, Q-2, Q-3, Q-6, Q-7, Q-8, Q-8a and Q-10 are two stories high. Q-4 and Q-5 are 2½ stories high. Q-1a, Q-5a, Q-9 and Q-10a are three stories. Q-1a has the upper floor level projections over two levels of porches.

Roof: Many variations of hipped roofs dominate this type, but front gable is used for Q-8a and Q-10. Q-10a has a gambrel roof. Q-1, Q-1a, Q-2 and Q-3 have hipped or pyramidal roofs. Q-4 has a projecting "flat" roof over porches and hipped gable at the front of the main roof. Q-5 and Q-5a have hipped roofs with center hipped-gable-roofed dormers. Q-6 and Q-7 have hipped roofs with large center gable-roofed dormers formed by extending side roof slopes over the dormer, and creating a pent-like roof at the front under the dormer. Q-8 and Q-9 have a hipped gable front roof. Q-8a and Q-10 have front gable roofs. Early versions would have wood shingles and later versions would have composition shingles.

Exterior Wall Cladding Material: Horizontal wood clapboard siding or wood shingles are both appropriate, with possibly the upper floor of wood shingles above a lower floor of clapboards. Re-siding with typical materials is common.

Porch: As noted, all of this type have open porches for at least two levels, except for Q-10 and Q-10a, which have enclosed porches at both levels. Q-1a has its upper level extending over two levels of porches. Q-3 has porches for only part of the front width. The multi-level porches give a distinct appearance, reminiscent of Southern architecture, and often found at shore locations. This connection is understandable since porches are desirable in warm-weather locations, found in the South and for traditional summer use at shore locations.

Porch Supports and Railings: The style of this type is basically eclectic, with all style influences of the period to be found: Folk Victorian, Colonial and Classical Revival, and Craftsman. Therefore, variations of porch detailing of these styles are common. For some of the later versions, partial masonry column supports, or enlarged wood shingle-covered column bases are found below Colonial or Classical Revival tapered round wood columns above.

Fenestration: Again, due to the eclectic nature of this type, almost any variation of wood double-hung windows can be found. However, multi-paned sash are usually used only in the upper sash, with the lower sash not divided. Doors are appropriate for the period and the dominant style influence.

Applied Details: Consistent with the dominant style influence of the individual structures.

General: This type is varied, but more reflective of its use at its shore location, with the open feeling created by the use of multi-story porches. This type would not be as likely to be found in non-Southern or non-shore locations, compared to many of the other styles or types, particularly the older variations.

"R" -- R-1, R-2, R-3, R-4, R-5

Period: R-1, R-2, R-3 and R-4 after 1909, estimated c. 1910 to 1920. R-5 c. 1890 to 1909.

Style: Eclectic-Colonial Revival.

Form: Can be 2½ to 3½ stories depending upon the location of the main floor and the height of the roof eaves. All are simple rectangular-shaped massed plans. R-1 has wider front than depth, all others have narrower front than depth. All have multi-level porches.

Roof: R-1 has side-gable gambrel. R-2 and R-5 have front-gable gambrel. R-3 has front gable. R-4 has hipped roof with large front gable dormer, forming "pent"-shaped roof at front. R-5 has front-gable gambrel. Materials originally metal or wood shingle, mostly replaced with composition shingles.

Dormers: R-1 has partial front gable-roofed dormers. R-2, R-3, R-4 and R-5 can all have continuous shed dormers on the eave sides.

Exterior Wall Cladding Material: Can be horizontal wood clapboards, wood shingles or a combination. Possible to have wood shingles on upper level above clapboard on lower level. Decorative patterned wood shingles can also be used in gable ends of roofs and dormers. Re-siding with typical modern materials is fairly common.

Porch: All have open porches, except R-5 which has enclosed upper porch, at two levels for the full width of the front. Some have open deck or terrace at the top level, but these may not be original.

Porch Supports and Railings: Consistent with period, all are Colonial Revival or Classical Revival. Columns are heavy tapered round or square, supported on rectangular masonry bases of varying heights. Railings are shaped but balustrades may be turned or rectangular.

Applied Details: None.

Fenestration: All wood double-hung, with either undivided sash or multiple upper panes above undivided lower sash. Decorative half-round and Palladian windows found (see R-5).

General: This is an interesting transitional type, which combines the national folk forms with the more regional detailing reminiscent of Southern or shore architecture. The use of multi-level porches strongly influences visual appearance.

"S" -- S-1

Period: 1890 to 1909.

Style: Vernacular Neo-Classical influence.

Form: Similar to Q-1a, but double house and 3½ stories high.

Roof: Shallow-pitched hipped or pyramidal shape. Original material probably metal or wood shingles.

Dormers: Small front dormers, large gable-roofed side dormer(s).

Exterior Wall Cladding Material: Can be horizontal wood clapboard, wood shingles, or a combination with shingles above clapboard.

Porch: Open porch at three levels on front and side.

Porch Supports and Railings: Columns or stylized double-rectangular shape for upper two levels, supported on larger rectangular solid column sections at lower level, which lower sections may be partly or all masonry, or partly or all covered with wood shingles, if shingles are used as the exterior wall cladding material.

Fenestration: Wood double-hung windows with undivided lights, but more commonly 6/1 or 9/1.

Applied Details: None.

General: Very "Southern" appearance, very appropriate for shore use. Extensive use of open porches creates strong identity. Not a form to be generally found nationally in most urban contexts.

"T" -- T-1, T-1a, T-2, T-3, T-4, T-5

Period: T-3 is 1890 to 1909, all others after 1909. Estimated general period is c. 1910 to 1920s.

Style: All represent Eclectic-Neo-Classical.

Form: All are large estate-type residences or rooming-house type. Basically rectangular massed plan, with variation of bay projections, upper floor towers, and a variety of porch configurations. May be 2½ to 3½ stories high.

Roof:

T-1 has side gable.
T-1a has hipped roof with large front gable-roof dormer and hipped-roof side dormer.
T-2 has shallow-pitched hipped roof.
T-3 has basic hipped roof with complex combination of gable dormers and "turret" at corner.
T-4 has hipped-flat combination roof, with porch roof projection and hipped-roof dormers.
T-5 has regular rectangular-shaped hipped or pyramidal roof with hipped-roof dormers on all four sides.

Dormers: As described under "Roof", above.

Exterior Wall Cladding Material: T-2, which is an earlier version, is all brick. All others, later in period, are combination of horizontal wood clapboard siding and wood shingles, often in decorative patterns. Since the buildings of this type are so significant to the Historic District, it is important that original materials be preserved, restored and/or reproduced, based upon research of the individual structures as required.

Porch: Very dominant element. T-1 and T-1a have open front porches for two levels. T-2 has a covered full-width porch at the elevated main level, a partly uncovered porch at the third level, and a partial central-columned two-level open porch, covered by a projection of the main level of roof. T-3 has a front porch similar to that on T-2, but extending to the sides at the main level. A tower projects over the porch roof at one corner of the upper level. Some variations have part of the higher central porch enclosed. T-4 has an open porch at two levels for part of the front and side(s), roofed by a projection of the hipped main roof. T-5 has a main-level porch entirely across the front and sides and only a partial open second level porch on the front.

Porch Supports and Railings: Are of generally high Classical Revival style and, like other exterior finish and detailing, should be preserved, restored and/or reproduced, based upon research of the individual structures as required.

Fenestration: Wood double-hung windows, with variety of configurations. Windows should be replaced only with pattern of original, by matching the existing original or by researching the original appearance of the individual structures. Doors should be appropriate for the style.

Applied Details: Are often elaborate and high-styled. Since such details, where originally used, are important parts of the architecture, these should also be preserved, restored and/or reproduced, based upon research of the individual structures as required.

General: These are some of the largest and most impressive of the residences in the Historic District, and every effort should be made to protect these valuable resources in authentic appearance.

"U" -- U-1

Period: 1915 to 1940.

Style: Eclectic-Spanish Revival.

Form: Three to four stories. Large rectangular massed plan hotel or rooming house. Various bay and rectangular projections. Main floor usually elevated to second level.

Roof: Main roof is rectangular shallow-pitched hipped or pyramidal. Bay projections and larger rectangular projections and porch match the main roof. Distinguishing material is clay tile. Cornices are wide with shaped brackets under soffits of all roofs.

Dormers: None.

Exterior Wall Cladding Material: Walls of ground level may be brick. Upper walls are stucco.

Porch: Open porches at grade level and main level extend to all or most perimeters.

Porch Supports and Railings: Grade level column supports may be brick to match the walls at this level. The main porch columns are flat stucco finish forming flat "arches" between columns. Railings are usually decorative and distinctive wrought iron.

Fenestration: Generally wood double-hung windows with single-light sash, but decorative windows are possible, if not limited. Doors are appropriate for style and may have separate or built-in decorative wrought-iron grilles.

Applied Details: Window shutters are common. Integrated lighting fixtures, planters, fencing.

General: This type is particularly significant in the Historic District, and the few examples are generally well preserved or have been authentically restored. As such, any work on these should be based upon research of the original designs to authentically replicate same. Stylistic variations can be found nationally.

"V" -- V-1

Period: 1890 to 1940.

Style: Eclectic-Tudor Revival.

For description, see "Tudor Revival" under "Elements of Style" section.

"W" -- W-1

Period: 1915 to 1940.

Style: Eclectic-Spanish Revival.

Form: Two-story rectangular massed plan main section, with slightly narrower one-story wing on front and possibly on rear. On lots with narrow frontage, the house is sideways, with the long dimension front-to-back and the entrance on the side. The front wing is an "enclosed" porch at the first floor with an open porch at the second floor.

Roof: Regular-shaped hipped or pyramidal roof. Heavy molded main roof cornice with modillion block and large carved double brackets at the corners. The floor of the second floor porch has joists extended beyond the wall and decorative scroll sawed ends. The roof over the entry is usually very decorative with scrollwork bracket supports.

Dormers: None.

Exterior Wall Cladding Material: Stucco.

Porch: Enclosed at main floor, open at second floor.

Porch Supports and Railings: Built as part of wall system, not free-standing or separate structure.

Fenestration: On main section, wood double-hung windows with undivided lights. Porch usually divided-light large double-hung or casement windows with half-round "fan"-light windows above. Entry door appropriate for style.

Applied Details: As described.

General: This type is particularly significant in the Historic District, and the few examples are generally well preserved or have been authentically restored. As such, any work on these should be based upon research of the original designs to authentically replicate same. Stylistic variations can be found nationally.

"X" -- X-1

Period: c. 1910 to 1920.

Style: Eclectic-Classical Revival.

Form: Large three- to four-story estate type or more likely rooming house type, with rectangular massed plan. Distinctive feature is open porch at all floor levels, which creates a "Southern" appearance, appropriate for a shore location.

Roof: Flat is shallow hipped. May have a parapet, often stepped at the center front, with decorative cornice and shaped brackets.

Dormers: None.

Exterior Wall Cladding Material: Horizontal wood clapboard siding, although wood shingles might be appropriate and should be researched.

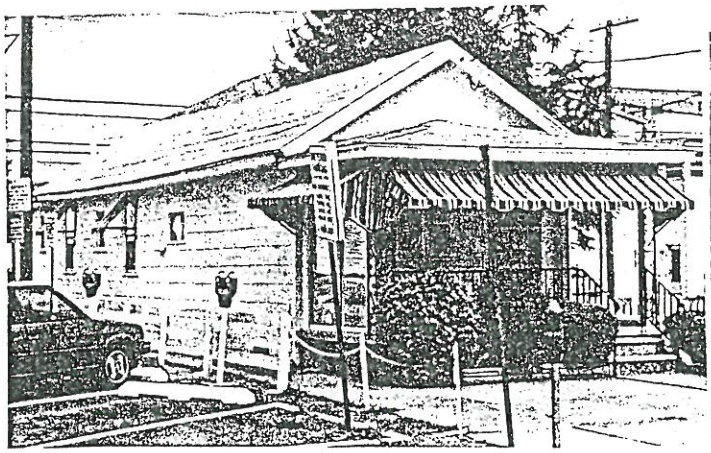
Porch: Dominant feature, as noted, at front of all levels. Main level usually elevated.

Porch Supports and Railings: Large rectangular multi-story columns, creating three bays, usually covered with wall cladding material. Column base is usually masonry to height of foundation: brick or rusticated brick. Railings appropriate for Classical Revival style, although variations are possible.

Fenestration: Wood double-hung windows, either undivided or 6/1 or 9/1, depending upon size. Doors appropriate for style.

Applied Details: None.

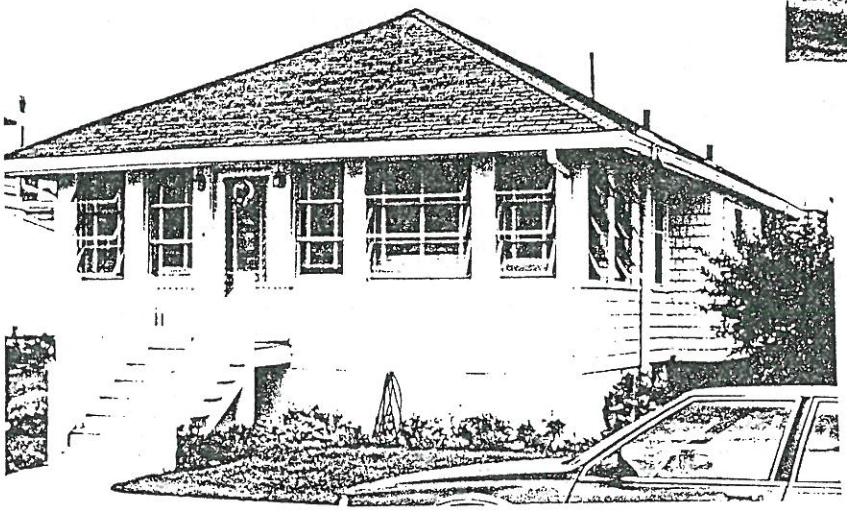
General: This form generally is the result of commercial resort development, with its rooming-house or small-hotel configuration, located close to the ocean.



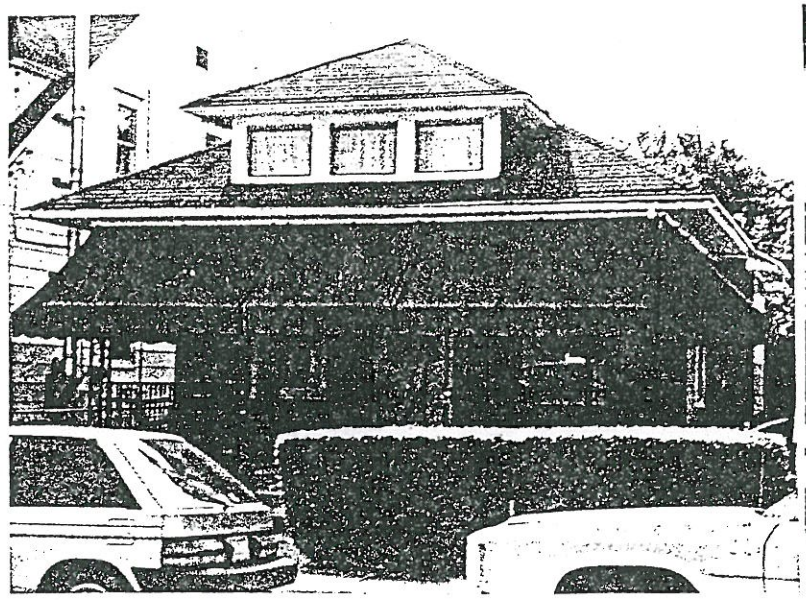
A-1



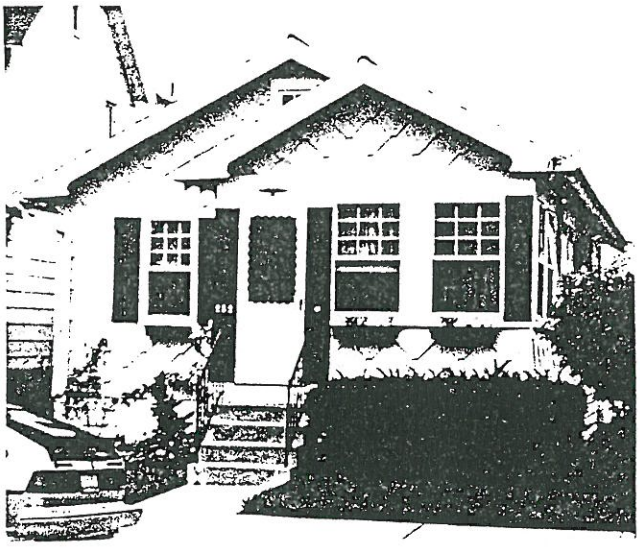
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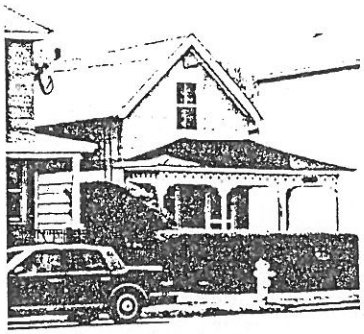
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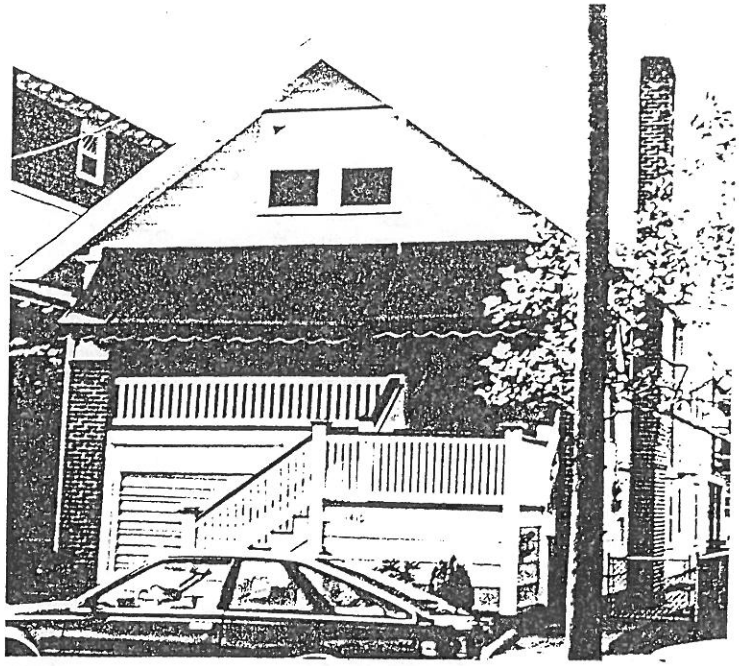
A-3a



A-4



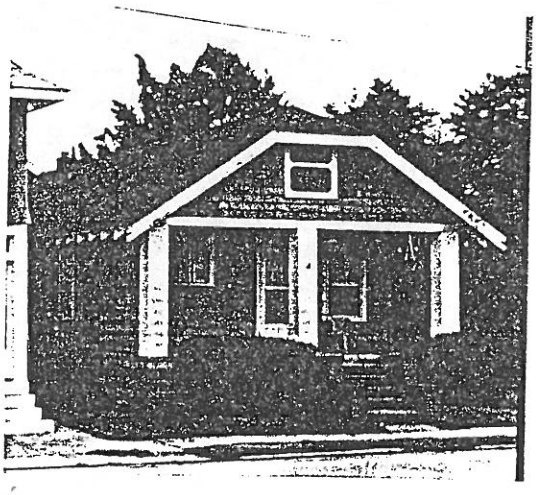
B-1



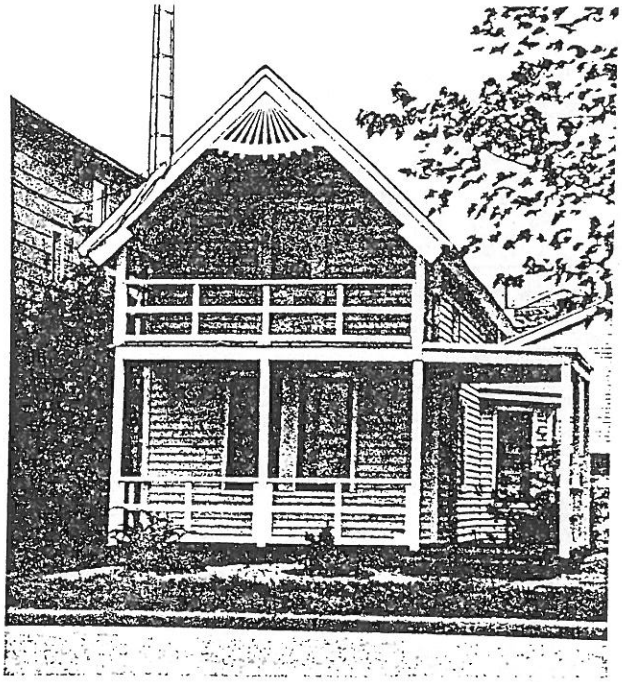
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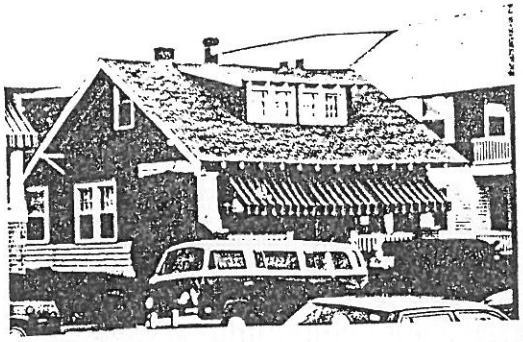
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B-5



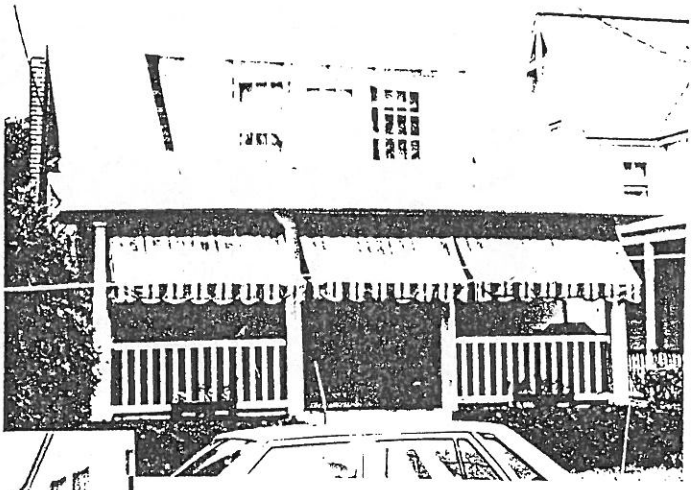
C-1



C-1



C-1

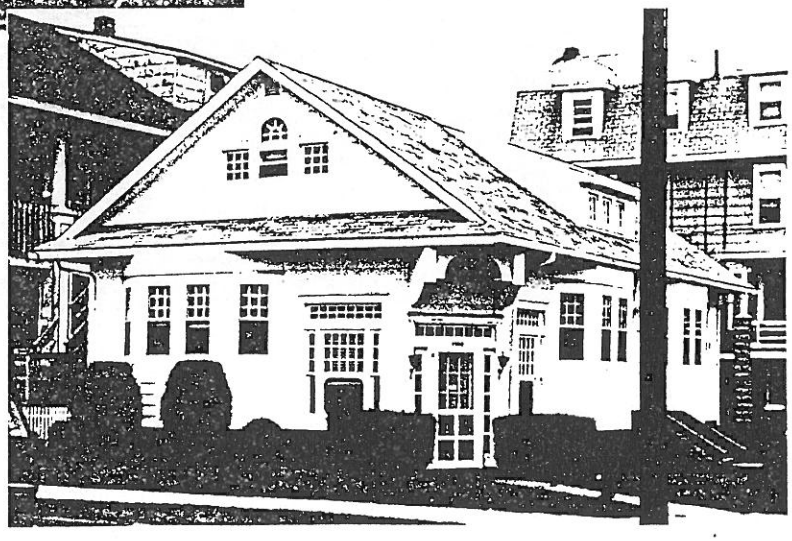


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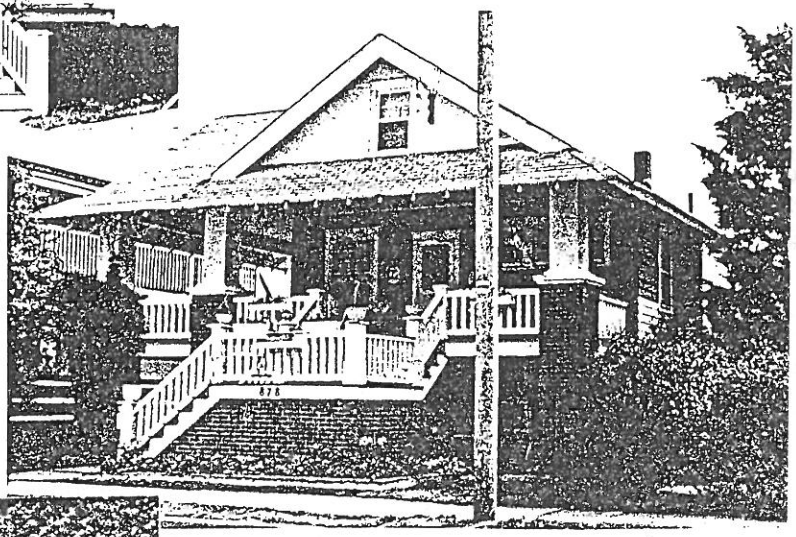
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C-4



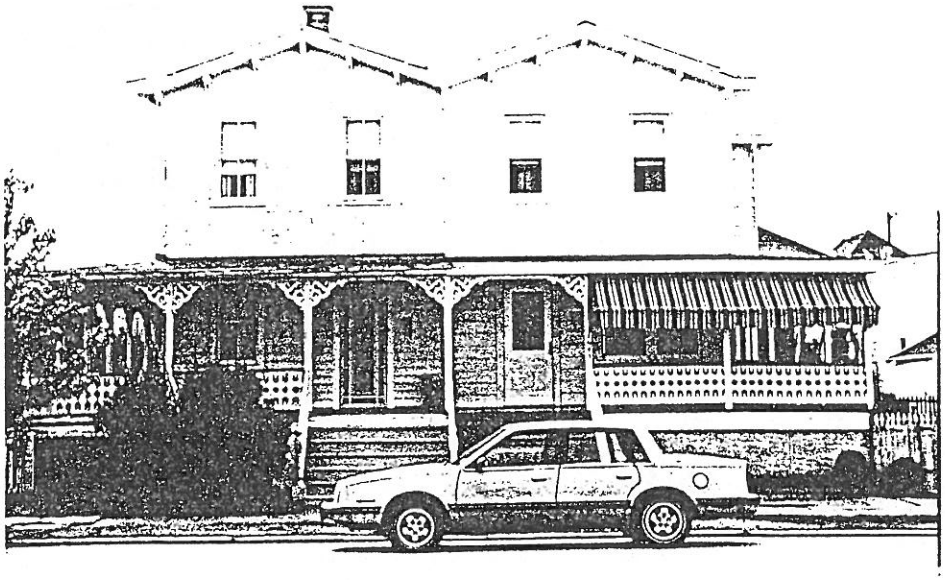
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C-4

C-5





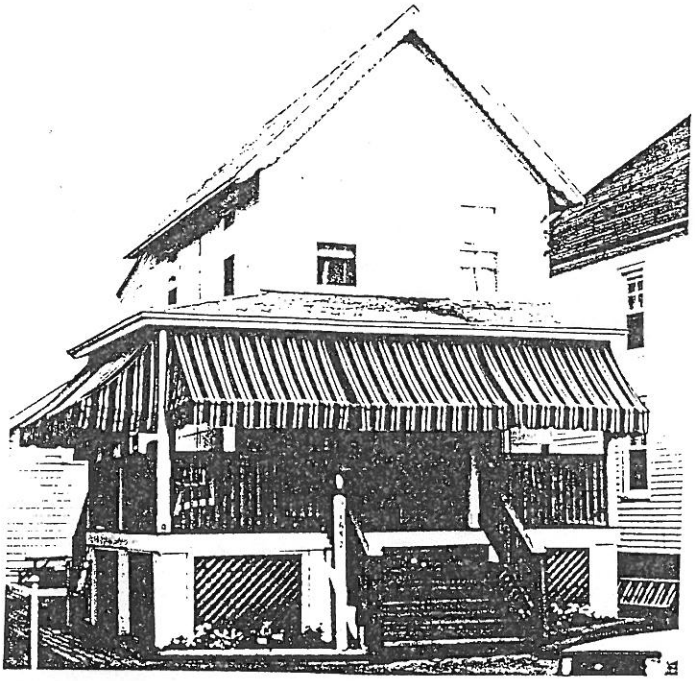
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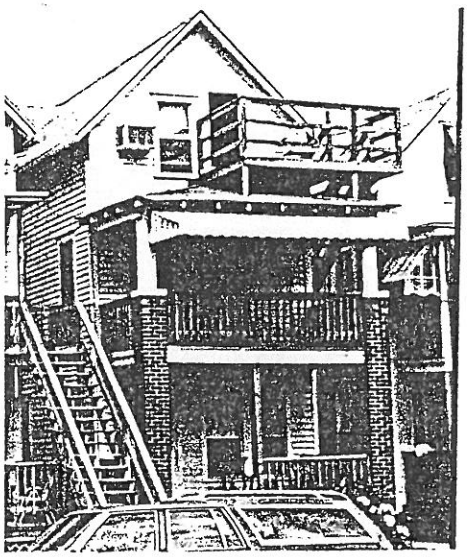
E-1



E-1a



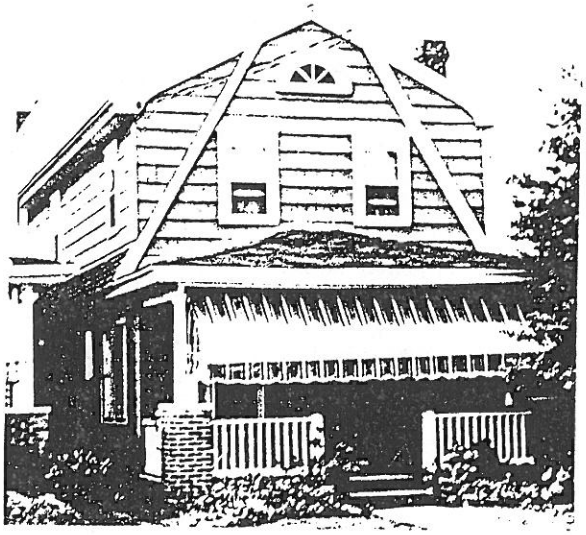
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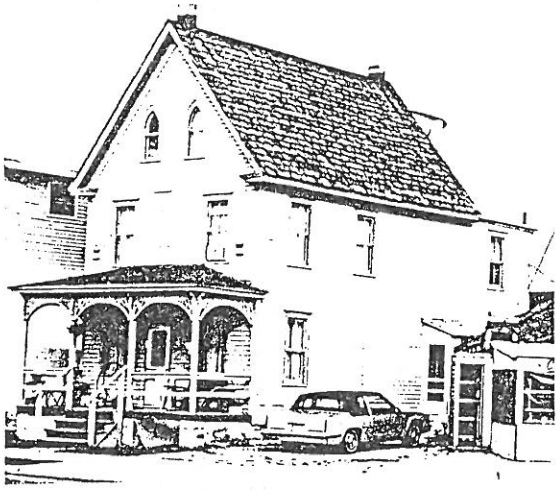
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E-2



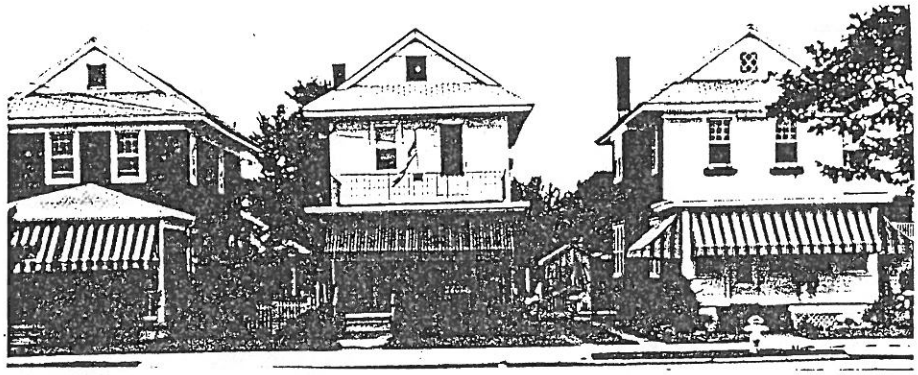
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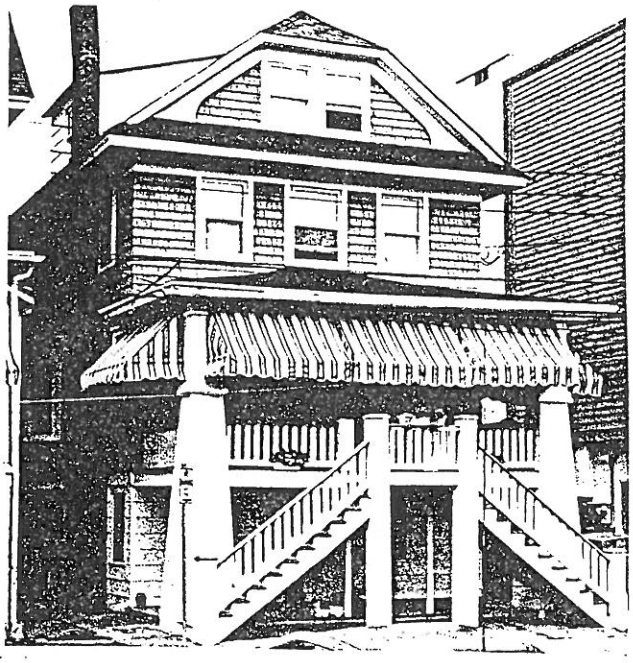
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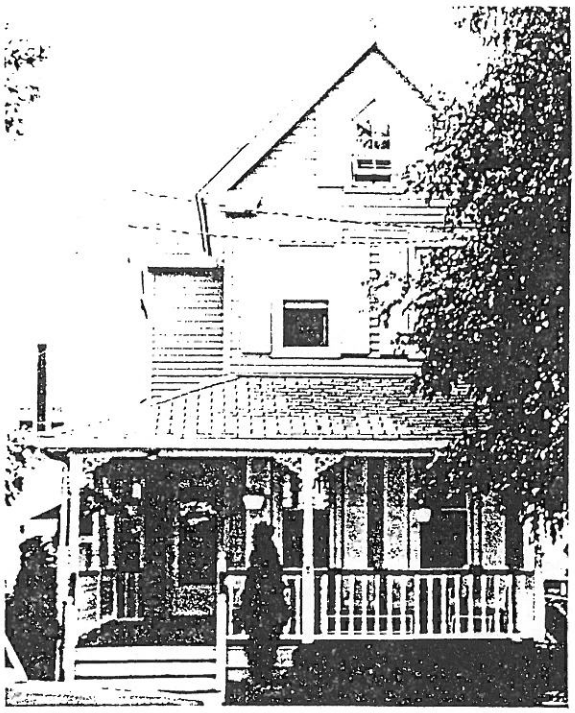
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E-5



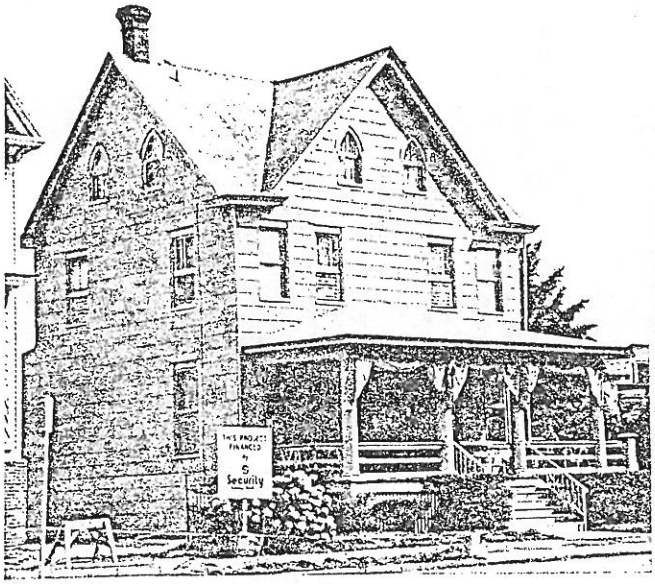
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E-7



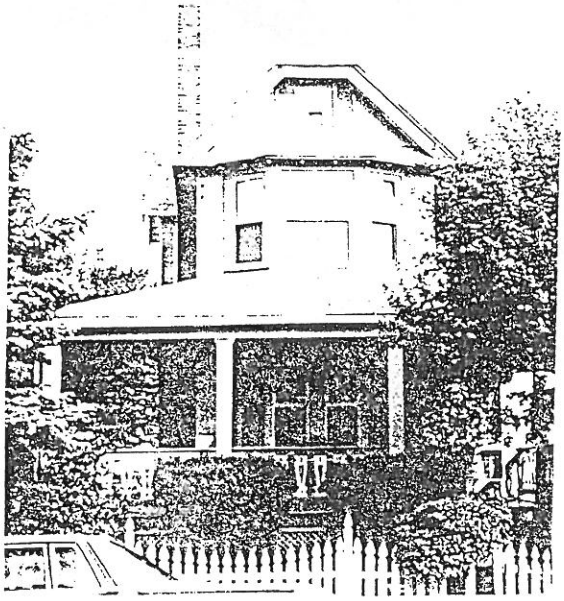
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E-9



E-10



E-11



E-12



E-13



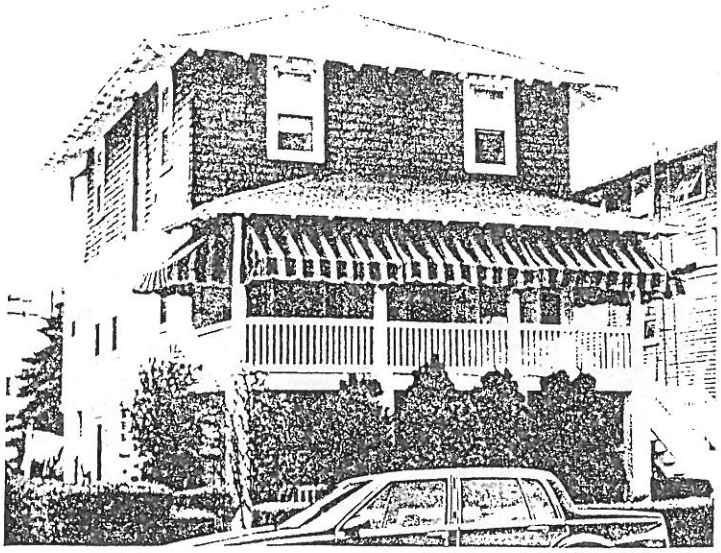
E-14



E-14



E-15



F-1a



F-1b



F-2



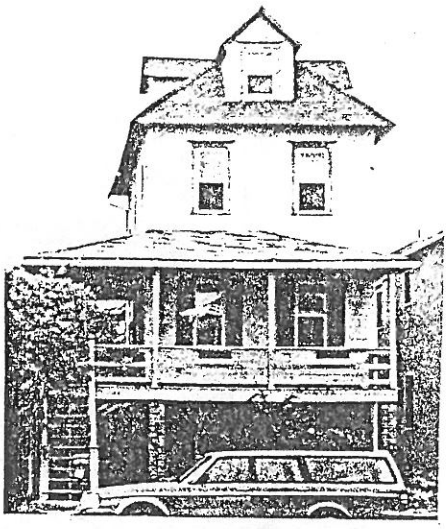
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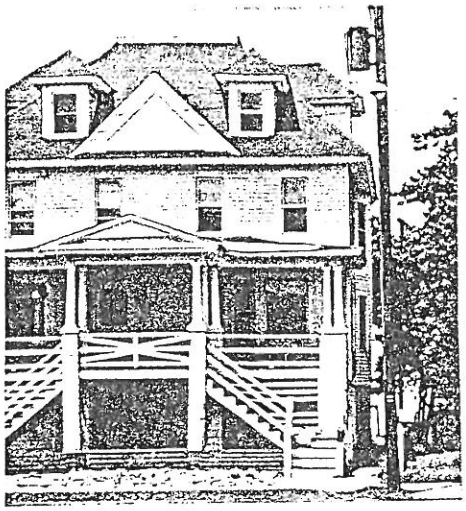
F-4



F-5



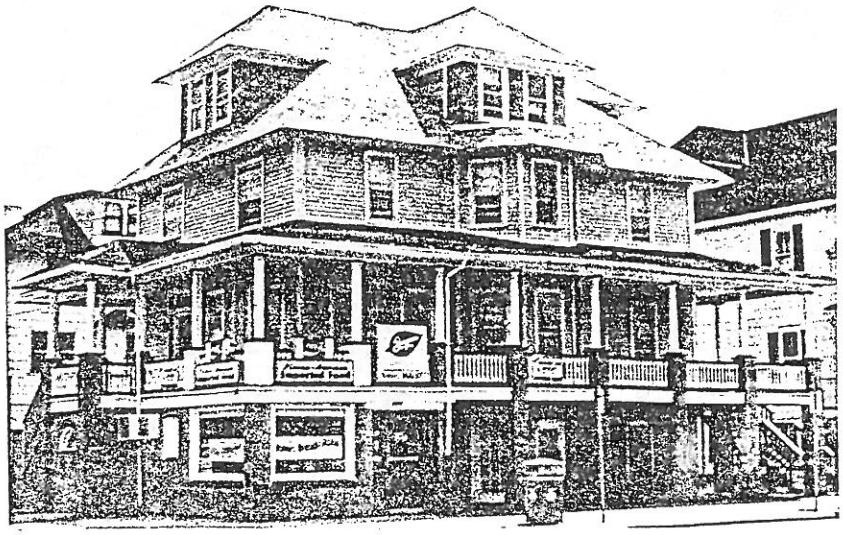
F-6



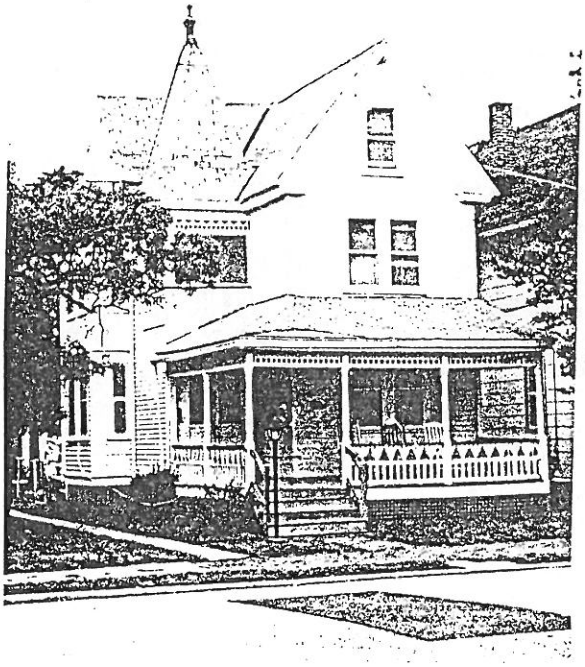
F-7



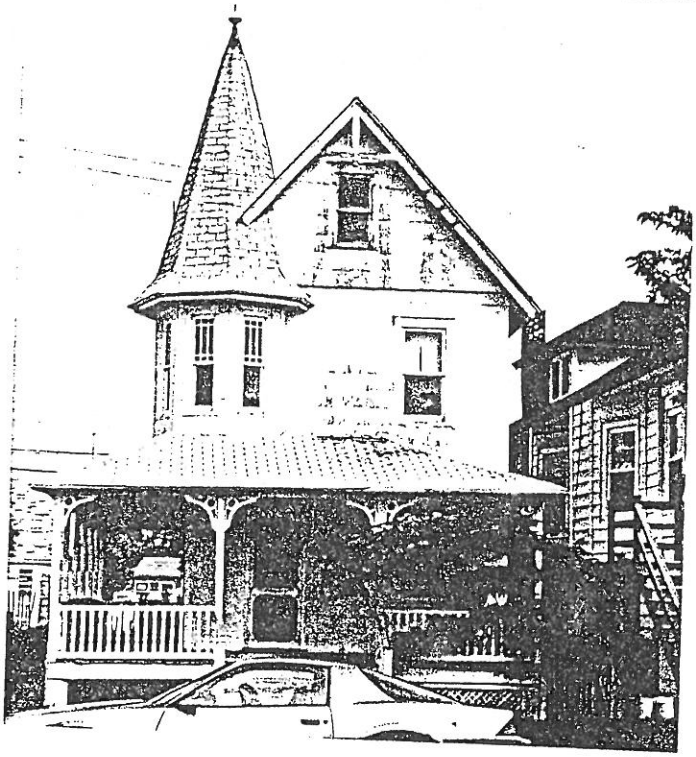
F-8



F-9



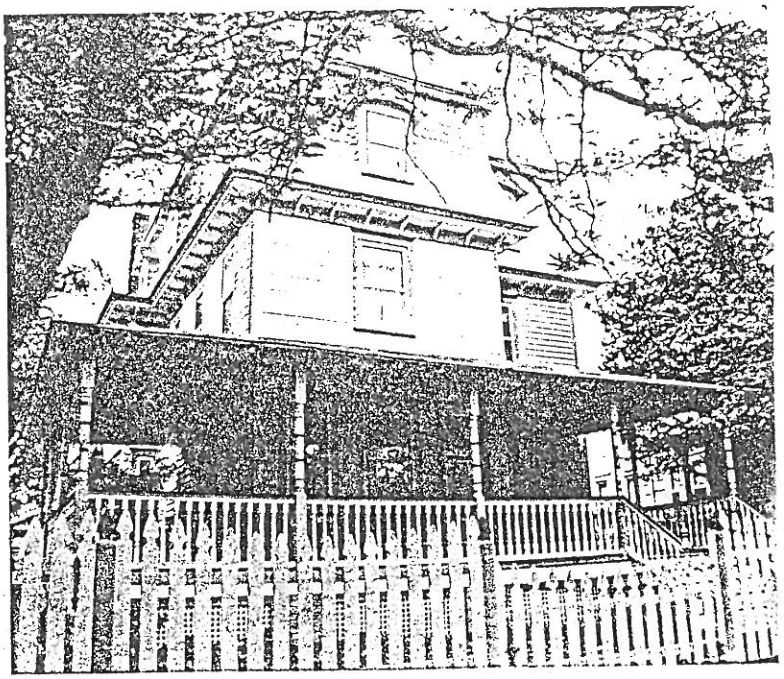
G-1



G-2



G-3



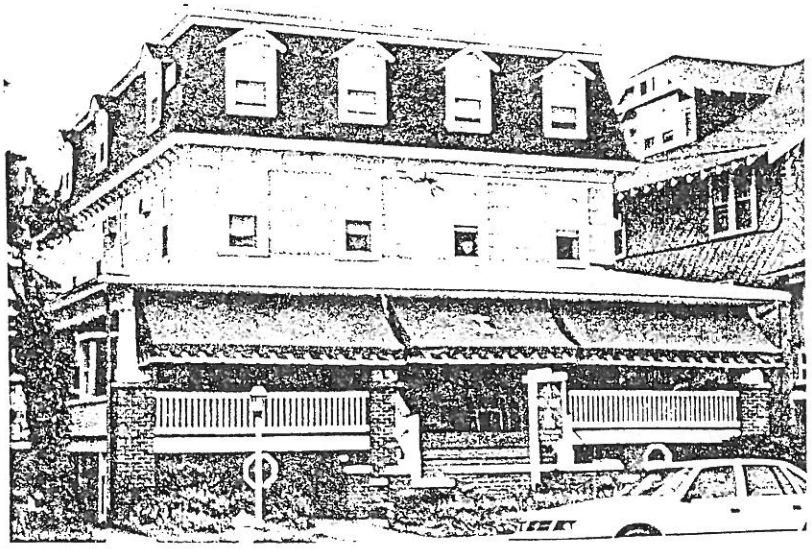
H-1a



H-1b



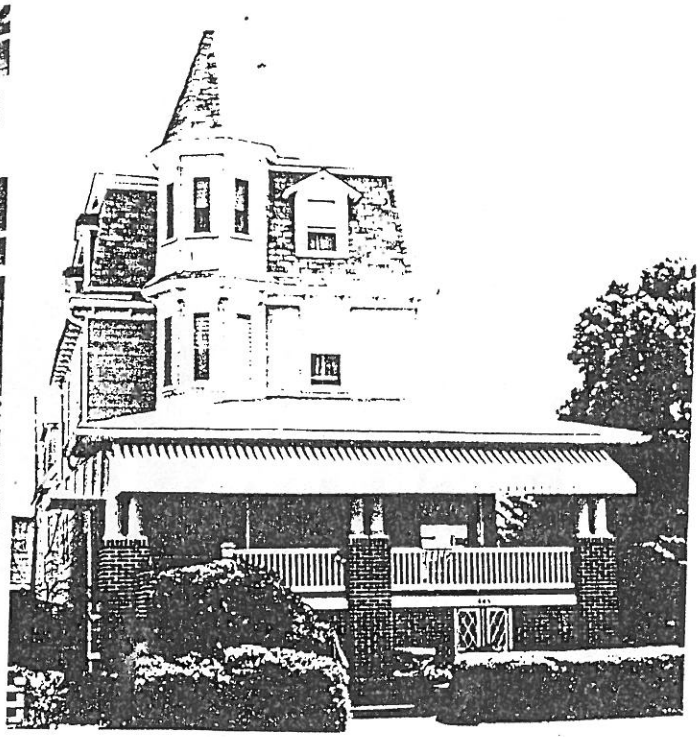
H-2



H-3



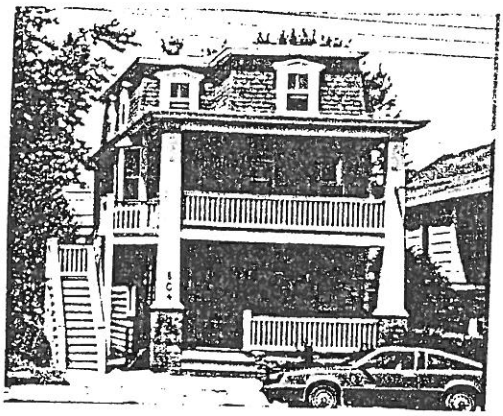
H-4



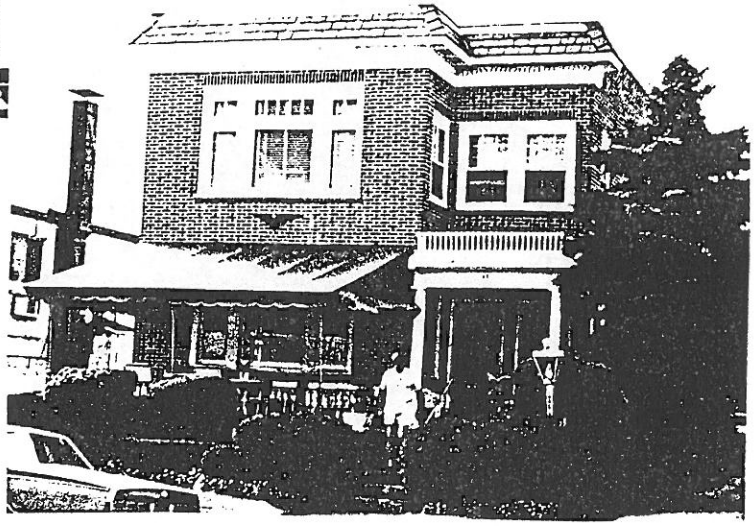
H-4



H-5



H-6

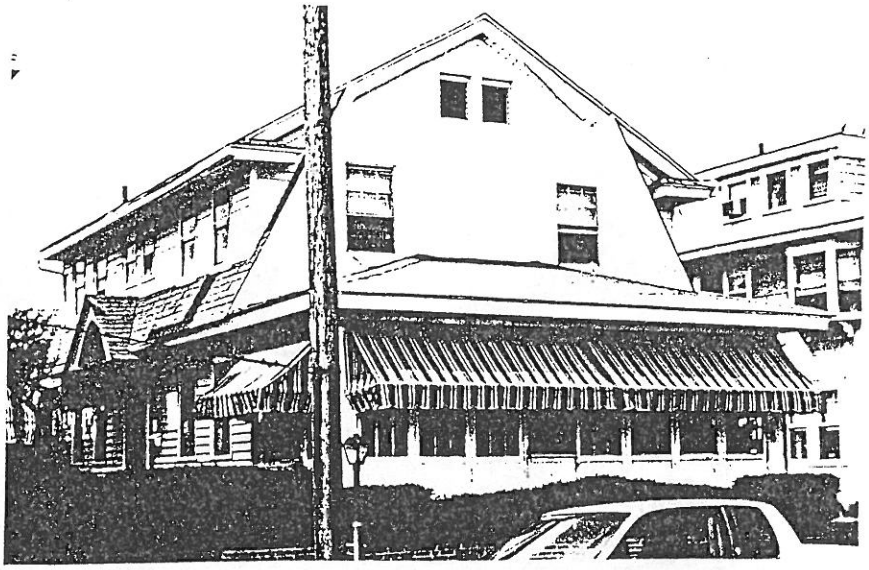


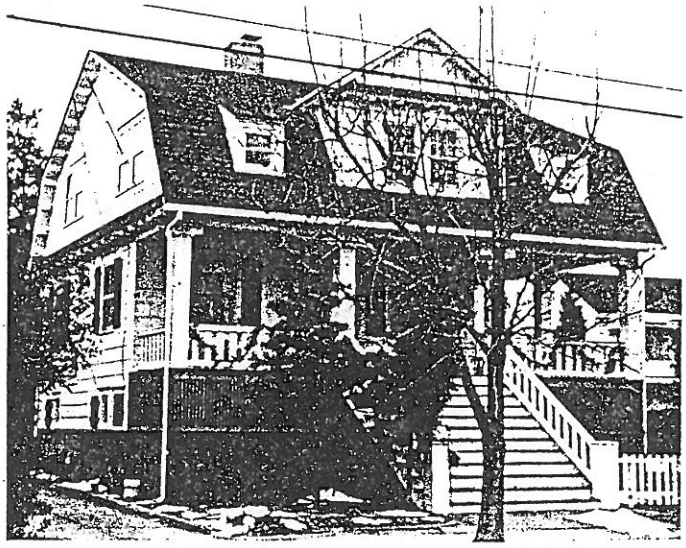
H-7



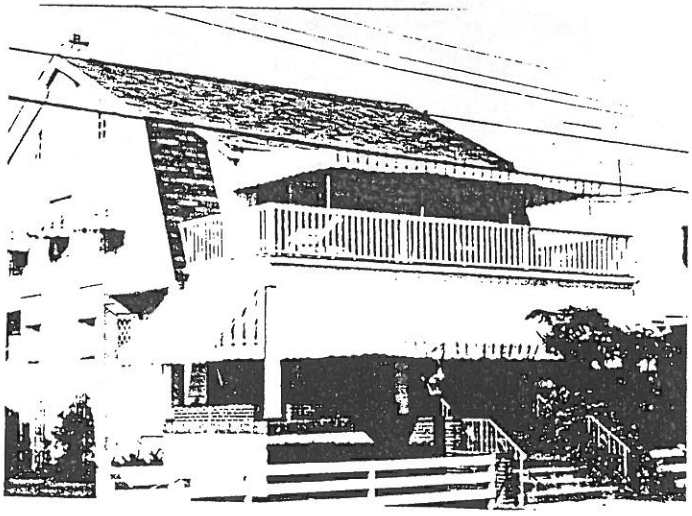
I-1

I-2

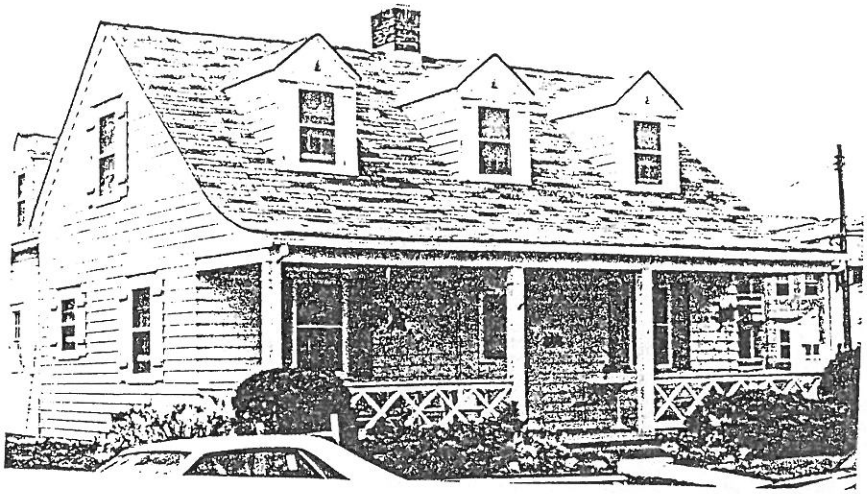




I-3



I-4



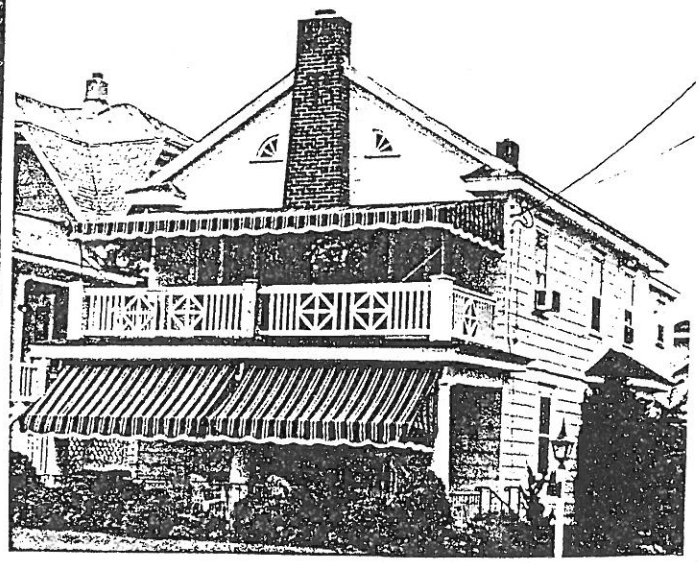
J-1



J-2



J-3



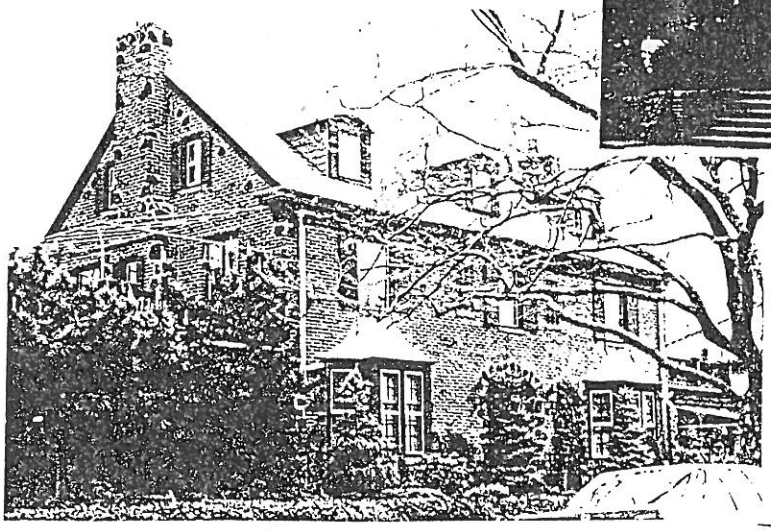
J-4

J-5



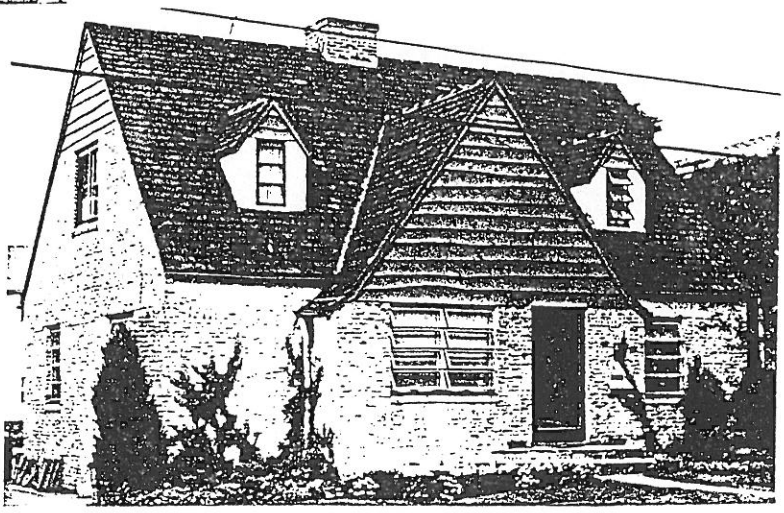


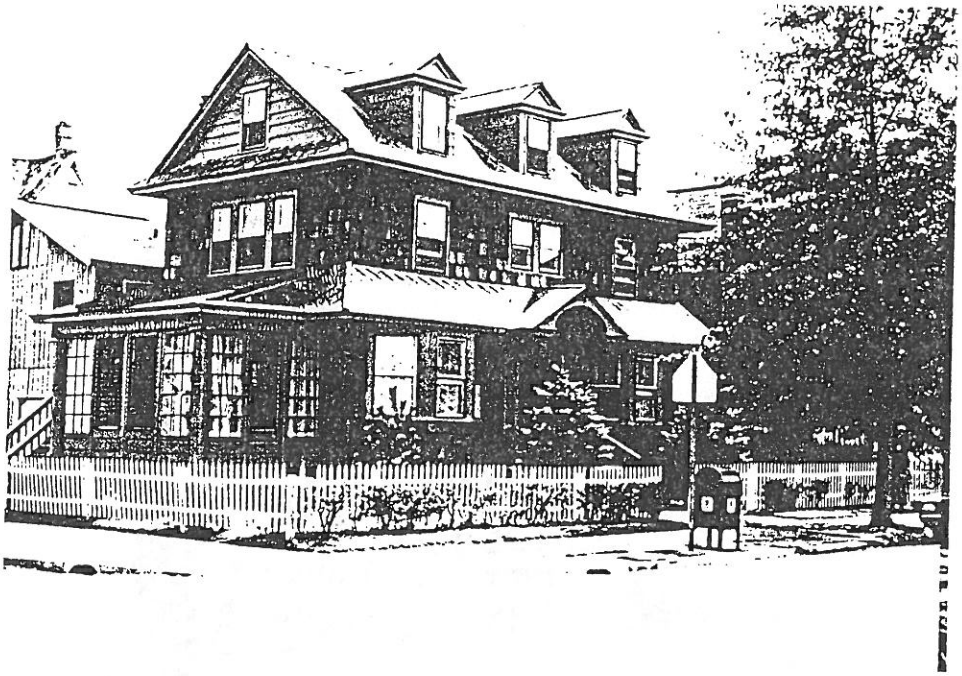
J-6



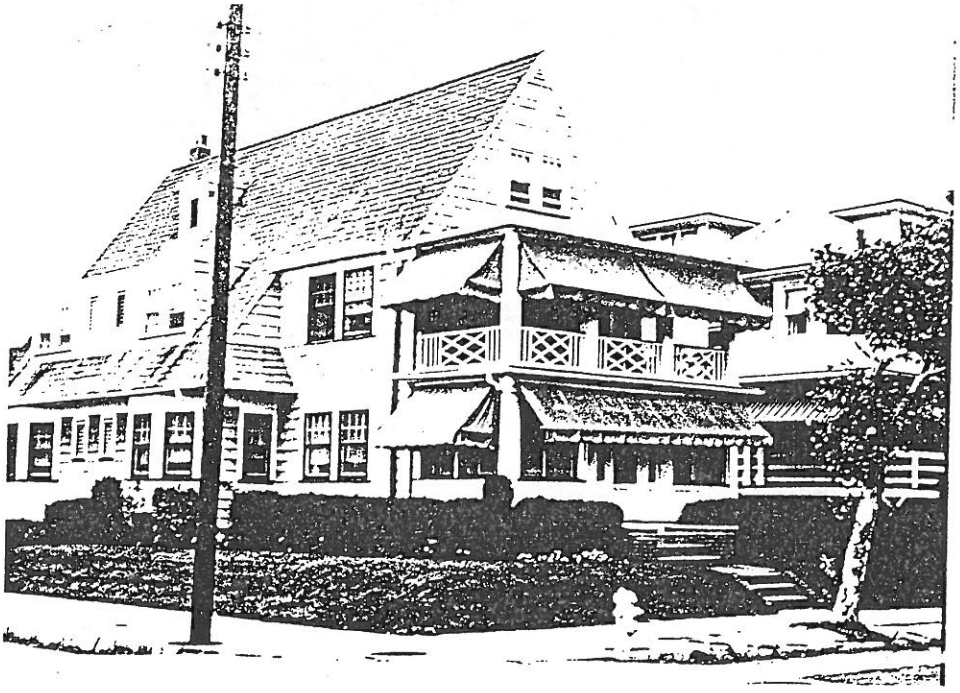
J-7

J-8

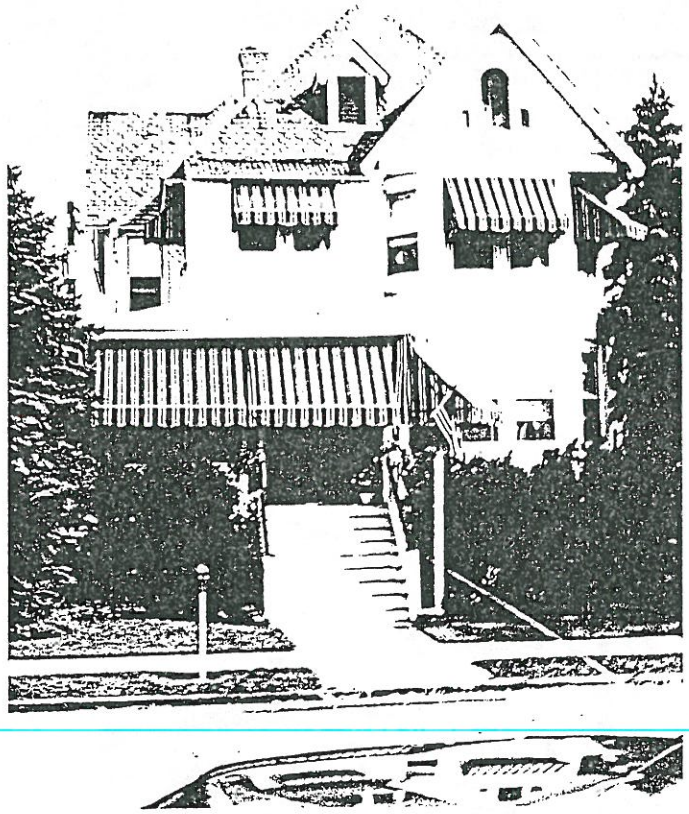




L-1



M-1



N-1



O-1



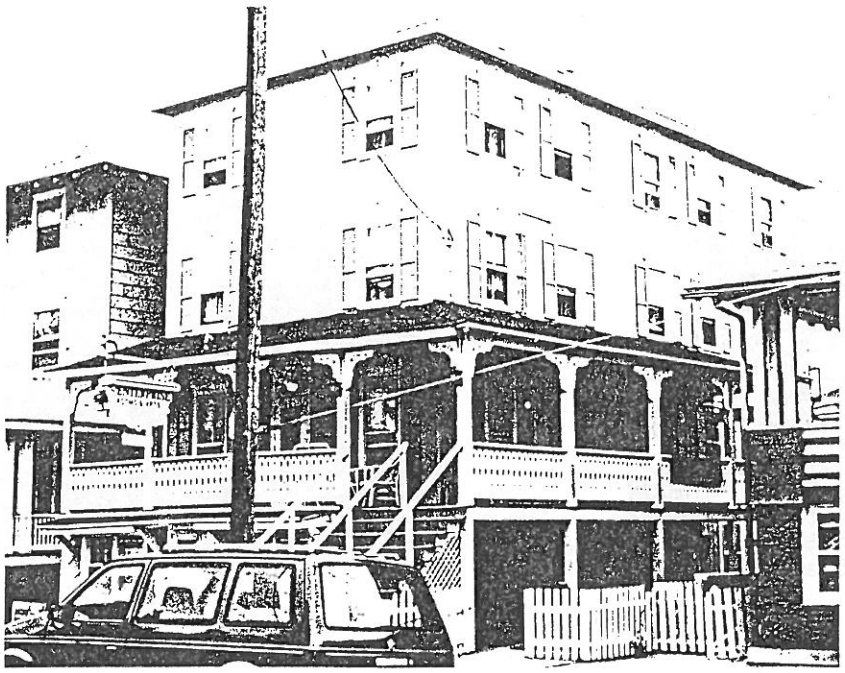
O-1



O-1



O-2



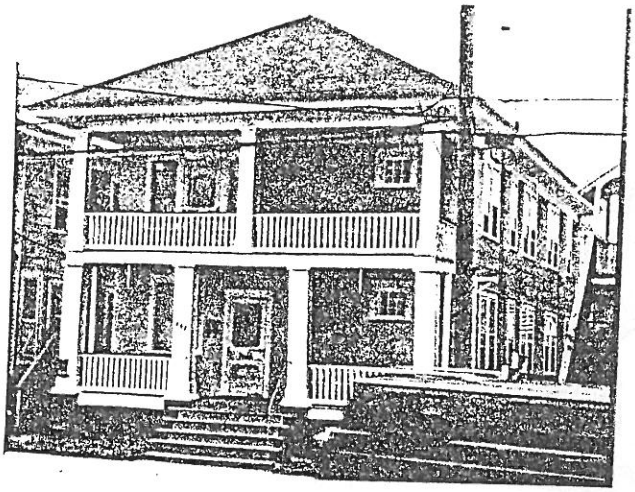
P-1

P-1

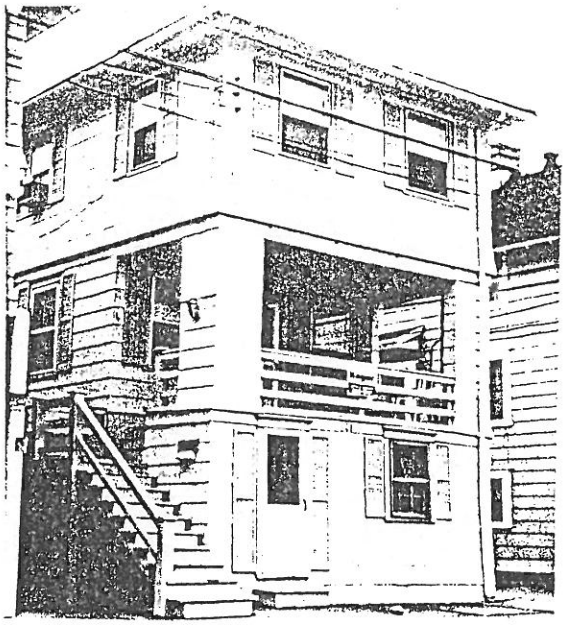




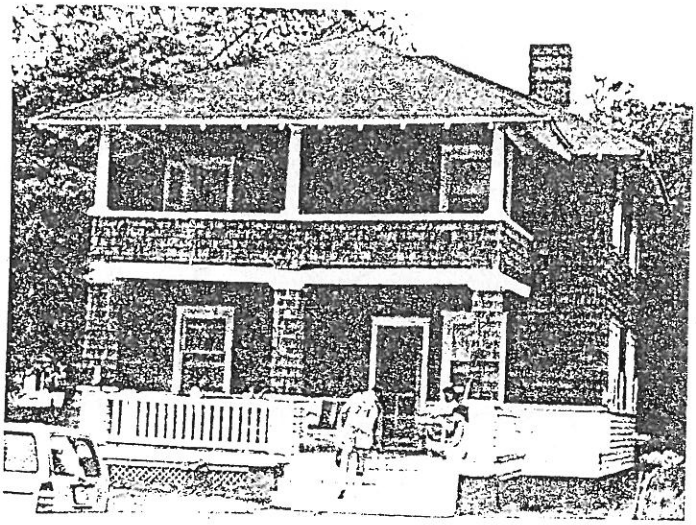
P-2



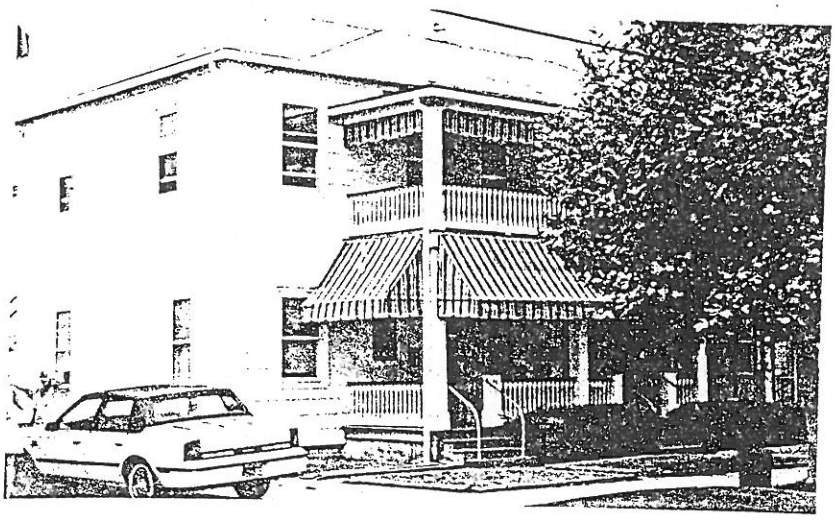
Q-1



Q-1a



Q-2



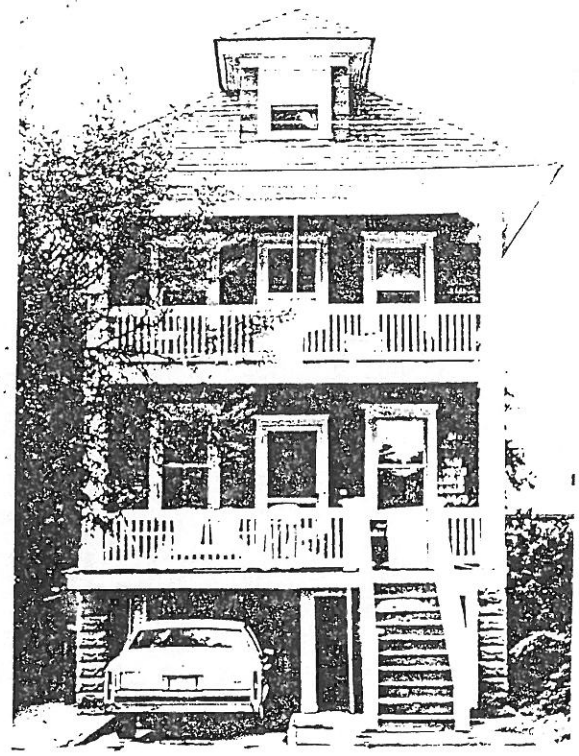
Q-3



Q-4



Q-5



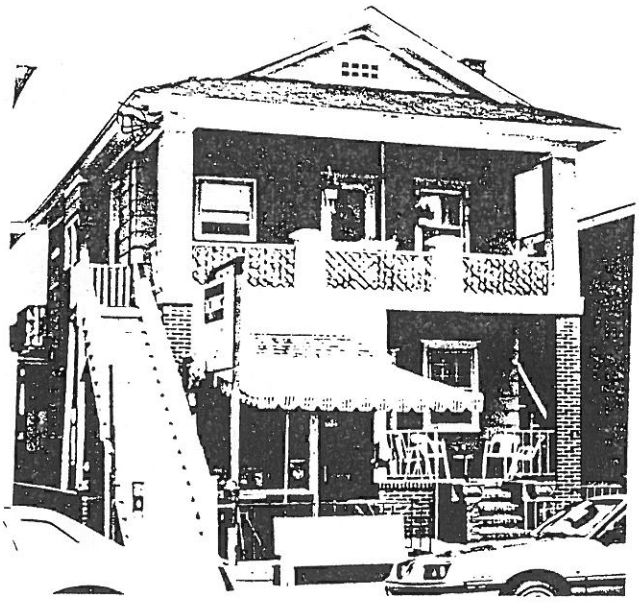
Q-5a



Q-6



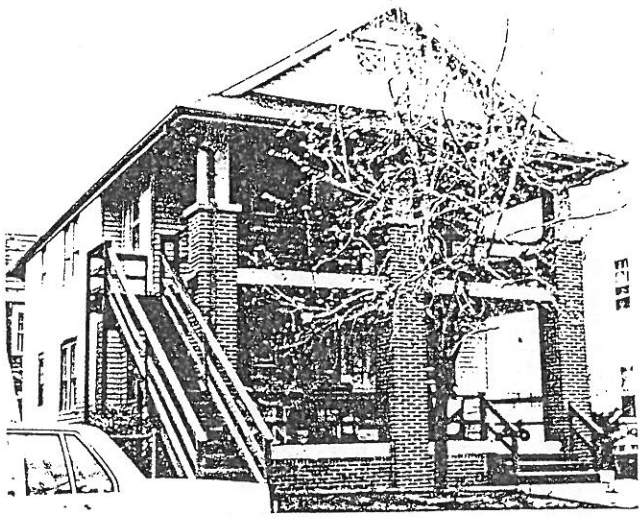
Q-6



Q-6



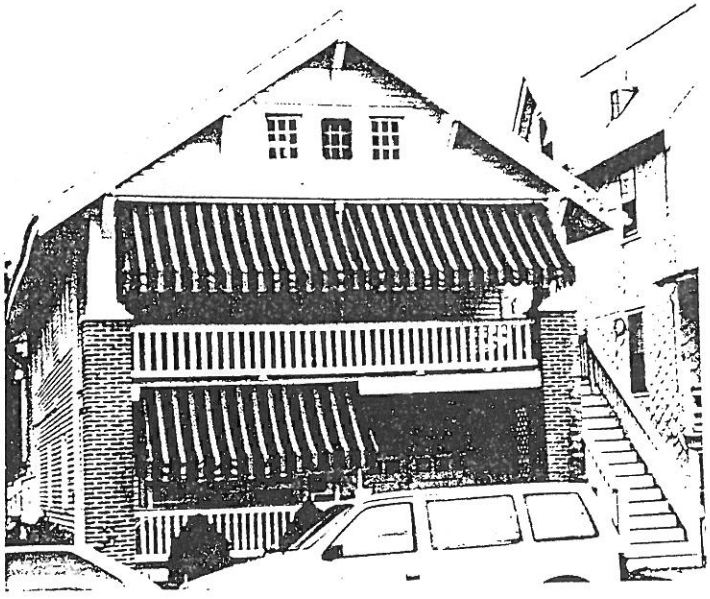
Q-7



Q-7



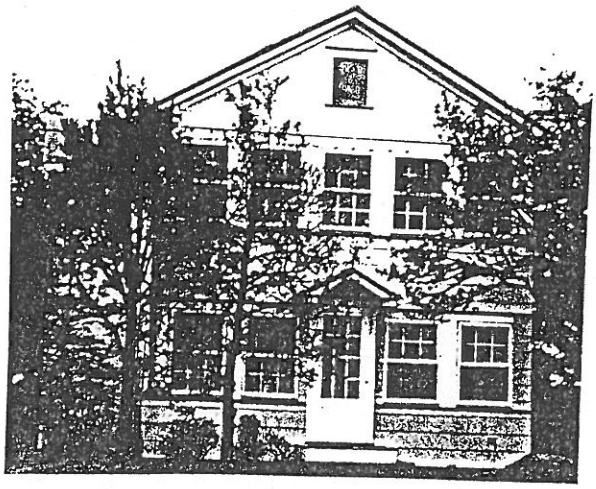
Q-8



Q-8a



Q-9



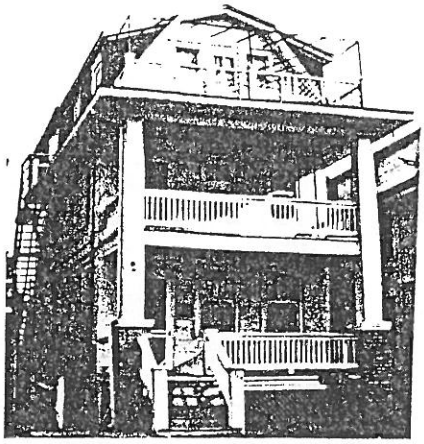
Q-10



Q-10a



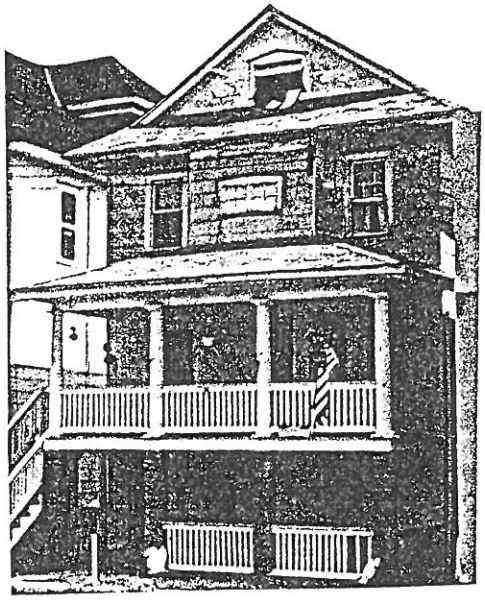
R-1



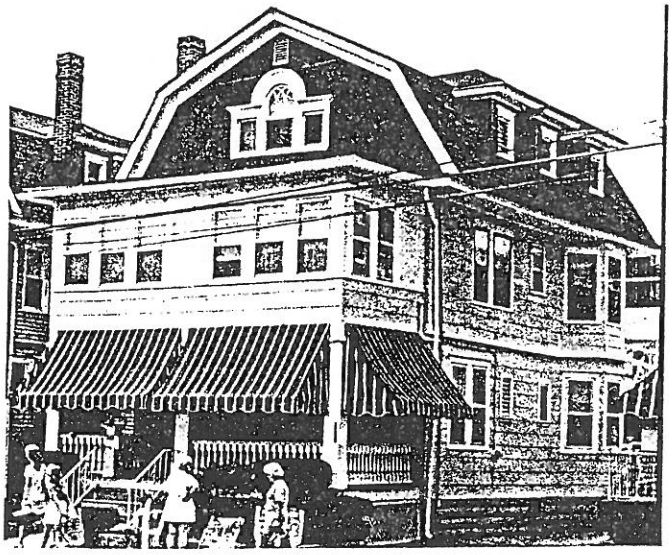
R-2



R-3



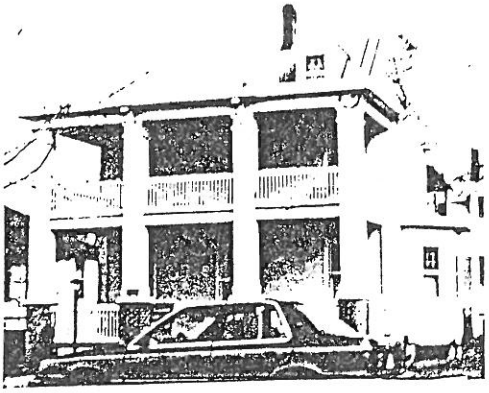
R-4



R-5



S-1



T-1



T-1a



T-2



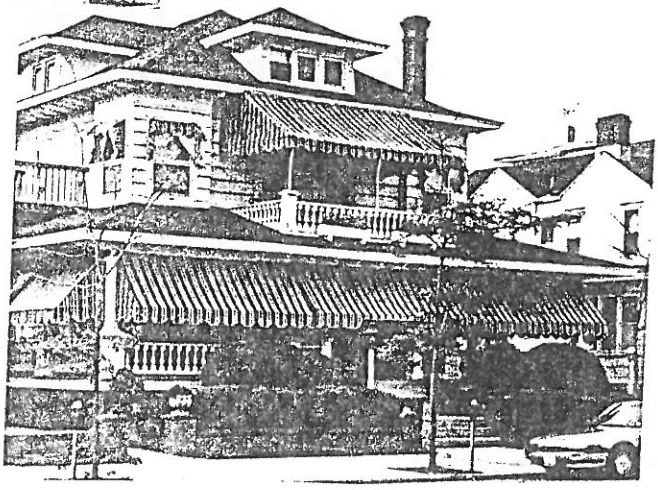
T-3



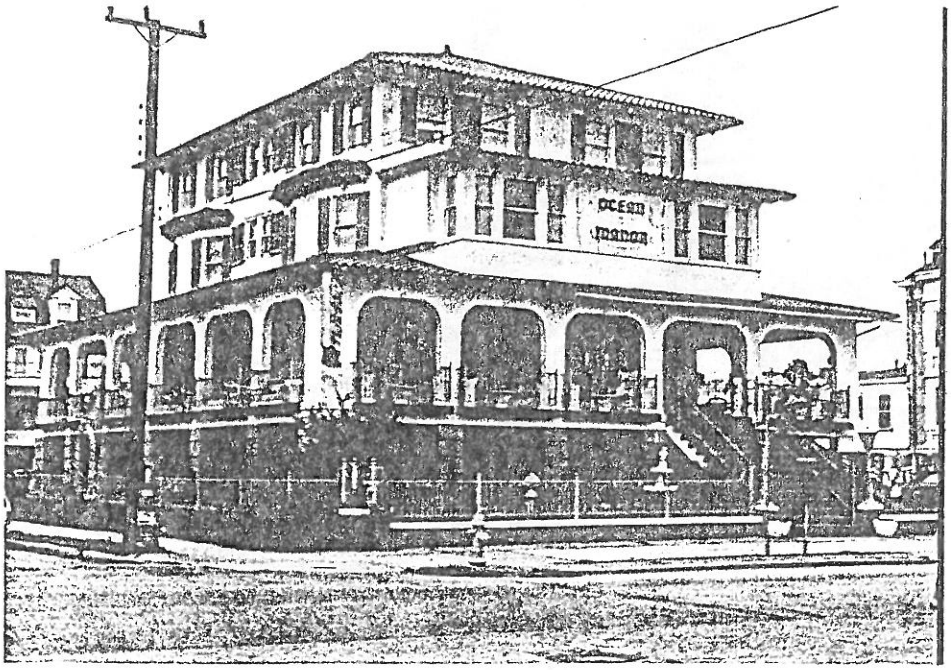
T-3



T-4



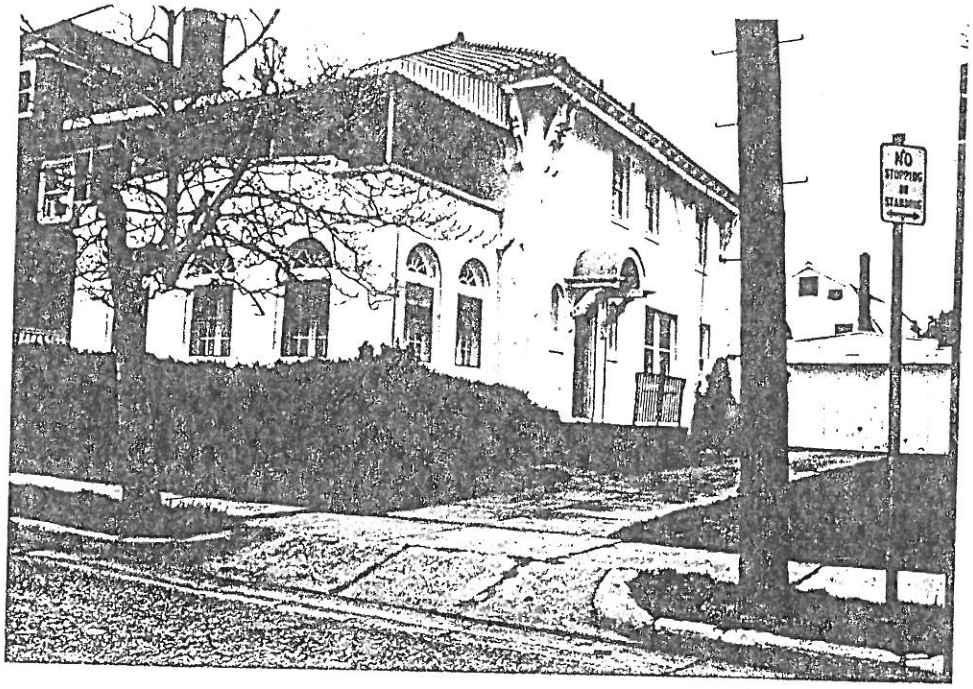
T-5



U-1



V-1



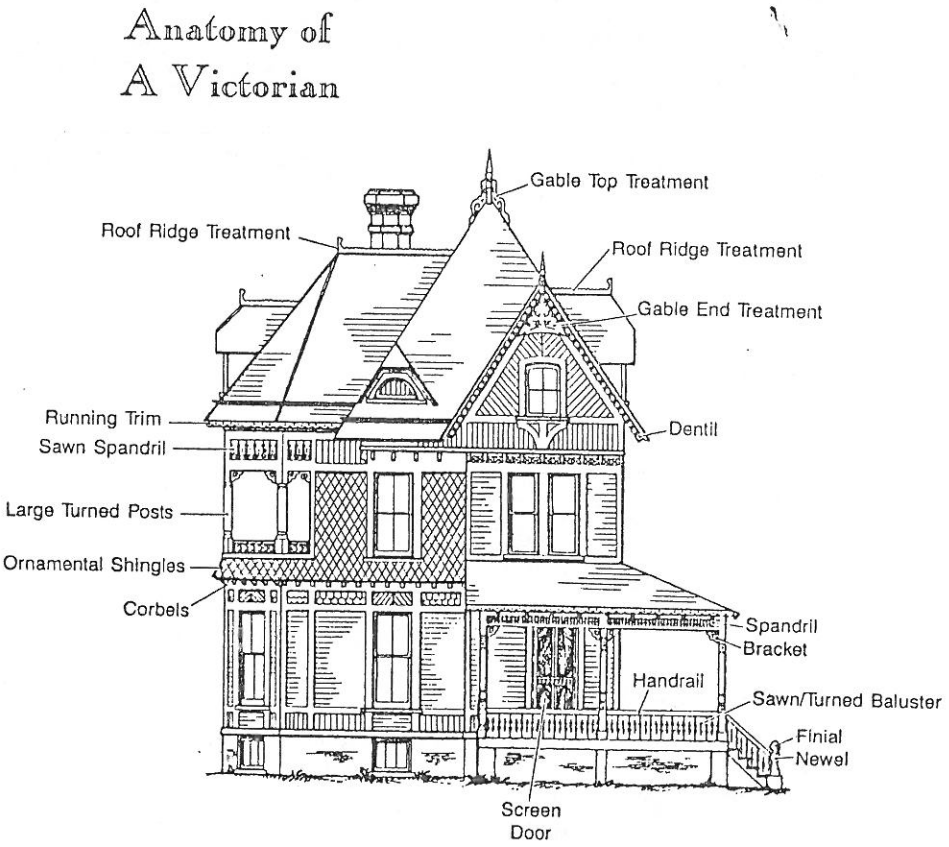
W



X

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:



courtesy Mad River Woodworks

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:

Brackets

From simple to ornate, our brackets will enhance your porches and entryways.


BR 100
1⅛"x13"x17"

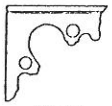

BR 102
1½"x12"x14"


BR 103
1½"x10"x10"


BR 104
1½"x12"x14"


BR 105
1½"x14"x16"

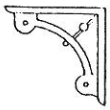

BR 106
1"x11x18"


BR 107
1½"x12"x12"


BR 109
1"x8¼"x10¼"


BR 111
1"x5¼"x10"


BR 112
1"x17"x9½"

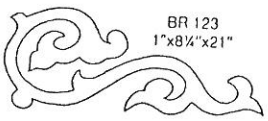

BR 113
1½"x12"x12"

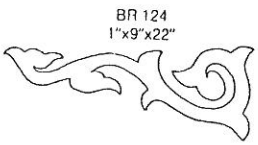

BR 114
1½"x14"x16"


BR 115
1"x12"x12"

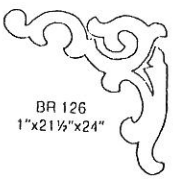

BR 116
1½"x10"x10"

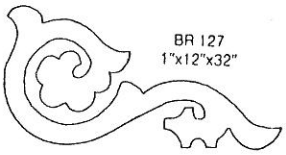

BR 117
1½"x13"x16"

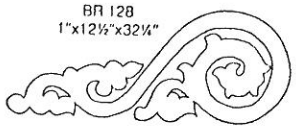

BR 123
1"x8¼"x21"

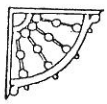

BR 124
1"x9"x22"


BR 125
1"x21¼"x23¼"

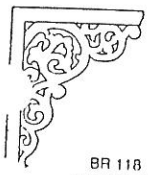

BR 126
1"x21½"x24"

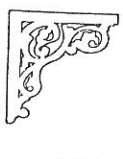

BR 127
1"x12"x32"

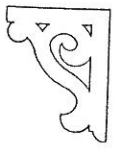

BR 128
1"x12½"x32¼"

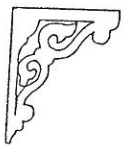

FB 101
1"x10"x10"


FB 102
¾"x6"x6"

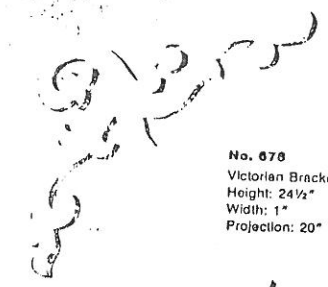

BR 118
1½"x14"x16"

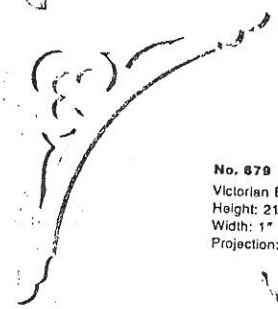

BR 119
1"x12"x12"

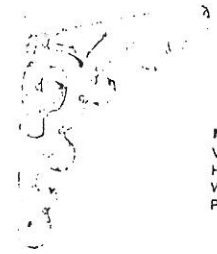

BR 120
1"x12"x14"


BR 121
1"x12"x15"

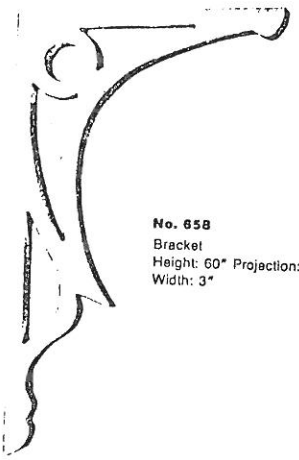
courtesy Mad River Woodworks

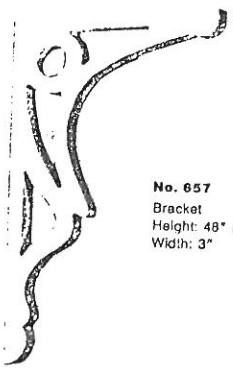

No. 676
Victorian Bracket
Height: 24½"
Width: 1"
Projection: 20"

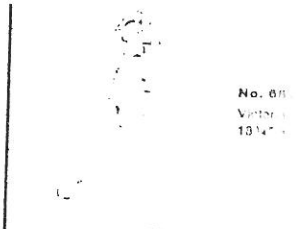

No. 679
Victorian Bracket
Height: 21⅞"
Width: 1"
Projection: 21½"


No. 680
Victorian Bracket
Height: 17½"
Width: 1¼"
Projection: 18"


No. 681
Victorian Bracket
Height: 12½"
Width: 1"
Projection: 10½"


No. 658
Bracket
Height: 60" Projection: 38"
Width: 3"


No. 657
Bracket
Height: 48" Projection: 30"
Width: 3"


No. 6
Victor
13¼"

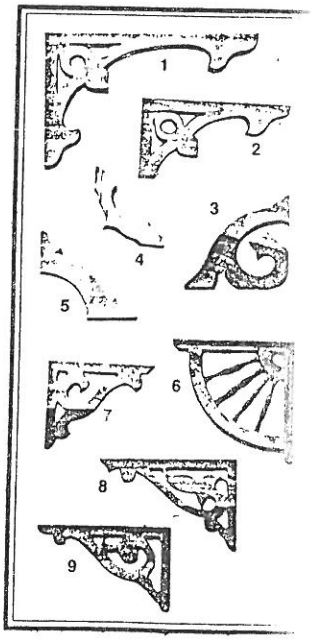

No. 6
Curly
12" x


No. 6
Victor
14½" x


No. 6
Brack
Height
Width
Projec


No. 6
Brack
Height
Width
Proje

courtesy Fypon

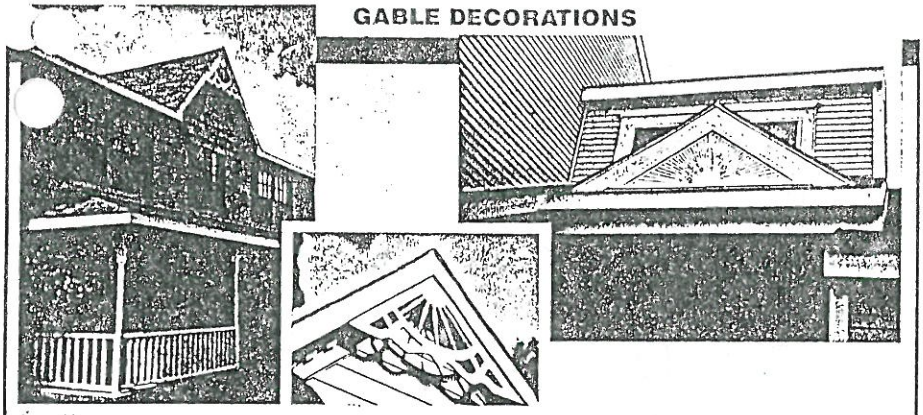


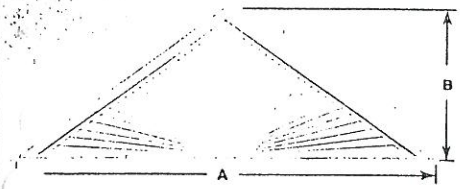
courtesy
The Old Wagon Facto

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:

GABLE DECORATIONS



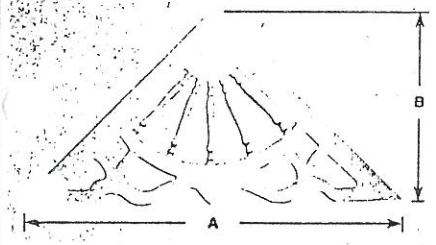


.64
Gable Decoration

Pitch	A	B
6/12	92"	23"
7/12	84"	24½"
8/12	84"	28"
9/12	84"	31½"
10/12	78"	32½"
12/12	36"	18"
12/12	72"	36"

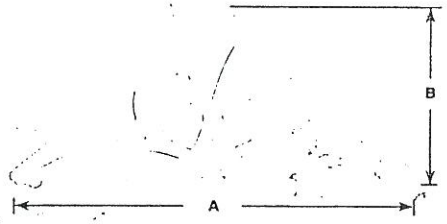
Note: Width (A-dimension) can be reduced. Specify. Larger pitches available. Specify.

Pitch	A	B
6/12	103½"	27½"
7/12	96"	28"
8/12	88½"	30"
9/12	86"	32¼"
10/12	81"	35½"
12/12	67¾"	34½"
14/12	64½"	39"
16/12	60⅝"	41¾"



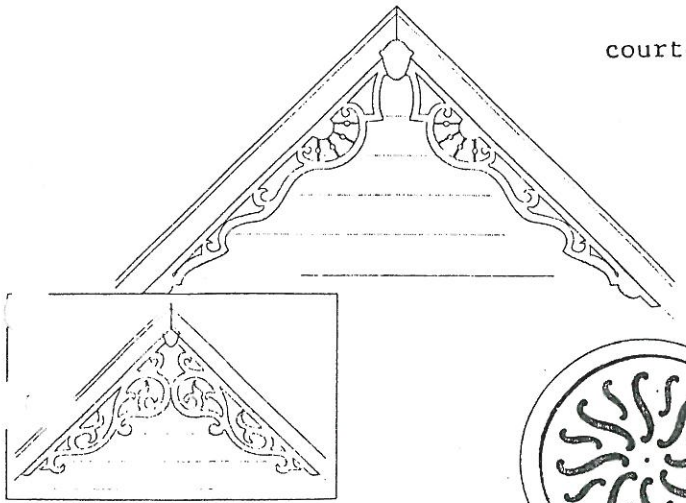
No. 720
Gable Decoration

Pitch	A	B
6/12	103½"	27½"
7/12	96"	28"
8/12	88½"	30"
9/12	86"	32¼"
10/12	81"	35½"
12/12	67¾"	34½"
15/12	69¼"	54½"
18/12	60"	45"

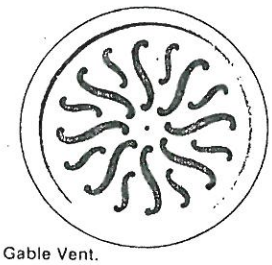


No. 721
Gable Decoration

courtesy Fypon



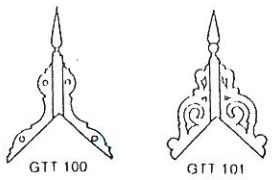
courtesy
The Old Wagon Factory



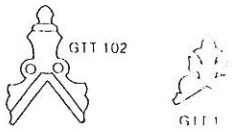
Gable Vent.

Gable Treatments

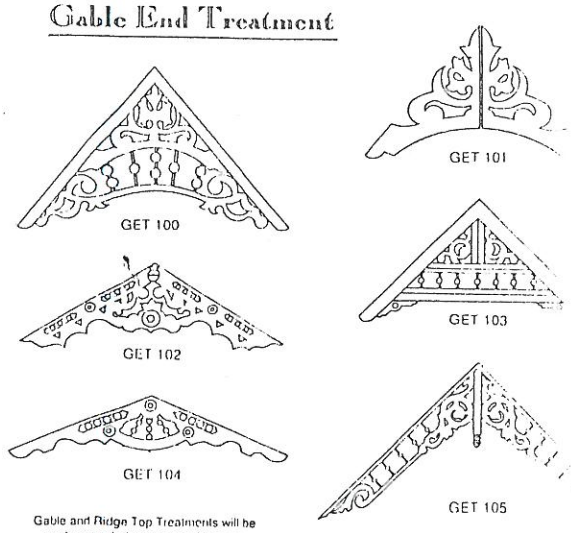
A Gable Treatment will adorn the pitch of your roof. Choose from our replicas or send drawing/photograph for custom quote



Gable Top Treatment

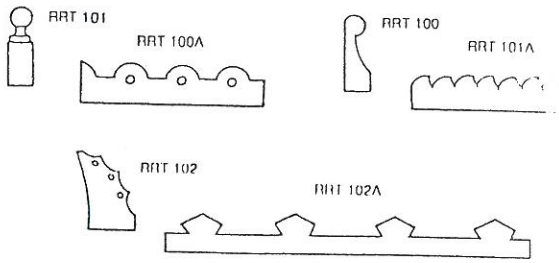


Gable End Treatment

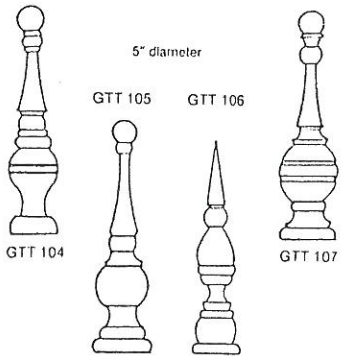


Gable and Ridge Top Treatments will be custom made to your specifications

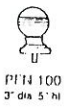
Roof Ridge Treatment



Gable Top Turnings



Post Fin





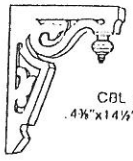
courtesy Mad River Woodworks

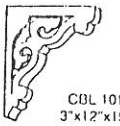
OCEAN CITY
BUILDING COMPONENTS:

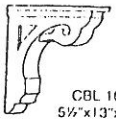
VICTORIAN STYLE:

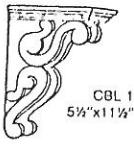
Corbels

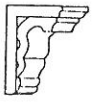
Corbels are an appropriate transition for your eves or mansard roof.


CBL 100
4⅛"x14⅛"x20¼"


CBL 101
3"x12"x15"


CBL 102
5½"x13"x15"

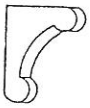

CBL 103
5½"x11½"x18¾"


CBL 104
4"x12"x14"


CBL 105
1½"x7"x9"


CBL 106
1½"x7"x9"


CBL 107
1½"x7"x9"

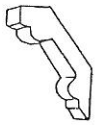

CBL 108
1½"x7"x9"

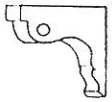

CBL 109
3½"x5½"x11½"


CBL 110
2½"x3"x8"


CBL 111
5½"x7"x24"


CBL 112
3½"x5½"x14"

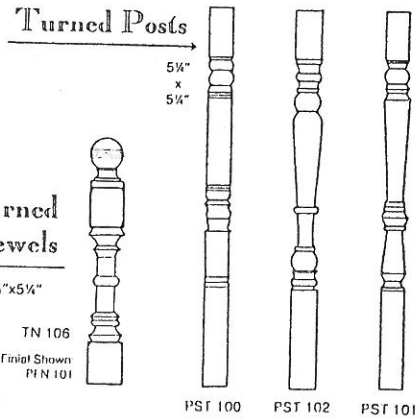

CBL 113
3½"x5½"x18"


CBL 114
3"x14"x12"

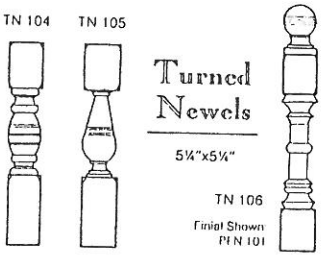
Turnings

Our turned products are handcrafted with solid—not finger-joined—stock and laminated with plastic resin glue. Our turnings add a richness to your surroundings that will make you the envy of your friends and neighbors; they will be unique to you, not the mass-produced versions found in most lumberyards.

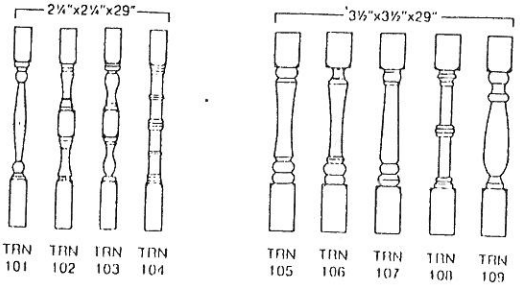
Turned Posts


5¼" x 5¼"
PST 100
PST 102
PST 101

Turned Newels

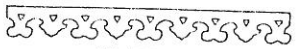

TN 104
TN 105
5¼"x5¼"
TN 106
Finial Shown
FIN 101

Turned Balusters

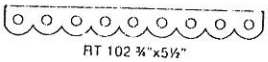

2¼"x2¼"x29"
TRN 101
TRN 102
TRN 103
TRN 104
3½"x3½"x29"
TRN 105
TRN 106
TRN 107
TRN 108
TRN 109

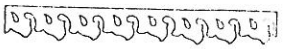
Running Trim

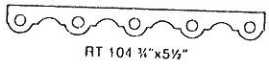
Running Trim is a whimsical and esthetically pleasing treatment for your gable and facia boards

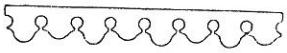

RT 100 ¾"x5"


RT 101 ¾"x5"


RT 102 ¾"x5½"


RT 103 ¾"x4⅛"


RT 104 ¾"x5½"

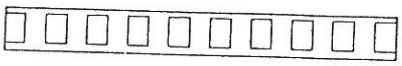

RT 105 ¾"x5¼"


RT 106 ¾"x5¼"


RT 107 ¾"x5¼"

Dentil

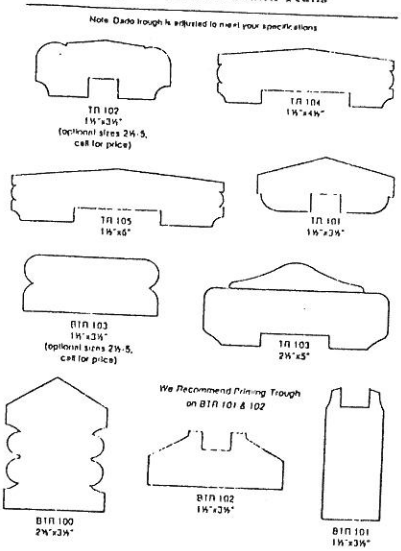
Dentil is a versatile trim that has been used to augment the eves of a pitched roof and to connect corbels as a continuation of the gingerbread theme


D 100 1½"x5½"

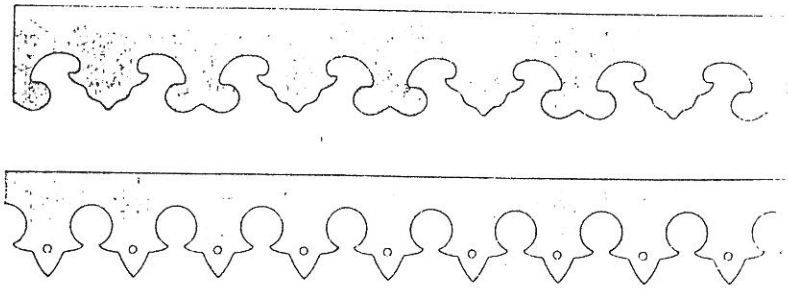

D 101 1½"x5½"


D 102 1½"x5½"

Top and Bottom Hand Rails


Note: Dado trough is adjusted to meet your specifications
TR 102 1½"x3½" (optional sizes 2½-5, call for price)
TR 104 1½"x4½"
TR 105 1½"x6"
TR 101 1½"x3½"
BTR 103 1½"x3½" (optional sizes 2½-5, call for price)
TR 103 2½"x5"
We Recommend Priming Trough on BTR 101 & 102
BTR 100 2½"x3½"
BTR 102 1½"x3½"
BTR 101 1½"x3½"

courtesy Mad River Woodworks



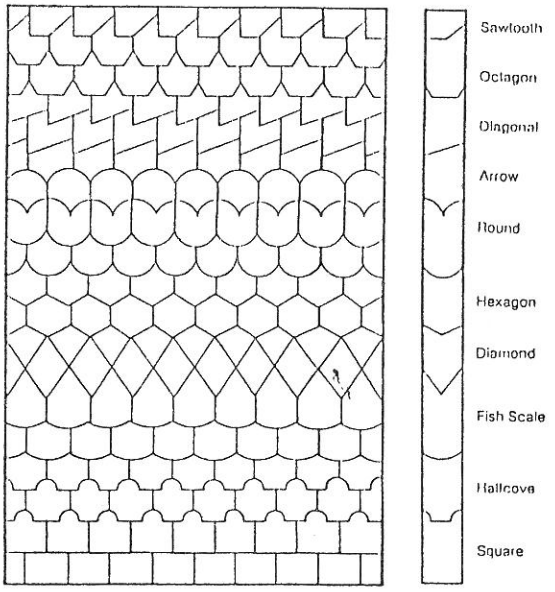
courtesy The Old Wagon Factory

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:

Ornamental Redwood Shingles

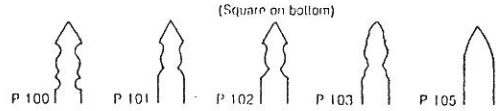
Mad River Woodworks supplies 16-inch shingles trimmed to a preiect 5 or 6 inches, to produce a repeating, uniform pattern throughout. For reasons of both beauty and durability, we offer redwood shingles, also, experts in the field actually prefer redwood. Its time tested longevity is proven by the many fine Victorian homes well over 100 years old in our area.



Redwood Pickets

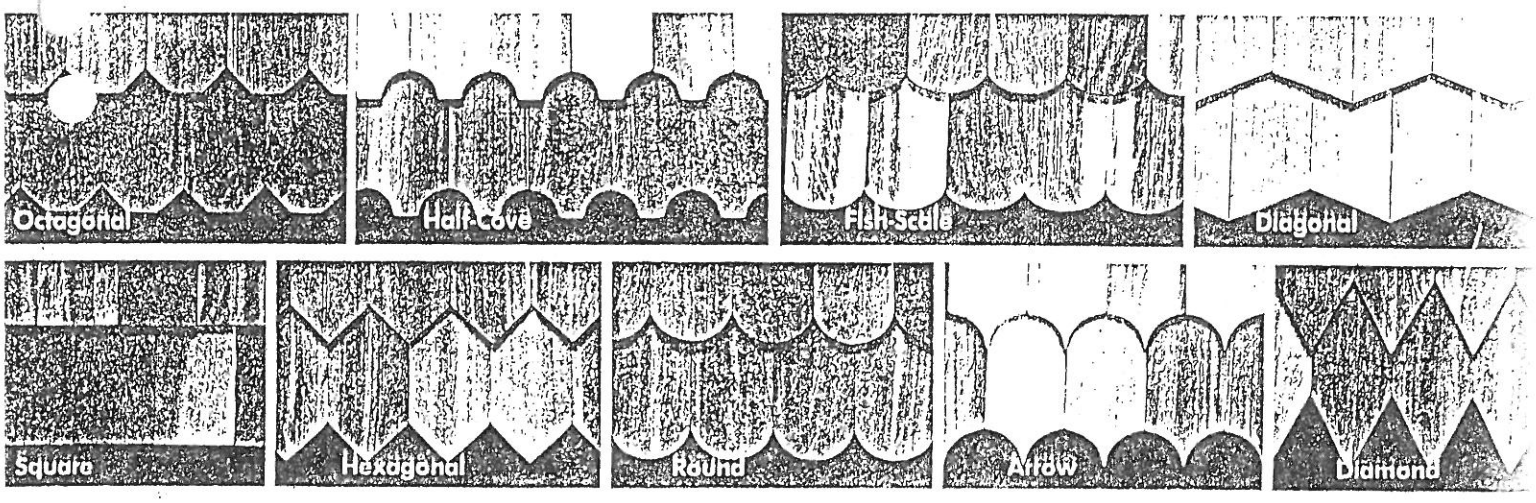
¾"x2½"x36"
¾"x3½"x36"

(Square on bottom)



Picket Fences are a way to create your "special place" and bring enhancement to your home.

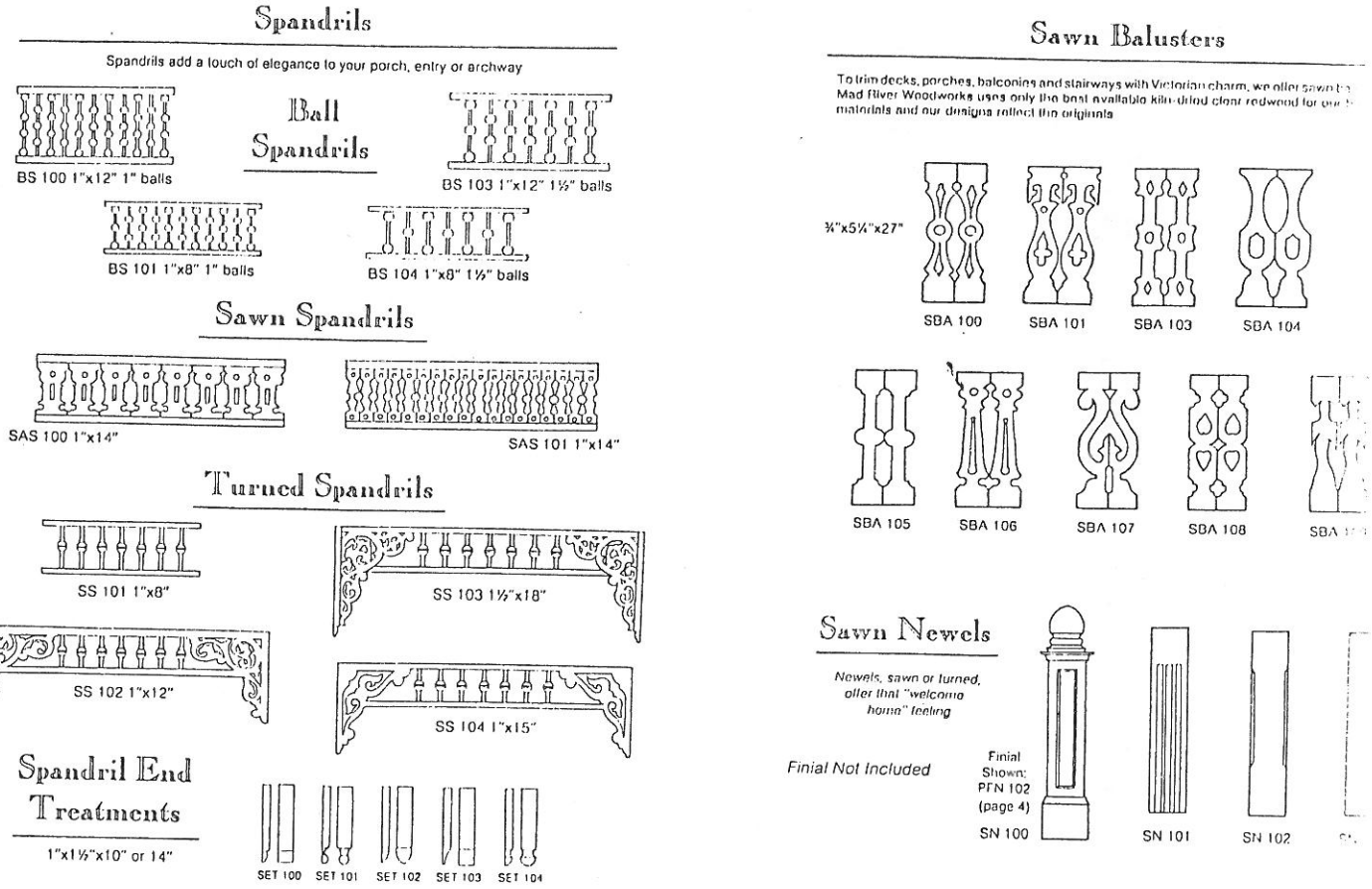
courtesy
Mad River Woodworks



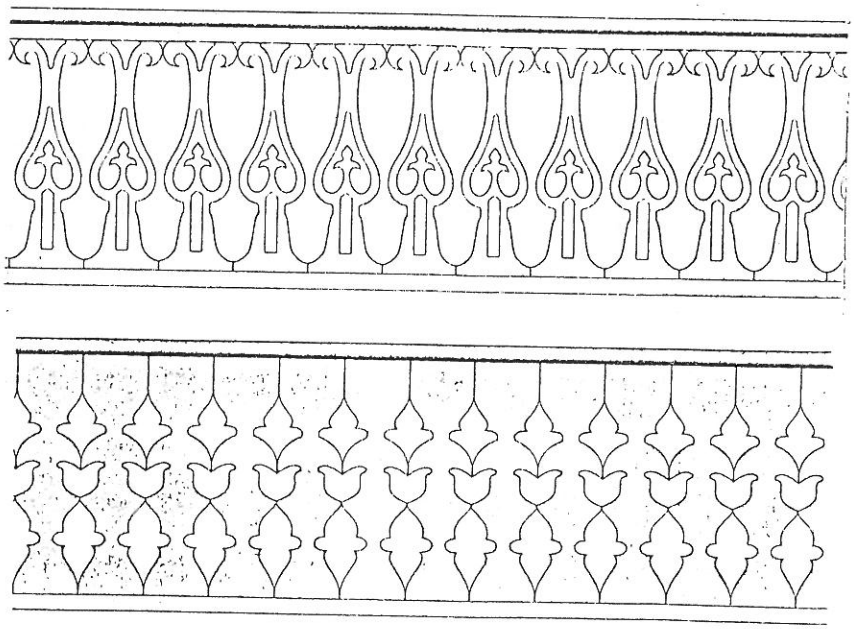
courtesy Shakertown Shingles

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:



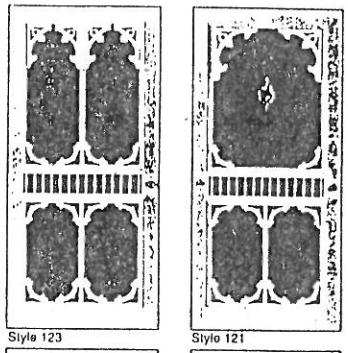
courtesy
Mad River Woodworks



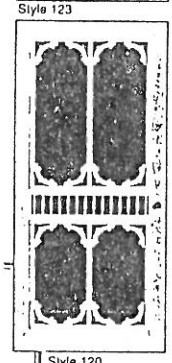
courtesy The Old Wagon Factory

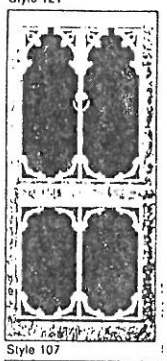
OCEAN CITY
BUILDING COMPONENTS:

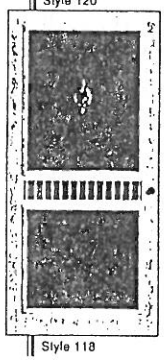
VICTORIAN STYLE:

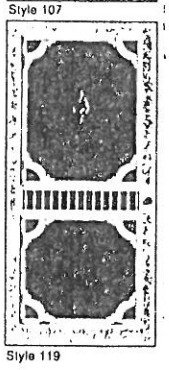

Style 123

Style 121


Style 120


Style 107


Style 118


Style 119

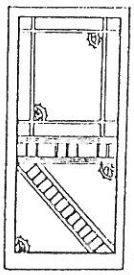

Style 122

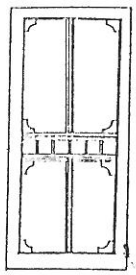

Style 130

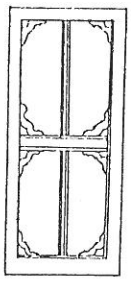
courtesy
The Old Wagon Factory

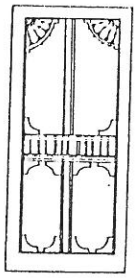
Screen Doors

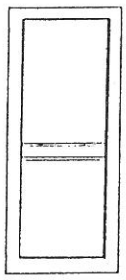
Our hardwood screen doors recreate actual door patterns popular in the 1860's. Each door is built to fit your exact dimensions and shipped shop sanded and ready for painting or staining. The charcoal gray screen we supply with your door is easily installed after finishing. To convert your screen door to an all-weather storm door, a plexiglass panel may be easily attached by your local glass shop.

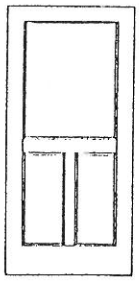

SD 100

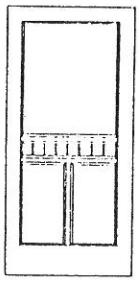

SD 101

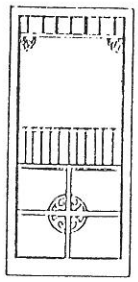

SD 102


SD 103

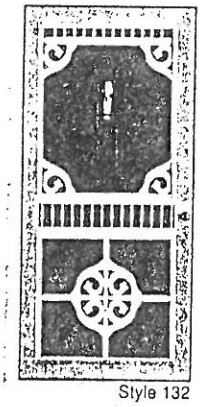

SD 104

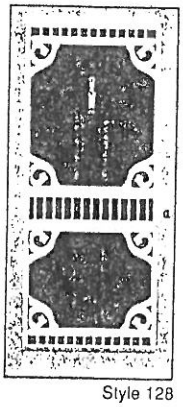

SD 105

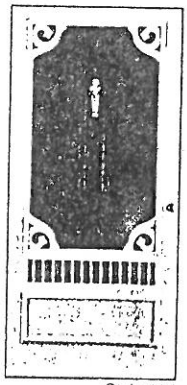

SD 106

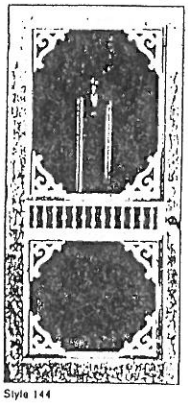

SD 107

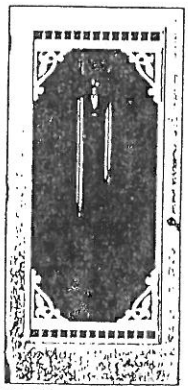
courtesy Mad River Woodworks


Style 132


Style 128


Style 134


Style 144

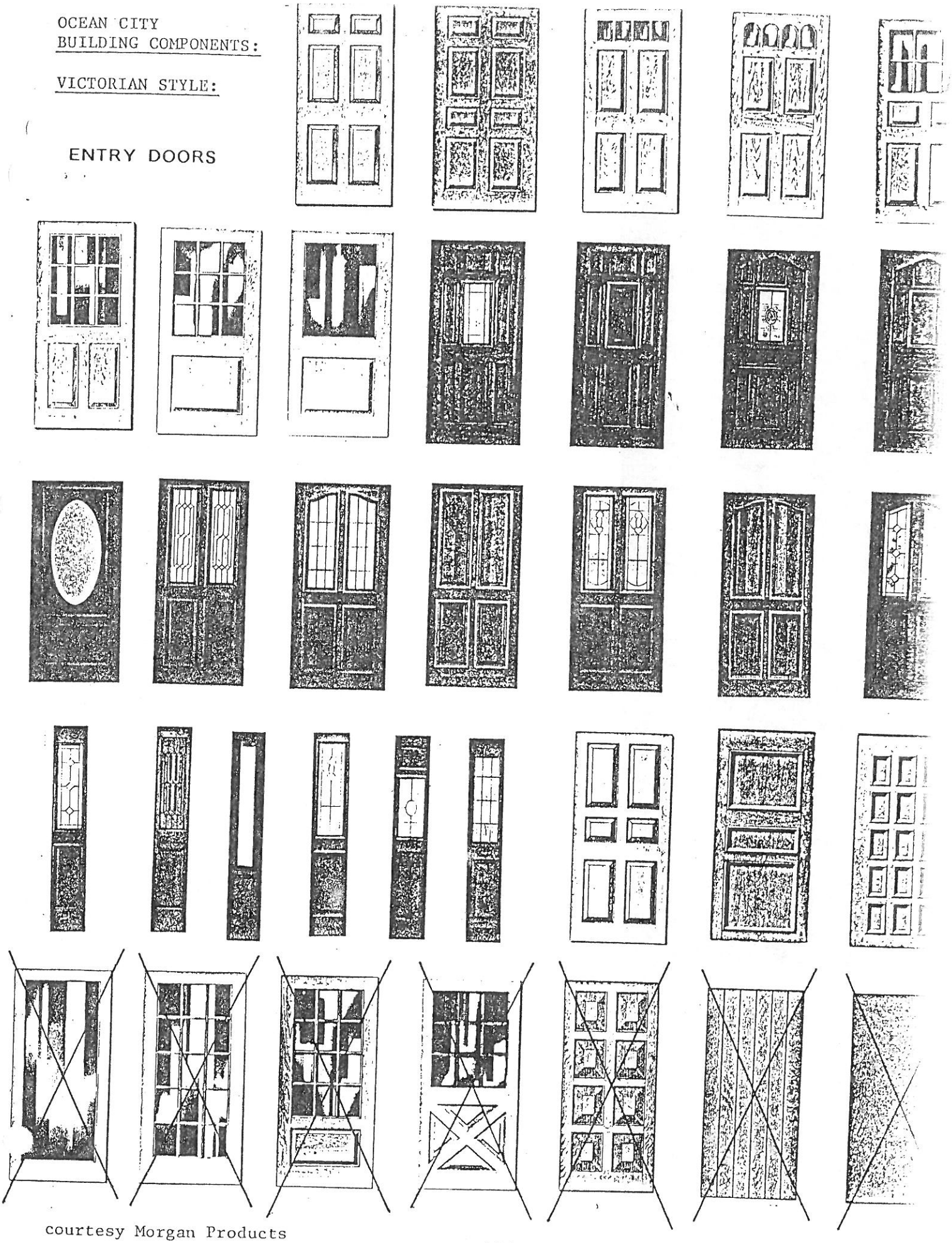

Style 143


Style 139

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:

ENTRY DOORS

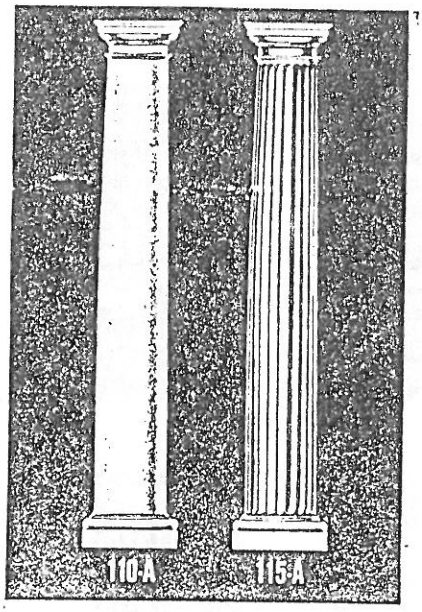


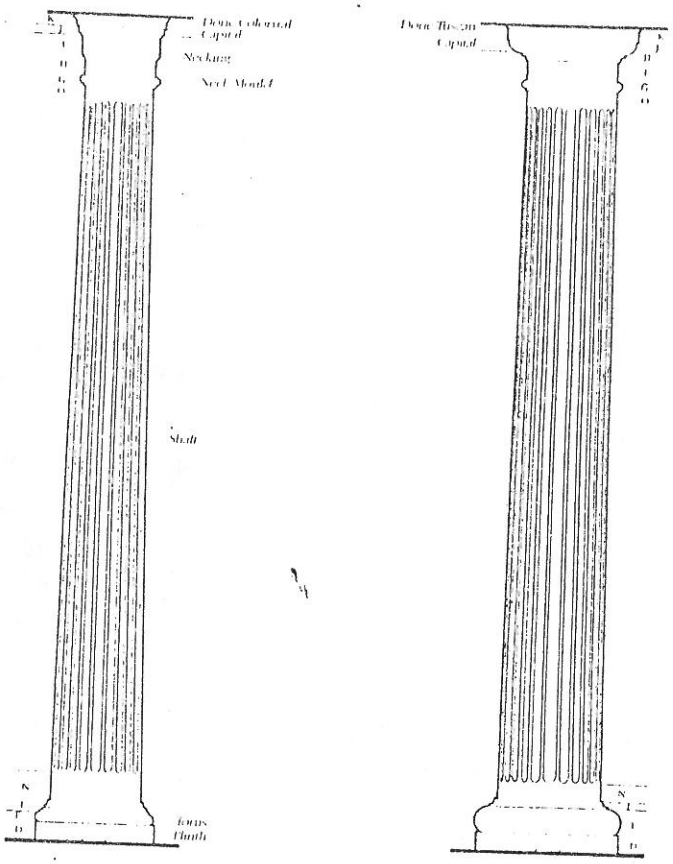
courtesy Morgan Products

OCEAN CITY
BUILDING COMPONENTS:

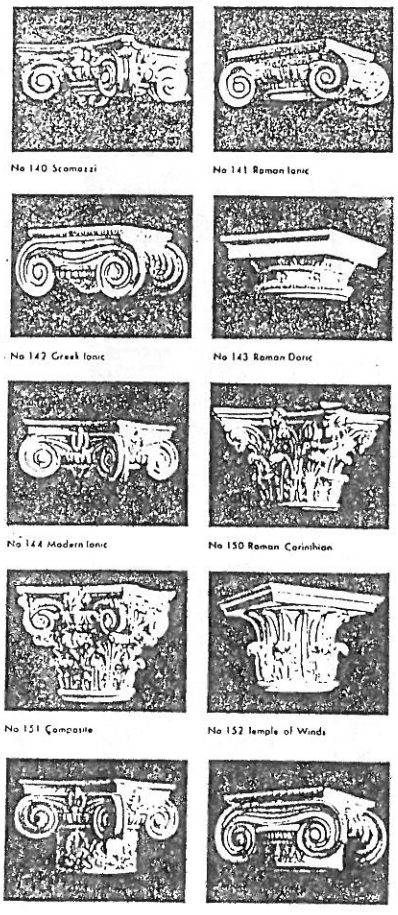
COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

COLUMNS





Colonial Revival or Neoclassical



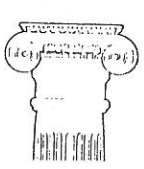


FIGURE 2



FIGURE 3

Composition Capital mounted on *G* (Neck Mould)



FIGURE 4



FIGURE 5

Altered Fluting for Non-Standard Heights

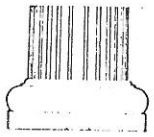


FIGURE 6

Column shaft cut at base so that fluting "dead ends" into base

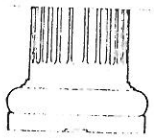


FIGURE 7

Fluting can be altered so that a shortened column retains the *N* dimension

Neoclassical

courtesy Schwerd

courtesy Worthington

OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

BRACKETS



No. 692
Bracket
Height: 13¼"
Width: 1½"
Projection: 12"



No. 693
Bracket
Height: 8" Width: 1½"
Projection: 8"

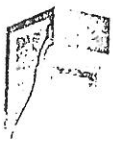


No. 650
Knee Bracket
Height: 19" Width: 3½" Proj.: 15½"

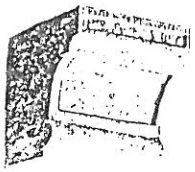
No. 655
Knee Bracket
Height: 15" Width: 3½" Proj.: 11"



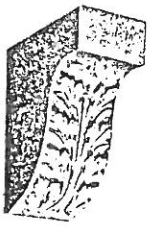
No. 640
Porch Bracket
14½" x 14½" x 3½"



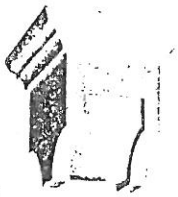
No. 668
Bracket
Height: 18"
Projection: 10⅛"
Width: 7¼"



No. 669
Rough Wall
Bracket
Height: 8½"
Width: 7¼"
Projection: 9"



No. 691
Leaf Bracket
Height: 12¼"
Width: 5¼"
Projection: 9½"



654A
Bracket
Height: 12"
Width: 10"
Projection: 9"

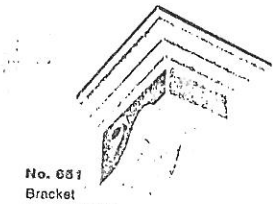
BRACKETS



No. 694
Wall Bracket
Height: 9½"
Width: 3½"
Projection: 2¼"



No. 684
Fancy Bracket
Height: 7⅞"
Width: 10¼" Proj.: 15⅞"
Use with No. 928 Molding



No. 681
Bracket
Height: 12½"
Width: 15⅛"
Projection: 17⅜"



No. 636
Bracket
Height: 4½"
Width: 6¾" Proj.: 6⅞"



No. 687
Height: 3½"
Projection: 9"
Bracket Width: 6"

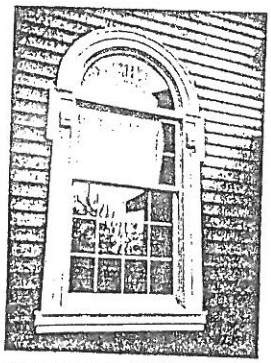
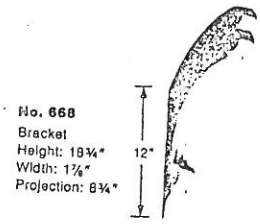


Photo shows No. 694 Wall Bracket with No. 877A, No. 877E (pair) and No. 877S, still.



No. 668
Bracket
Height: 18¾"
Width: 1⅞"
Projection: 8¾"



No. 6703
Smooth Wall Bracket
Height: 10" Width: 3½"
Projection: 5¼"



No. 670
Rough Wall Bracket
Height: 10"
Width: 3½"
Projection: 5¼"



No. 687
Bracket
Height: 17¾"
Width: 2¾"
Projection: 8"



No. 690
Fancy Bracket
Height: 9⅞" Width: 9¼" Proj.: 14
Use with No. 929 Molding



No. 685
Fancy Bracket
Height: 9¼" Width: 3⅛" Proj.: 12



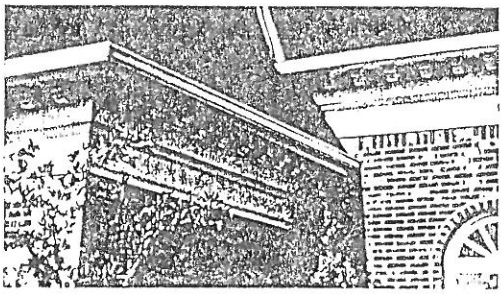
No. 676
Plain Bracket
Height: 15¾" Width: 4"
Projection: 14"

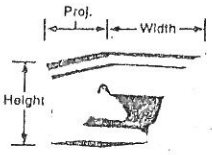
courtesy Fypon

OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

DENTIL BLOCKS





No. 801
Dentil Block

	801-A	801-B	801-C
Height	3½"	4¼"	5¾"
Width	5⅛"	5⅛"	5⅛"
Projection	7¾"	7¾"	9½"

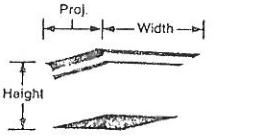


No. 815
Dentil Block
Height: 3⅞"
Width: 4¾"
Projection: 9"

No. 816
Dentil Block
Height: 3¾"
Width: 3¾"
Projection: 4⅜"



Matches 801B
No. 801 LP-6 (6/12) pitch **No. 801 RP-6**
No. 801 LP-7 (7/12) pitch **No. 801 RP-7**
No. 801 LP-8 (8/12) pitch **No. 801 RP-8**
No. 801 LP-9 (9/12) pitch **No. 801 RP-9**
No. 801 LP-10 (10/12) pitch **No. 801 RP-10**
No. 801 LP-12 (12/12) pitch **No. 801 RP-12**



No. 802
Dentil Block

	802-A	802-B
Height	3⅛"	4¼"
Width	5⅛"	5⅛"
Projection	7¾"	9½"



No. 821
Dentil Block
Height: 3"
Width: 4¾"
Projection: 5½"



Matches No. 821
No. 821 LP-6 (6/12) pitch **No. 821 RP-6**
No. 821 LP-7 (7/12) pitch **No. 821 RP-7**
No. 821 LP-8 (8/12) pitch **No. 821 RP-8**
No. 821 LP-9 (9/12) pitch **No. 821 RP-9**
No. 821 LP-10 (10/12) pitch **No. 821 RP-10**
No. 821 LP-12 (12/12) pitch **No. 821 RP-12**

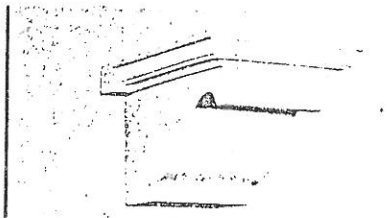
COPING

Blocks can be coped to following shapes.

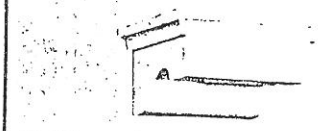
¾" Cove

1⅜" Bed

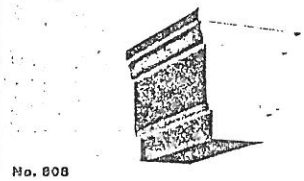
No. 928
(p. 8 in catalog)



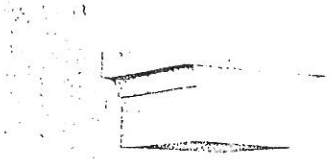
No. 805
Dentil Block
Height: 8" Width: 9" Projection: 14"



No. 806
Dentil Block
Height: 5¼" Width: 10" Projection: 8½"



No. 808
Dentil Block
Height: 10⅞"
Width: 10½"
Projection: 18"
Coped to mate with
No. 909 Fascia Molding



No. 807
Dentil Block
Height: 5½" Width: 8¾"
Projection: 11½"
Projection may be trimmed to smaller size



No. 639
Dentil Block
Height: 5⅜"
Width: 7⅞"
Projection: 10"

No. 1209B
Dentil Block
Height: 7½"
Width: 9¾"
Projection: 7"



No. 803
Dentil Block
Height: 6¼"
Width: 4¾"
Projection: 5"



No. 804
Dentil Block
Height: 6"
Width: 4¾"
Projection: 5½"



No. 814
Dentil Block
Height: 5⅜"
Projection: 6⅞"
Width: 4⅛"



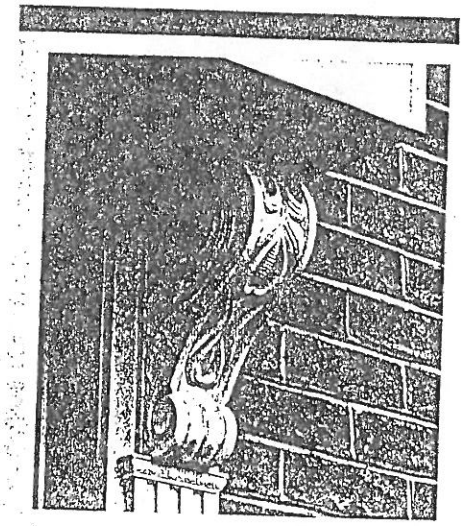
No. 813
Dentil Block
Height: 6¾"
Projection: 6¾"
Width: 5"

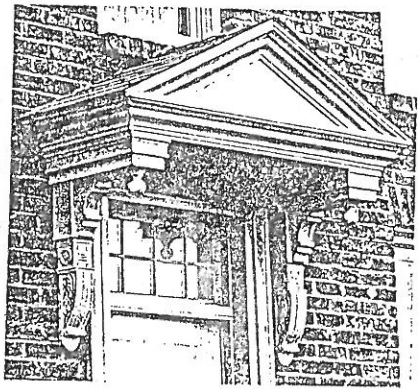
courtesy
Fypon

OCEAN CITY
BUILDING COMPONENTS:

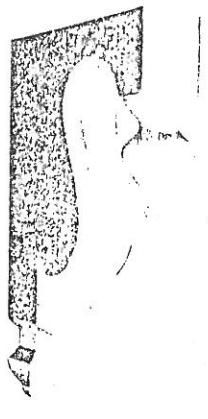
COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

BRACKETS

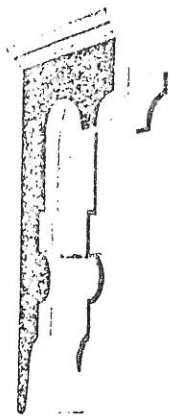




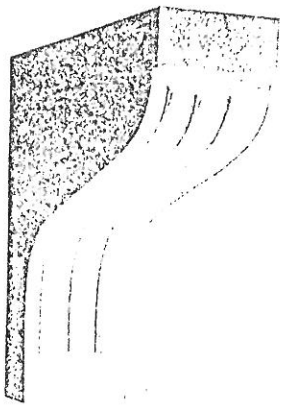
BRACKETS



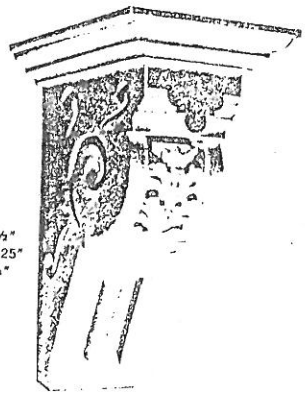
No. 659
Bracket
Height: 31"
Projection: 21½"
Width: 6"



No. 654
Bracket
Height: 35"
Projection: 20¼"
Width: 10"



No. 653
Bracket
Height: 30"
Projection: 32¼"
Width: 10"



No. 652
Bracket
Height: 35½"
Projection: 25"
Width: 17¾"

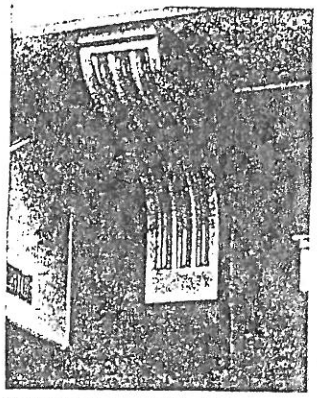


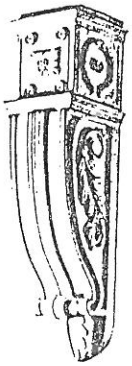
Photo shows Bracket No. 653



No. 675
Fancy Bracket
Height: 20"
Width: 8¾"
Projection: 11"



No. 677
Bracket
Height: 18"
Width: 2¾"
Projection: 9¾"



No. 656
Bracket
Height: 20"
Projection: 5⅜"
Width: 4⅞"



No. 695
Bracket
Height: 21½"
Width: 12⅛"
Projection: 7"

courtesy Fypon

OCEAN CITY
BUILDING COMPONENTS:

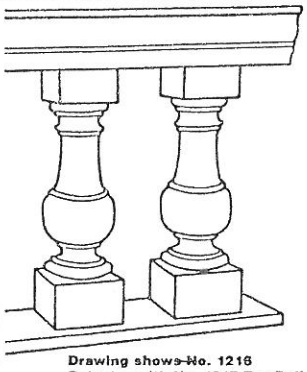
COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

SPINDLE . . . BALUSTER . . . MEDALLIONS . . . HAPPY MAN



No. 1216
Baluster
Height: 24½"
Bottom Block
6¾" × 6¾" × 4½"
Top Block
6⅛" × 6⅛" × 3"

Send for separate baluster sheet



Drawing shows No. 1216 Baluster with No. 1217 Top Rail

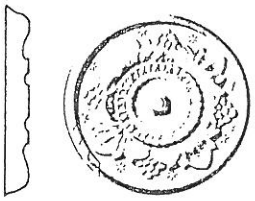


Photo shows No. 1216 Baluster with No. 1217 Railing



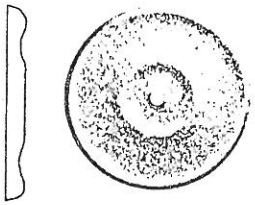
No. 1217
Top Rail (8' and 10' lengths)
Height: 5½"
Top: 12"
Bottom: 9"

Ceiling Medallions



THE GRAPE LEAF

No. 3012 12" diameter; 1¼" projection
No. 3018 18" diameter; 1¼" projection
No. 3024 24" diameter; 1¼" projection



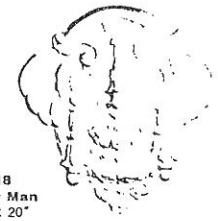
THE CLASSIC

No. 2012 12" diameter; 1" projection
No. 2018 18" diameter; 1" projection
No. 2024 24" diameter; 1¼" projection



No. 1208
Full Spindle
5⅝" × 5⅝" × 40½"

No. 1208E
Half Spindle
5⅝" × 2⅞" × 40½"



No. 418
Happy Man
18¼" × 20"



No. 423 (Full Round)
Happy Woman
Base: 6⅛" Diameter
Height: 15"



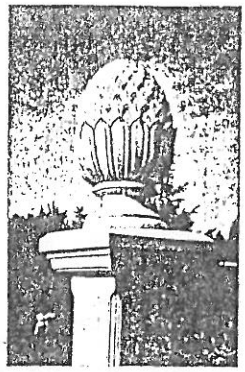
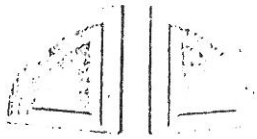
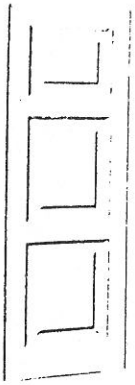


Photo shows No. 399 F



No. 1050 QL-14
No. 1050 QL-16
No. 1050 QL-18
Shutter Top
Radius: 14", 16", 18"

No. 1050 QR
No. 1050 QR
No. 1050 QR-
Shutter Top
Radius: 14", 16"

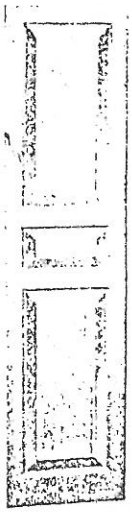


No. 1050
Raised Panel Shutter

1⅛" × 14"
Heights: 39", 4
51", 55", 59"
67", 71", 75"

1⅛" × 16"
Heights: 35",
47",
55",
63",
71",
81",

1⅛" × 18"
Heights: 39",
55",
67"

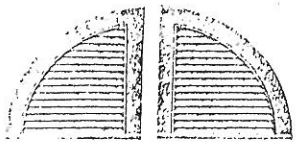


No. 1053
Raised Panel Shutter

1⅛" × 18"
Heights: 39", 47",
51", 55",
59", 63",
67", 71",
74", 81"

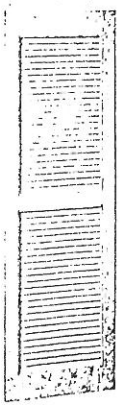


Photo shows No. 1050 Raised Panel Shutter, Deluxe Entrance Feature and No. 856 Window Head



No. 1052 QL-14
No. 1052 QL-16
No. 1052 QL-18
Radius: 14", 16", 18"

NO. 1052 QR-14
NO. 1052 QR-16
NO. 1052 QR-18
Radius: 14", 16", 18"



No. 1052
Louvered Shutter
1" × 18"
Heights: 47", 51", 55"
60", 64", 72"
1" × 24"
Height: 51", 72"
1¼" × 32"
Height: 72"



No. 1051
Louvered Shutter
1" × 18" × 03⅛"
Bottom Panel
Height: 25"

courtesy Fypon

OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

ARCH SURROUNDS

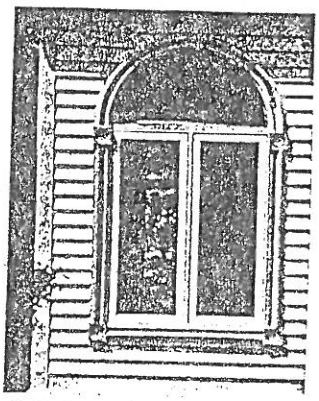


Photo shows No. 809A Arch with No. 75 Rosette.

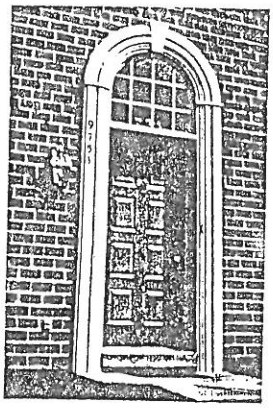


Photo shows No. 1022A Arch with No. 1020 Pilaster.

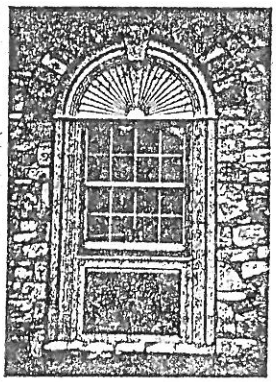
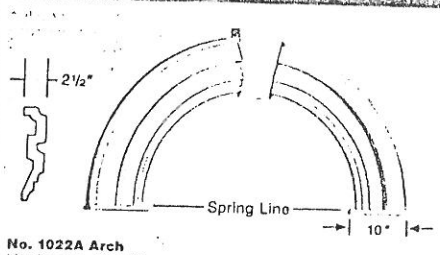


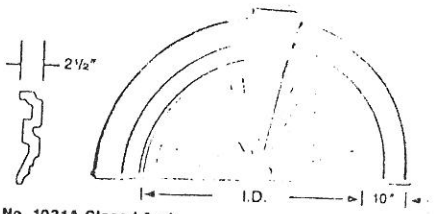
Photo shows No. 1021A Closed Arch with No. 1020 Pilaster and No. 950 Window Panel.

courtesy
Fypon

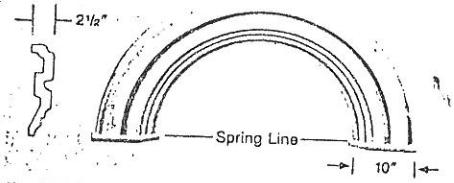


No. 1022A Arch
Matches No. 1020 Pilaster
Note: I.D. 24"–48". Keystone molded/fitted to arch.
I.D. 52" and greater. Keystone supplied as separate piece to be fit on job.

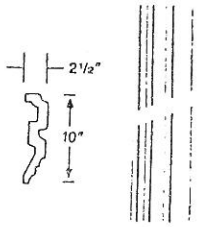
No. 1022A, No. 1022AP have 2⅜" vertical extensions for following sizes only.
I.D. 25⅝", 29⅝", 37⅝", 41⅝",48".



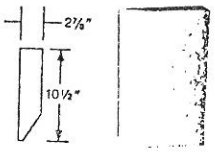
No. 1021A Closed Arch
28", 32", 36" I.D. Molded as one piece. All others custom fitted as combinations of 1022A arch and 860 half circle sunburst. Ask for details.



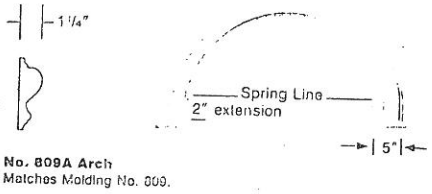
No. 1022AP Arch
Matches No. 1020 Pilaster



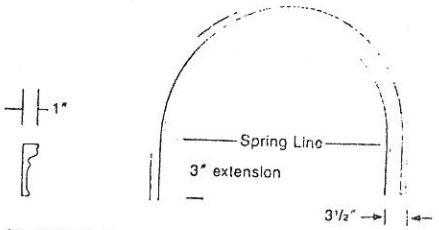
No. 1020 Arch Pilaster
Length, 9' and 16'
to be used with:
No. 1021A Closed Arch
No. 1022A Arch
No. 1022AP Arch



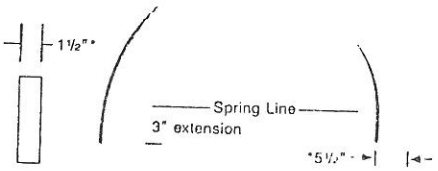
No. 1020 Plinth Block
10½" × 2⅞" × 18"



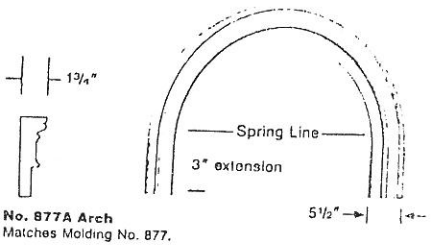
No. 809A Arch
Matches Molding No. 809.



No. 878A Arch
Matches Molding No. 878.



No. 1010A Flat Arch
No. 1010A Flat Arch matches No. 1010 Board 1⅛" × 5½".
***Note:** Flat Arch can be supplied 1" thick and less than 5½" wide.



No. 877A Arch
Matches Molding No. 877.

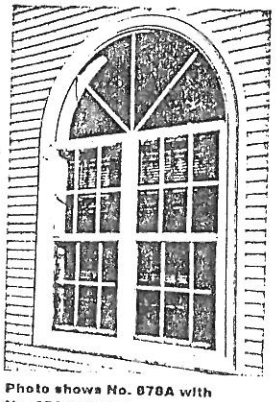
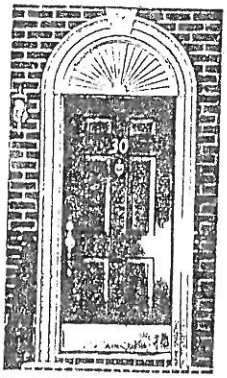


Photo shows No. 878A with No. 878 Molding.



No. 877A Arch with 860 Sunburst and No. 413 Keystone.

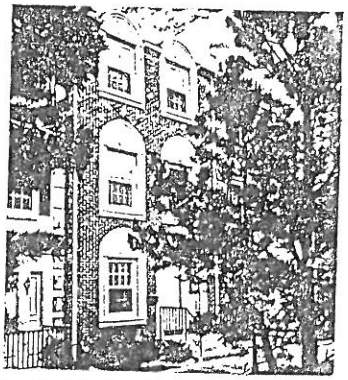
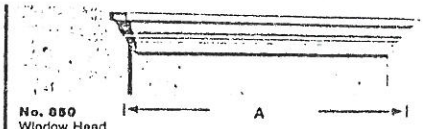


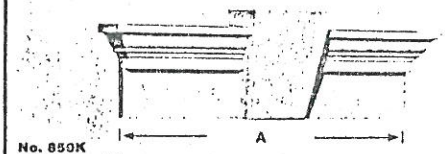
Photo shows 1021A with No. 1020 Arch Pilaster.

OCEAN CITY
BUILDING COMPONENTS:

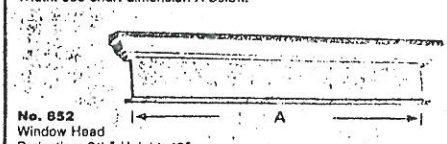
COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:



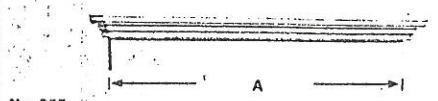
No. 850
Window Head
Projection: 4½" Height: 9¾"
Breast Board: 1"
Width: see chart dimension A below.



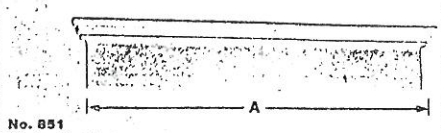
No. 850K
Window Head/Keystone
Projection: 4½" Height: 9¾"
Breast Board: 1"
Width: see chart dimension A below.



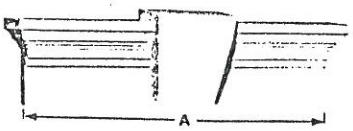
No. 852
Window Head
Projection: 3½" Height: 10"
Breast Board: 1"
Width: see chart dimension A below.



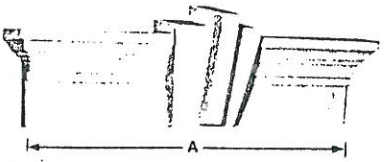
No. 855
Window Head
Projection: 2⅞" Height: 6"
Breast Board: 1"
Width: see chart dimension A below.



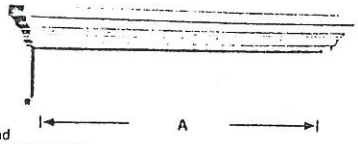
No. 851
Window Head
Projection: 2⅞" Height: 9"
Breast Board: 1"
Width: See chart dimension A below



No. 857K
Window Head/Keystone
Projection: 4¾" Height: 11"
Breast Board: 1⅛"
Width: see chart dimension A below.



No. 857KA
Window Head/Keystone
Projection: 4¾" Height: 11"
Breast Board: 1⅛"
Width: see chart dimension A below.



No. 856
Window Head
Projection: 5" Height: 14"
Breast Board: 1⅜"
Width: see chart dimension A below.

courtesy Fypon

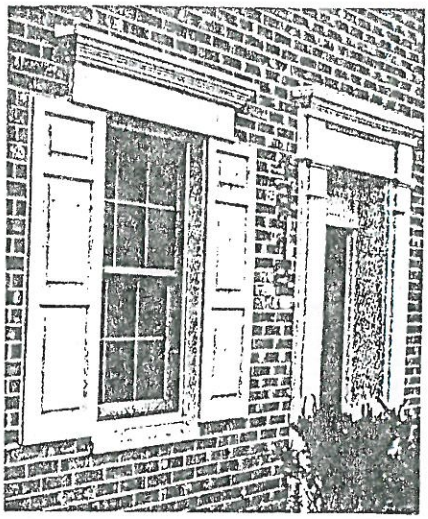
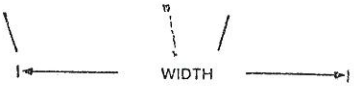
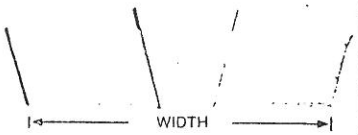


Photo shows No. 856 Window Head with No. 1050 Raised Panel Shutter



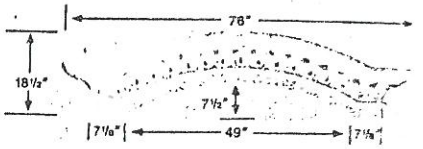
No. 875K
Window Head/Keystone
Projection: 1⅜" Height: 5½" Width: up to 204"
No. 875K matches No. 875 Molding



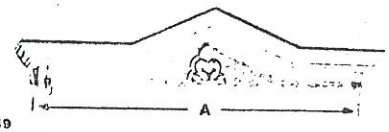
No. 870K
Window Head/Keystone
Projection: 1⅜" Height: 9" Width: up to 204"
No. 870K matches No. 870 Molding



No. 858
Mantel Window Head
Roof pre-finished with copper paint or without. Specify.
Projection: 8" Height: 19" Width: 36", 40", 44", 76"
Other sizes available.



No. 848 Other sizes available.
Window Head
Projection: 6⅜"

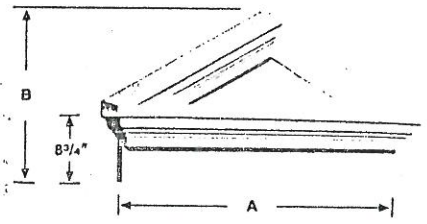


No. 849
Window Head
Projection: 7¼" Height: 15"
Breast Board: 1¼"
Width 40" to 65¼"
Available without side brackets & center decoration



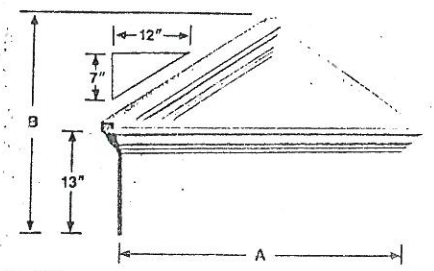
No. 859
Window Head
Projection: 3¼" Height: 10¼"
Breast Board: 1⅛"

A	24"	28"	32"	33⅛"	36"	37⅛"	40"	48"	60"	64"	72"	74"
	78"	84"										



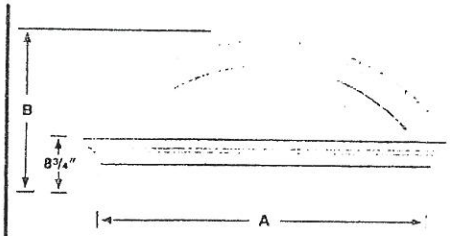
No. 853
Peaked Window Head
Projection: 4"

A	24"	28"	29⅞"	30"	32"	33⅞"	36"	37⅞"	40"	
B	18"	18½"	19"	19"	19¼"	19¾"	20"	20½"	20¾"	
A	41⅝"	44"	48"	52"	56"	60"	64"	68"	72"	
B	21¼"	21¾"	22½"	23¼"	24¼"	25½"	26¾"	28"	29"	



No. 700
Dormer Head
Projection: 3"

A	40"	44"	48"	52"
B	25½"	27½"	29½"	31½"



No. 854
Segment Window Head
Projection: 4"

A	28"	29⅞"	30"	32"	33⅞"	36"	37⅞"	40"	41⅝"	
B	18½"	19"	19"	19¼"	19¾"	20"	20½"	20¾"	21¼"	
A	42"	44"	48"	72"						
B	21¼"	21¾"	22½"	29"						

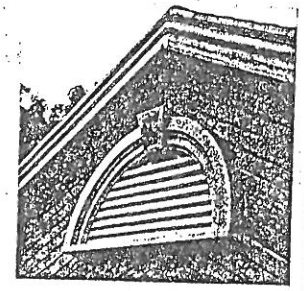


Photo shows No. 700 Dormer Head.

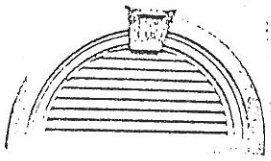
OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

LOUVERS



No. 660 KH-36 **No. 660 KH-60**
No. 660 KH-42
No. 660 KH-48
Half Keystone Louver
Diameter: 36", 42", 48", 60"
Projection: 2½"
Specify closed or open with screen



No. 660H-22
No. 660H-32 **No. 660H-44**
No. 660H-36 **No. 660H-48**
No. 660H-40 **No. 660H-60**
Half Louver
Diameters: 22", 32", 36", 40", 44", 48", 60"
Projection: 1⅞"
Specify closed or open with screen

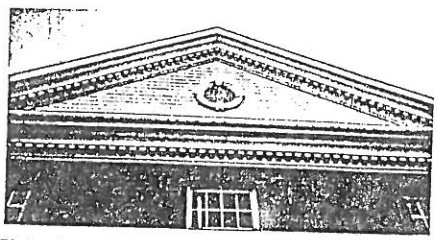
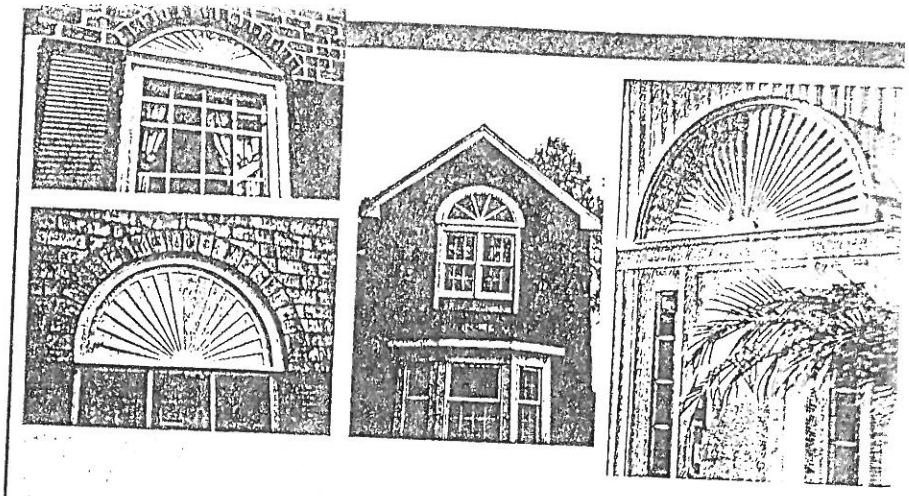
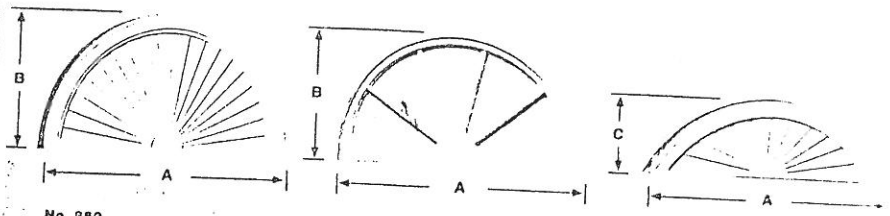


Photo shows No. 915 Molding.
No. 905 Molding with No. 660K Louver.

courtesy
Fypon





No. 860
Half Circle Sunburst
Projection: See "D"

No. 862
Half Circle Fan
Projection: 1¾"

No. 865
Segment Sunburst
Projection: See "E"

DOOR/WINDOW TRIM

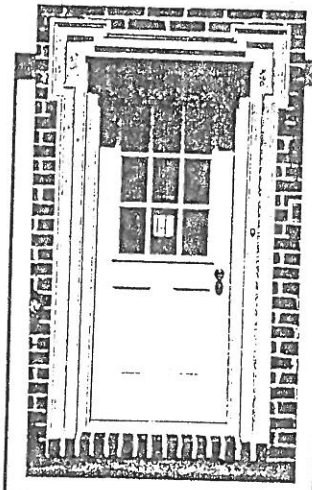
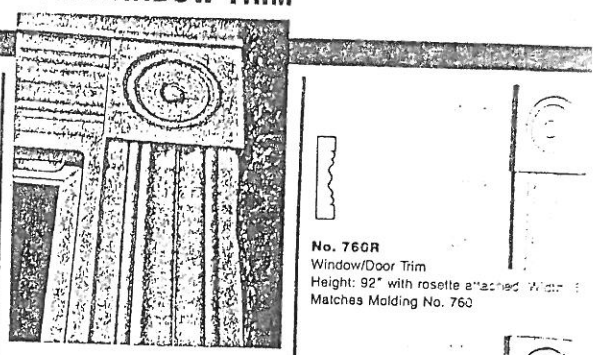
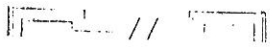
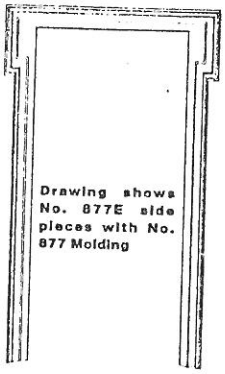


Photo shows No. 877E with No. 877EH





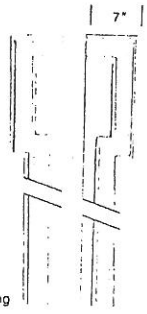
No. 877 EH
Length: 8'
Width: 5½" Projection: 1¾"
Matches molding No. 877



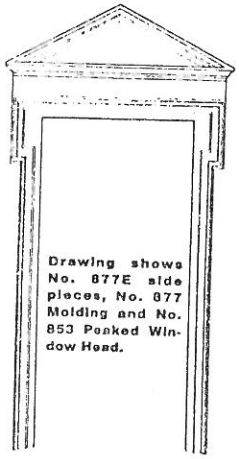
Drawing shows No. 877E side pieces with No. 877 Molding



No. 877S
Length: 50¾" and 54¾"
Width: 5½" Projection: 1¾"
Matches molding No. 877

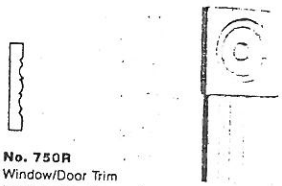


No. 877E pair
Door/Window Molding
Length: 8'
Matches molding No. 877
(comes with installation instruction)

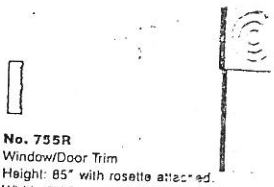


Drawing shows No. 877E side pieces, No. 877 Molding and No. 853 Peaked Window Head.

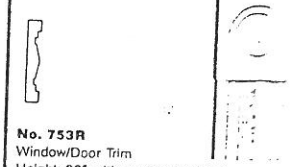
No. 760R
Window/Door Trim
Height: 92" with rosette attached
Matches Molding No. 760



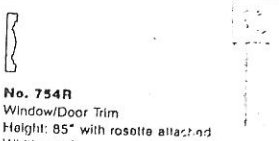
No. 750R
Window/Door Trim
Height: 92" with rosette attached
Width: 5⅛"
Matches Molding No. 750



No. 755R
Window/Door Trim
Height: 85" with rosette attached.
Width: 3¼"
Matches Molding No. 755



No. 753R
Window/Door Trim
Height: 92" with rosette attached.
Width: 6¼"
Matches Molding No. 753

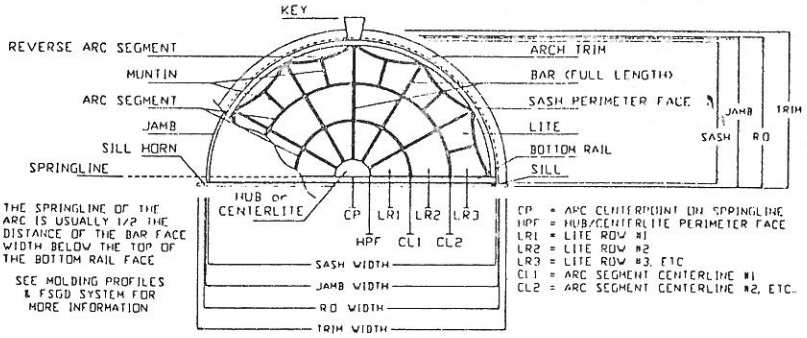


No. 754R
Window/Door Trim
Height: 85" with rosette attached
Width: 3⅛"
Matches Molding No. 754

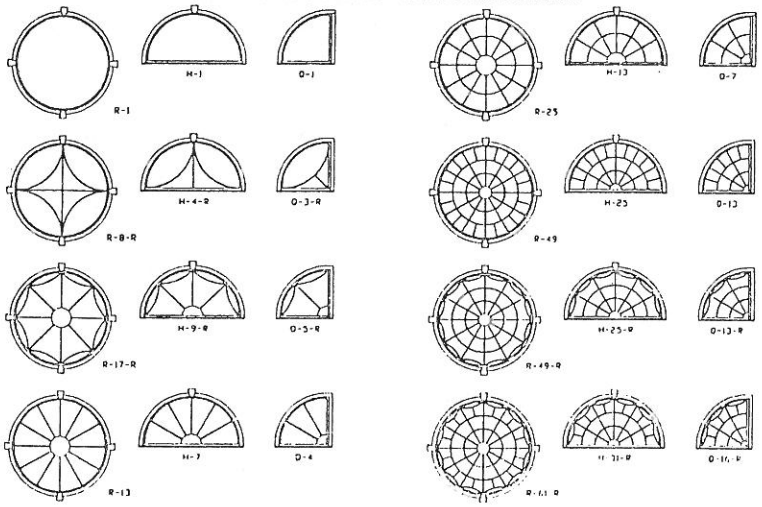
OCEAN CITY
BUILDING COMPONENTS:

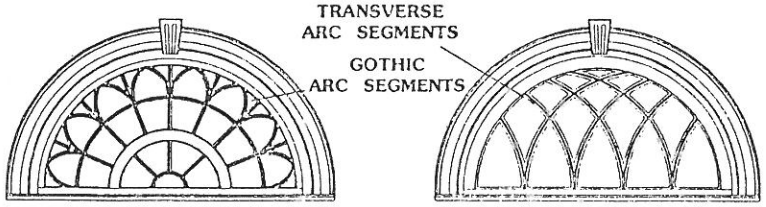
COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

WOODSTONE FANLITE™ SYSTEM,
FANLITE™ FORMAT PROGRESSIONS &
TRANSVERSE & GOTHIC ARC SEGMENT ILLUSTRATION



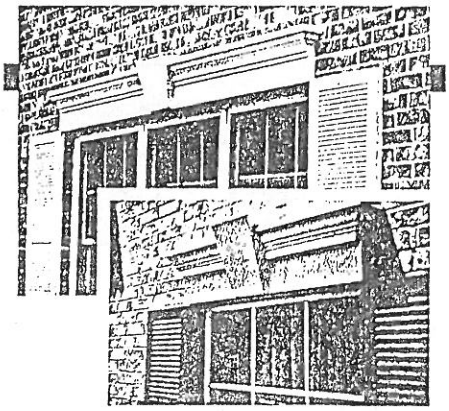
FANLITE FORMAT PROGRESSIONS

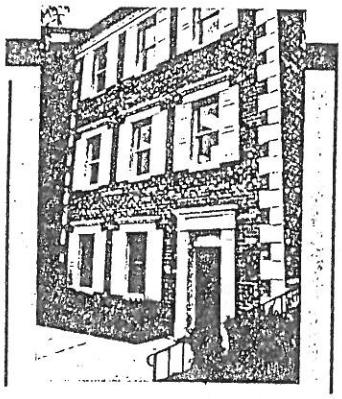




OCEAN CITY
BUILDING COMPONENTS:

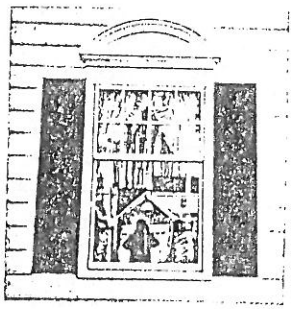
COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:



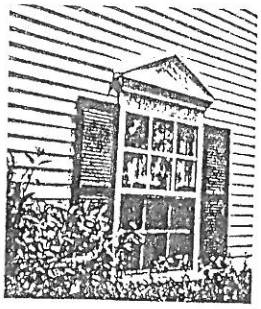


courtesy
Fypon

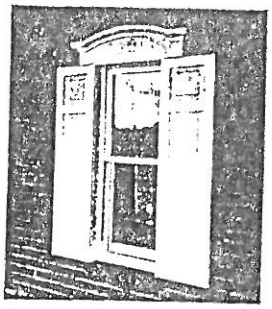
WINDOW/DOOR HEADS



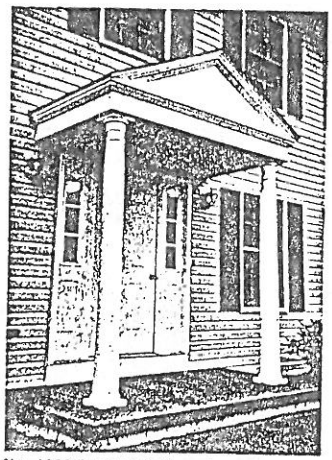
No. 854 Window Head



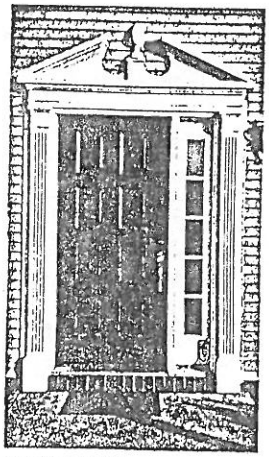
No. 853 Peaked Window Head



No. 859 Window Head
and No. 1050 Shutters



No. 1006 Peaked Pediment
With No. 852 Mantel (returned)



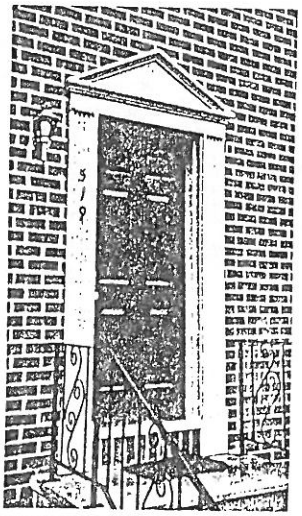
Eagle Entrance



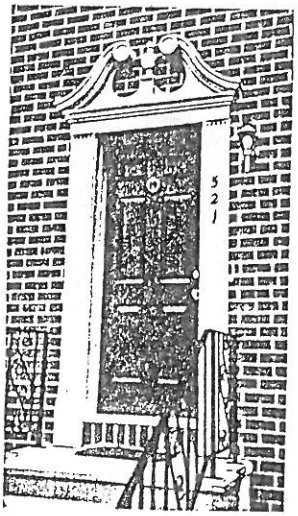
Cardinal Entrance



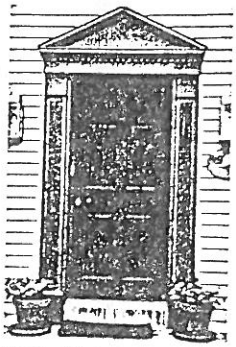
Deluxe Entrance



Sparrow Entrance



Sparrow Entrance



Cardinal Entrance

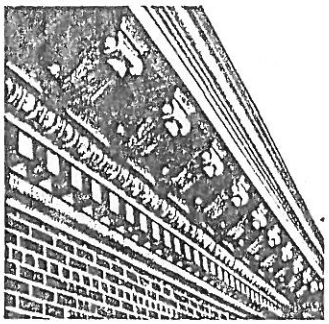
OCEAN CITY
BUILDING COMPONENTS:

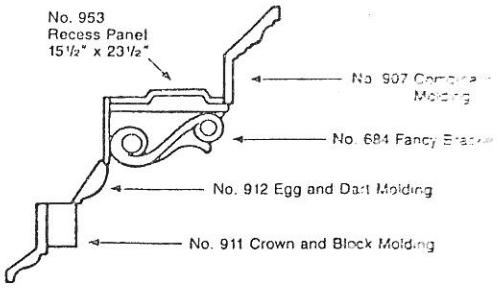
COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

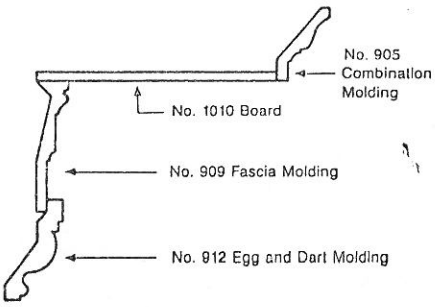
HISTORIC RESTORATION

Fypon leads the way in restoration. 20 years experience.

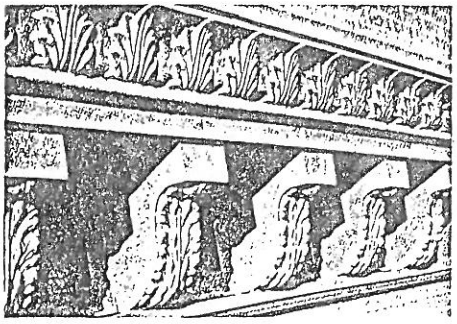
Drawings show authentic details approved by contractor.
Send detail of your restoration for quote. Many designs in stock

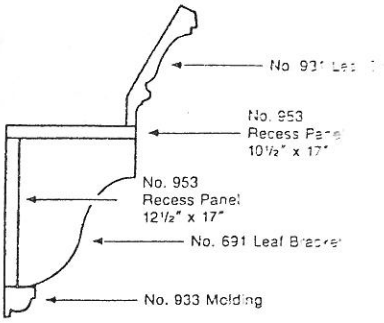








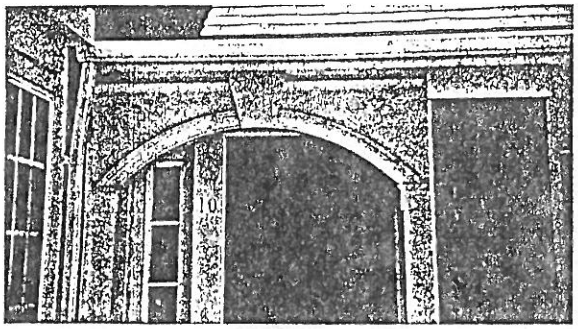




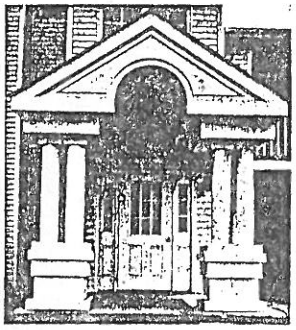


FYPON CUSTOM MOLDED MILLWORK®

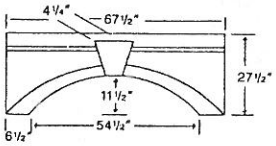
Custom Millwork is available from FYPON. Mail or Fax specifications to FYPON, Inc.



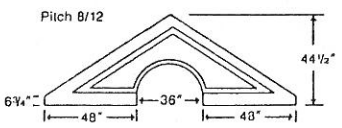
Door Treatment Luxury Condo



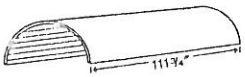
Portico, Hartford, CT



No. 10
Downing Door Treatment
Projection: 3¼" includes Keystone

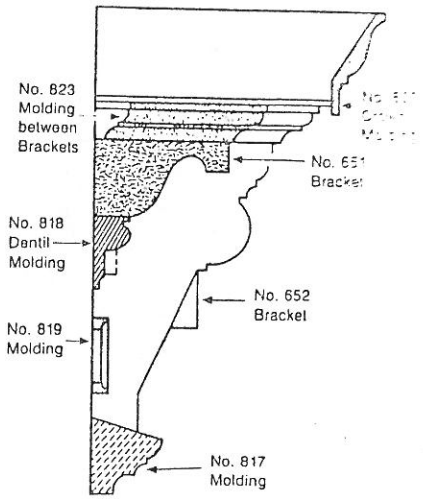


No. 15
Peak with half circle cut out
Projection 2"



No. 16
Barrel Vault
I.D. 36"
Shipped as two 90° Arcs

Cap and Base Treatment by FYPON® . Send for Detail.



courtesy
Fypon

OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

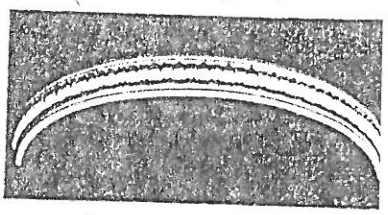
MOLDINGS

FYPON produces a wide variety of inside and outside moldings. They should be installed tightly with FYPON adhesive, in accordance with instructions found on each piece. For detailing or blocking ask for a sample piece. Custom designs are available. Send profile for a quote.

NOTE: Molding lengths may vary up to four inches.

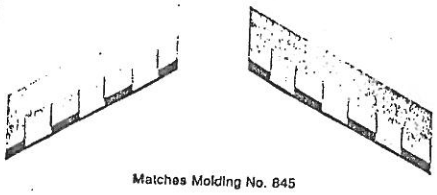
For all joints use FYPON Adhesive.

FYPON moldings can be made t
various curves. Specify radius.





No. 845
Dentil Molding
Length: 16' Height: 6" Projection: 1½"
Dentil: 2¼" × 2¾" Space: 2¼"

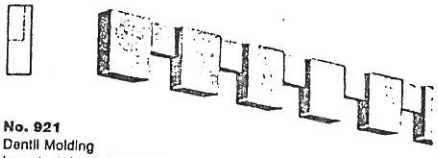


Matches Molding No. 845

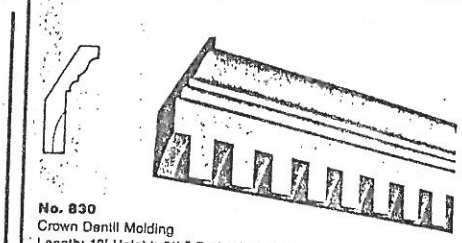
	Length: 8'	
No. 845 LP-6	(6/12) pitch	**No. 845 RP-6**
No. 845 LP-7	(7/12) pitch	**No. 845 RP-7**
No. 845 LP-8	(8/12) pitch	**No. 845 RP-8**
No. 845 LP-9	(9/12) pitch	**No. 845 RP-9**
No. 845 LP-10	(10/12) pitch	**No. 845 RP-10**
No. 845 LP-12	(12/12) pitch	**No. 845 RP-12**



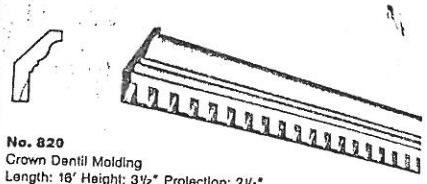
No. 844
Length: 16' Height: 6" Projection: 3¾"
Dentil: 3½" × 3½" Space: 3⅜"



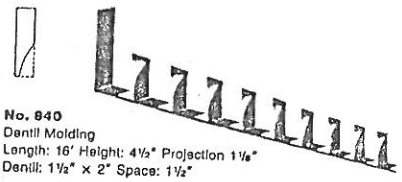
No. 921
Dentil Molding
Length: 16' Height: 4½" Projection: 1½"
Dentil: 3½" × 4½" Space: 2⅜"



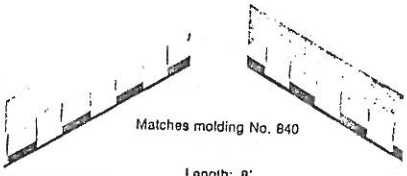
No. 830
Crown Dentil Molding
Length: 16' Height: 6½" Projection: 3⅜"
Dentil: 1½" × 2" Space: 1½"



No. 820
Crown Dentil Molding
Length: 16' Height: 3½" Projection: 2¼"
Dentil: ¾" × 1" Space: ¾"

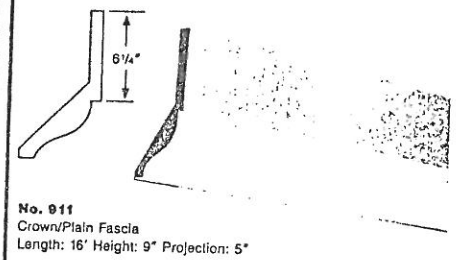


No. 840
Dentil Molding
Length: 16' Height: 4½" Projection 1⅛"
Dentil: 1½" × 2" Space: 1½"

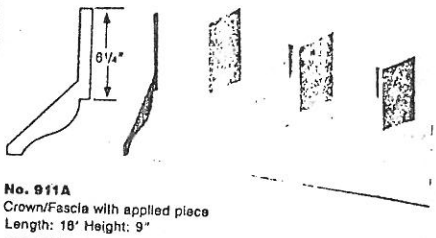


Matches molding No. 840

	Length: 8'	
No. 840 LP-6	(6/12) pitch	**No. 840 RP**
No. 840 LP-7	(7/12) pitch	**No. 840 RP**
No. 840 LP-8	(8/12) pitch	**No. 840 RP**
No. 840 LP-9	(9/12) pitch	**No. 840 RP**
No. 840 LP-10	(10/12) pitch	**No. 840 RP**
No. 840 LP-12	(12/12) pitch	**No. 840 RP**



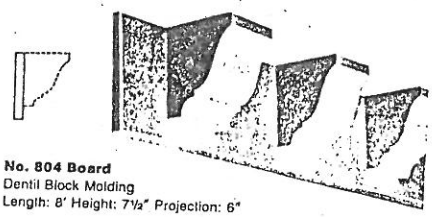
No. 911
Crown/Plain Fascia
Length: 16' Height: 9" Projection: 5"



No. 911A
Crown/Fascia with applied piece
Length: 16' Height: 9"

FYPON Blocks, Balls, Bips, Rosettes, Star can be applied by FYPON. Specify decorative piece. Photo shows Crown/Fascia with attached blocks.

Note: to reduce cost apply pieces at job site. Order 911 Crown/Plain Fascia and decorative pieces separately.



No. 804 Board
Dentil Block Molding
Length: 8' Height: 7½" Projection: 6"

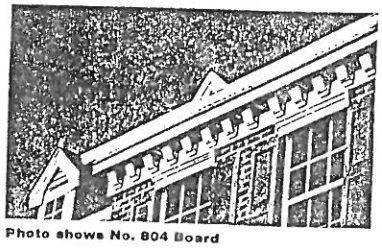
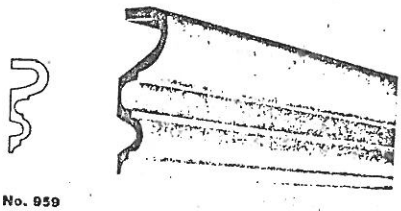


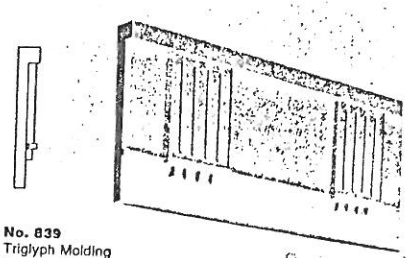
Photo shows No. 804 Board



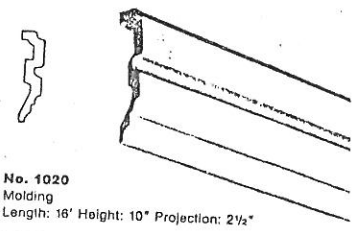
No. 886
Molding
Length: 16' Height: 11¼" Projection: 7⅞"



No. 959
Molding
Length: 10' Height: 12⁹⁄₁₆" Projection: 4⅜"



No. 839
Triglyph Molding
Length: 16' Height: 13½" Projection: 2"



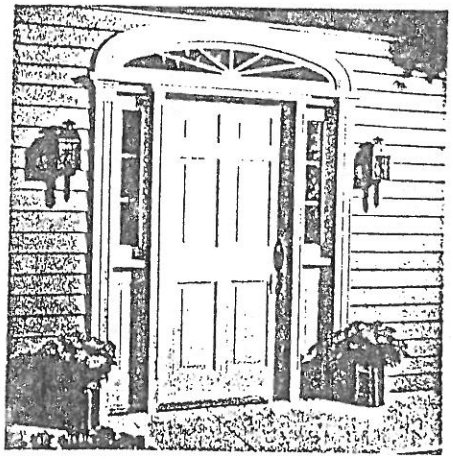
No. 1020
Molding
Length: 16' Height: 10" Projection: 2½"

courtesy
Fypon

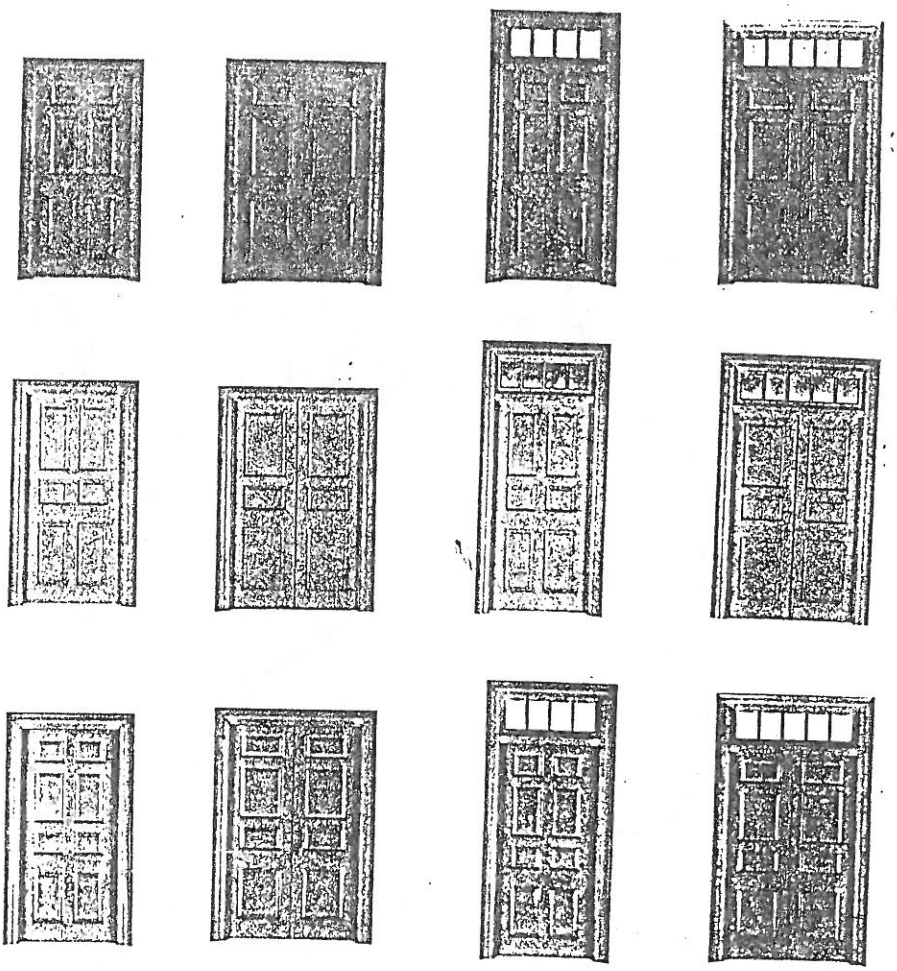
OCEAN CITY
BUILDING COMPONENTS:

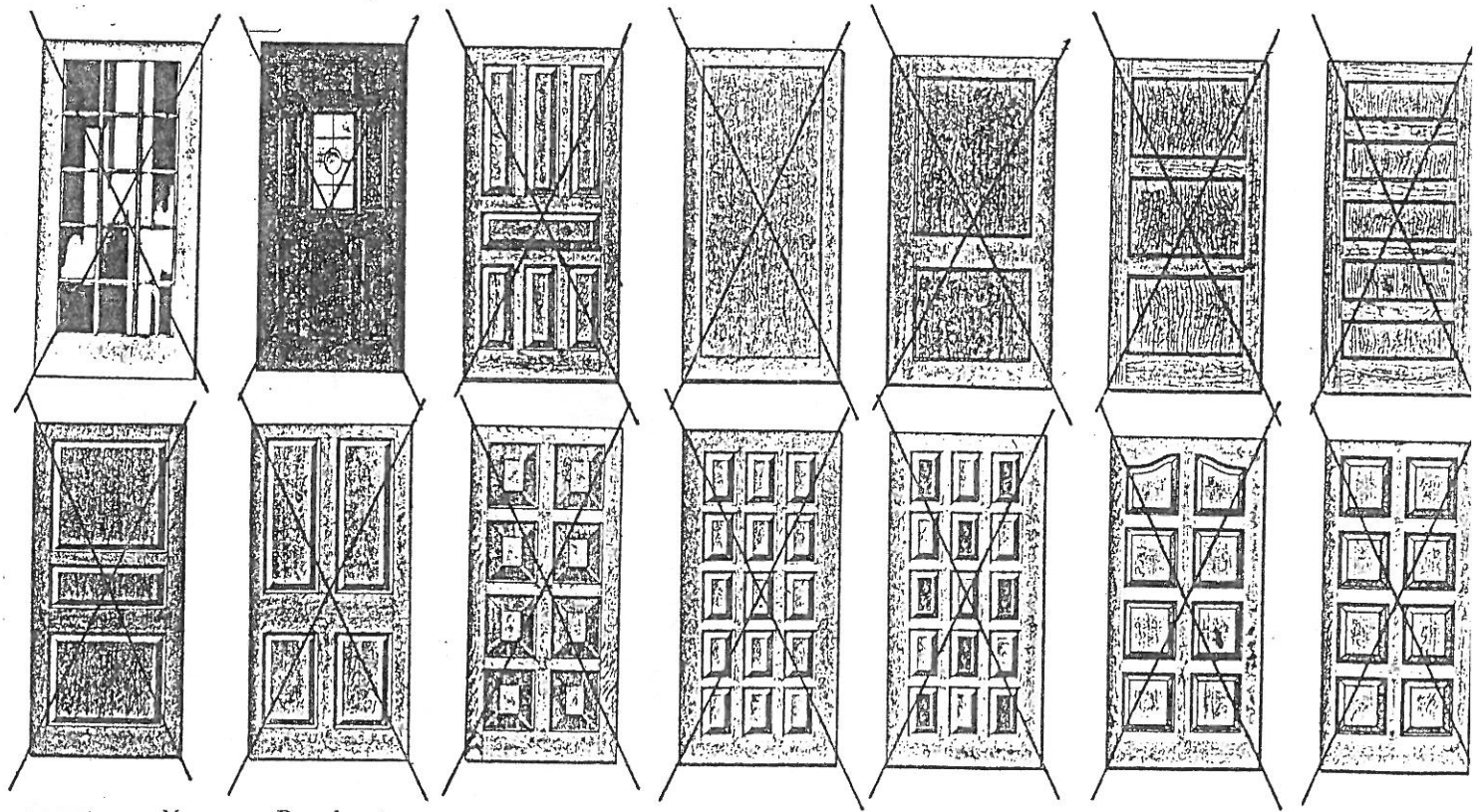
COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

EXTERIOR DOORS









courtesy Morgan Products

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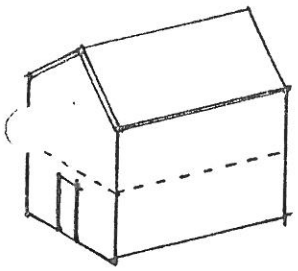
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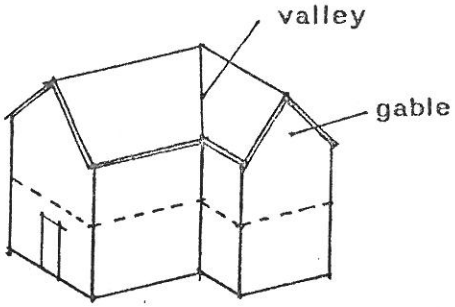
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Liquid Wood
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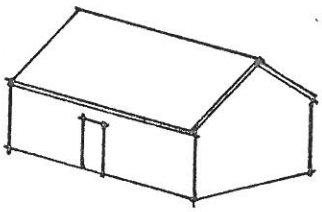
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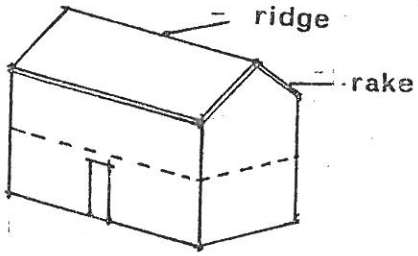
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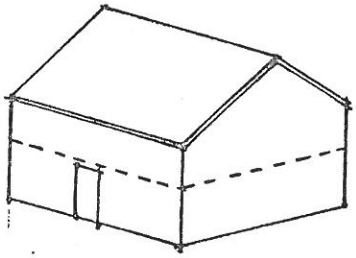
GABLE FRONT & WING



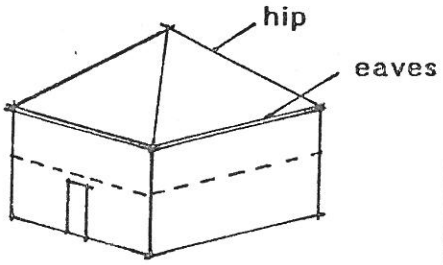
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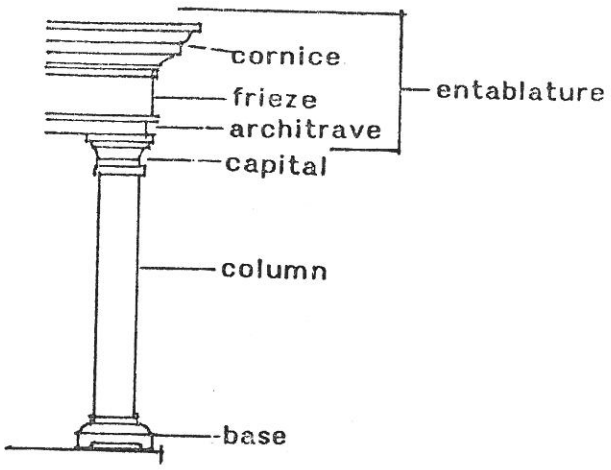
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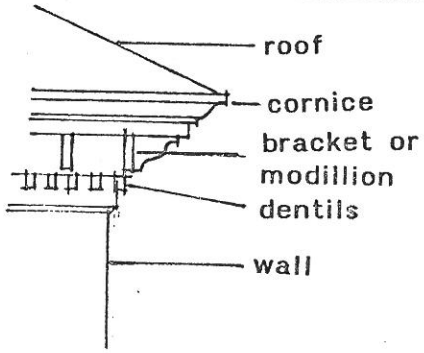
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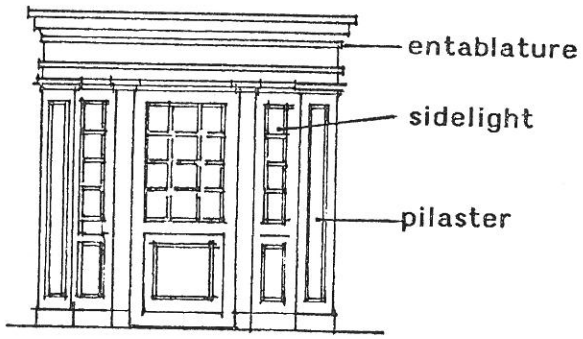
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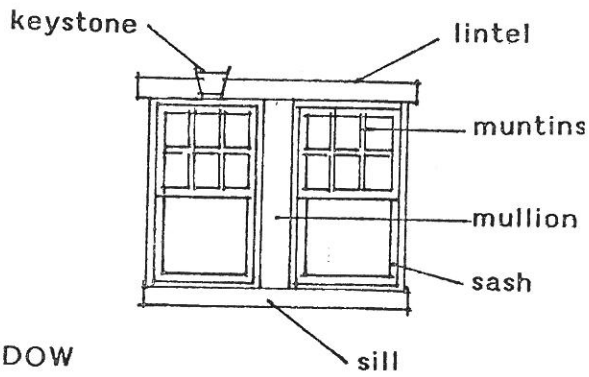
PORCH



ROOF



DOORS



WINDOW

OCEAN CITY HISTORIC DISTRICT GUIDELINES

APPENDIX A-BUILDING TERMINOLOGY

APPENDIX B - GLOSSARY

Abacus - The uppermost member of the capital of a column, often a plain, square slab.

Alcove - An ornamental seat in a garden, summer house or bower. A small recessed place.

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

Architrave - 1. The part of the composition of the Classical orders where an upright member meets a horizontal, as in a portal. 2. The decorated interior or exterior surrounds of a window or door at the head and jamb.

Baluster - A spindle or post supporting the railing of a balustrade.

Balustrade - An entire railing system with top rail and balusters.

Bay - 1. The regular division of the facade of a building, defined by windows. 2. An element which protrudes from the facade (Bay Window).

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

Belvedere - A rooftop pavilion from which a vista can be enjoyed.

Bevel - An angled surface, corner or edge.

Camber - Refers to an arch on the top of an aperture. A slight convex curvature of any surface, e.g., to carry off water.

Capital - The upper portion of a column or pilaster.

Chamfer - A 90-degree corner cut to reduce it to two 45-degree edges. A bias cut.

Cladding - An outer veneer, one or more of a variety of materials, applied to a building's exterior walls.

Coffer - A sunken panel formed in a ceiling, vault or dome. Often elaborately ornamental.

Column - A vertical support, generally consisting of a base, shaft and capital.

Cope - To cut or shape the end of a molded wood member so that it will cover and fit the contour of an adjoining member.

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

Corner Brace - A diagonal brace let into studs to reinforce corners of a wood-frame structure.

Cresting - Roof ornament, such as cast-iron fencing.

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

Dado - The portion of a pedestal between its base and cornice. A term also applied to the lower portions of walls when decorated separately. (Wainscot.)

Dentil - A toothlike ornament occurring originally in Ionic, Corinthian and Composite cornices.

Dripstone - Label, or hood-mold, the termination of a projecting molding in Gothic architecture, placed over the heads of doorways, windows and archways, generally for the purpose of throwing off the rain.

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

Eclecticism - A selection of elements from diverse styles for decorative architectural designs.

Elevation - A two-dimensional representation or drawing of an exterior face of a building in its entirety.

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

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

Fanlight - Semi-circular window over a door, with radiating bars in the form of an open fan.

Fenestration - The arrangement and design of windows in a building.

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

Fluting - The vertical channeling on the shaft of a column.

Frieze - In Classical orders, the face of a lintel spanning an opening.

Framing - A system of structural woodwork. The rough timber structure of a building, such as partitions, flooring and roofing.

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

Gazebo - Outdoor pavilion or summer house with a view. (Belvedere.)

Gothic Arch - A pointed arch.

Half-Timbered Construction - Descriptive of 16th and 17th century structures formed of wooden posts, with the interstices filled with brick or mortar.

Hood Molding - A projecting molding of the arch over a door or window. Inside or out.

Keystone - The central stone of an arch.

Kiosk - A small pavilion for a garden.

Knee Brace - A corner brace, diagonal member, placed across the angle between two members that are joined. Serves to strengthen the framework.

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

Lintel - The piece of timber or stone that covers an opening, and supports a weight above it.

Molding - The contour given to projecting members to introduce varieties of outline in edges or surfaces.

Mullion - A vertical member separating windows into different numbers of lights or panes. Also Muntin.

Newel - The central shaft, round which the steps of circular staircase wind; also applied to the post in which the handrail is framed.

Ogee - A form of molding or arch made up of a convex and a concave curve. (Cyma Reversa.)

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

Oriel - A window extending from the face of a wall by means of projecting stones or wood. Bay window extending a room.

Palladian Motif - An arched opening flanked by two smaller square-headed openings, usually a window.

Pavilion - Projecting apartment or wing at the flanks of a building, often with special roof forms.

Pedestal - A support for a column, statue or urn.

Pediment - In Classical architecture, the triangular termination of the roof of a temple, often filled with sculpture. In Gothic architecture called the Gable.

Pendant - A suspended or hanging ornament used in vaults or timber roofs. Often tear-shaped.

Pergola - Garden structure with open sides, often latticed with regularly spaced posts or columns.

Pier - A mass of masonry, as distinct from a column, from which an arch springs, in an arcade or a bridge. Also applied to the wall between doors and windows.

Pilaster - A square pillar projecting about one-sixth of its breadth from the wall, and of the same proportion as the order with which it is used.

Pinnacle - A small turret-like termination, placed on the top of buttresses or elsewhere, often ornamented upon its angles by bunches of foliage called crockets. An apex.

Plan - The representation of a building showing the general distribution of its parts in horizontal plane viewed from above.

Plat - A map, plan or chart of a city or town, showing boundaries of sub-divisions.

Plinth - The lower square member of the base of a column. Also applied to the projecting base of any building.

Podium - A continuous pedestal, an elevated platform.

Porch - Covered entrance to a building, can be two-tiered. A balcony.

Porte Cochere - Carriage porch large enough to let a vehicle through.

Portico - The space enclosed within columns and forming a covered ambulatory. A colonnade.

Post - Any stiff, vertical, more-or-less isolated upright.

Quatrefoil - In tracery, a circular panel divided into four leaves.

Quoin - The stones or bricks which form the corner of a building, often distinguished decoratively from adjoining masonry.

Relief - Carving raised above a background plane.

Rib - A projecting band on a ceiling, on various kinds of vaults. Separates various roof or ceiling panels.

Ribbon Window - One in a series of windows set closely in a row, with similar framing.

Ridge - The highest point of a roof, running from end to end.

Riser - The vertical face of a stair step.

Rondel - A circular piece of window glass.

Rubble - Rough stones of irregular shapes and sized used in rough, uncoursed work in the construction of walls, foundations and paving.

Rustication - A method of forming stonework with recessed joints and smooth or roughly-textured block faces. Principally employed in Renaissance buildings.

Scroll - Ornament consisting of spirally-wound band, either as a running ornament or as a terminal, like the volutes of an Ionic capital.

Scroll Saw - A handsaw for cutting ornamental scroll-work out of thin boards.

Section - Refers to the representation of a building, divided into two parts by a vertical plane, to show the construction. The term is also applied to any solid shown in the same way.

Shaft - The portion of a column between the base and capital.

Span - The width or opening of an arch, roof or beam, between its supports. Roughly triangular in shape.

Spandrel - The triangular space between the curve of an arch and the square enclosing it.

Springing - The point at which an arch rises from its supports.

Steeple - Term applied to the tower of a church, including the spire. A tall ornamental structure.

Story - The space between two adjacent floors in a building.

Stringcourse - A molding or projecting course running horizontally along the face of a building. Bond Course or Belt Course.

Terra-Cotta - Earth, red or yellow clay, baked or burnt, and formed into molds and used ornamentally.

Transom - The horizontal division or cross-bar in a window. A window opening above a door.

Tread - The horizontal part of a step.

Trellis - Framing or cover formed of laths for an enclosure. Framing or Arbor (1485-1558).

Tudor - A term applied to English Late Gothic architecture (1485-1558).

Turret - A small tower, often containing a staircase.

Vault - An arched covering in stone or brick over any space.

Vestibule - An ante-room to a larger apartment, or to a house.

Victorian - The Revival and Eclectic architecture in 19th-century England, named for Queen Victoria, who reigned from 1837 to 1901. Also used for its American counterpart.

Volute - The scroll or spiral occurring in Ionic, Corinthian and Composite capitals.

Widow's Walk - A narrow platform on a roof, especially on New England houses, with a view of the sea.

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APPENDIX D - NATIONAL REGISTER CRITERIA

(The following is exerpted from "The New Jersey and National Register Process: A Manual for Completing the National Register of Historic Places Registration Forms", by Robert W. Craig, Office of New Jersey Heritage, May, 1990.)

CHAPTER THREE: THE NATIONAL REGISTER CRITERIA

To be eligible for listing in the New Jersey and National Registers of Historic Places, historic properties must satisfy the requirements embodied in the National Register Criteria for Evaluation. These criteria, often referred to as the "National Register Criteria," the "Criteria of eligibility," or simply as the "Criteria," were codified in 1966 with the passage of the National Historic Preservation Act, in which the text of the criteria is found. The criteria are also repeated in the federal regulations that govern the National Register program [30 CFR 60.4]. To facilitate the process of registering historic properties and to ensure that both registers would be compatible, the New Jersey Register program adopted the National Register criteria.

The Criteria for Evaluation are a concise statement of the qualities that a property must possess to be legally considered a historic property under New Jersey and federal historic preservation law. They consist of four criteria, designated by letter A, B, C, and D, and seven "Criteria Considerations," designated A through G. The Criteria define four ways in which the significance associated with historic properties may be manifested. The criteria respectively concern association with historic events, individuals who were historically significant, examples of historic architecture or engineering or building construction, and historic or prehistoric archeological remains. Some categories of properties, however, including properties less than 50 years old, are generally excluded from eligibility for the Registers. Yet because there are circumstances that sometimes warrant registering even these properties, they may be considered eligible if they meet the tests outlined in the Criteria Considerations.

The Criteria for Evaluation

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association, and:

A. that are associated with events that have made a significant contribution to the broad patterns of our history; or

B. that are associated with the lives of persons significant in our past; or

C. that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. that have yielded, or may be likely to yield, information important in prehistory or history.

Criteria Considerations (Exceptions): Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that

have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

A. a religious property deriving primary significance from architectural or artistic distinction of historical importance; or

B. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or

C. a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his or her productive life; or

D. a cemetery which derives its primary significance from graves of persons of transcendent importance, from distinctive design features, or from association with historic events; or

E. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or

F. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or

G. a property achieving significance within the past 50 years if it is of exceptional importance.

Identifying the Proper Criteria

Criterion A: (Association with events that have made a significant contribution to the broad patterns of our history)

To be considered for listing under Criterion A, a property must be associated with events important in prehistory or history. Criterion A recognizes properties associated with single events in American history like the founding of a town or with more general, repeated activities like to development of a port city's prominence in trade and commerce over several decades. The event or events must be important within the theme or pattern: settlement, in the case of the town, or development of a maritime economy in the port city. Finally, the particular property should be a good representative of the theme and of the specific event or events. To be a good representative, it must have strong associations with the event or events and it must possess integrity. Any consideration of a property's eligibility under Criterion A must address both of these points.

Deciding whether a property is significant for its associative values involves several steps. As is discussed in this manual concerning historic contexts, several questions must be asked about a property once its historical background--when it was used or built and by whom--is known. Knowledge is needed about the themes or historical patterns with which the property is associated and whether those themes are important in prehistory or history. Then the property should be considered under Criterion A, as

outlined in the following guidelines.

Guidelines for Applying Criterion A:

1. A Property may be associated with either of two types of events: a specific event marking an important moment in American history; or a series of events that made a significant contribution to the development of a community, a state, or the nation. A property may also be associated with both types of events.

2. The significant contribution of any specific event or series of events to the broad patterns or themes of national, state, or local history must be demonstrated.

3. A property associated with an event or events must be a good representative of that event or events and of the larger theme or broad pattern of which they are a part. (see Guideline 3 within Historic Contexts)

4. It must be possible to document through accepted means of historical research that the property under consideration did exist at the time of a specific event or series of events and that the property was associated with those events.

(For further discussion of these guidelines, see *How to Apply...*)

Criterion B: (Association with the lives of persons significant in our past)

To be considered for listing under Criterion B, a property must be associated with a person whose activities were important within the context of a significant theme. Criterion B allows consideration of properties associated with individuals whose specific historic contributions to our society can be identified and documented. The criterion is also generally restricted to qualifying those properties that illustrate the individual's important achievements. Consideration of a property's eligibility under Criterion B must address both why the individual was important and how the particular property is a good representative of the individual's significant activities or contributions.

Guidelines for Applying Criterion B:

1. Persons "significant in our past" means individuals whose activities have been important within significant themes in national, state, or local history.

2. The individual(s) must be specifically identified.

3. A property's association with an individual must be documented by accepted methods of historical research that can include written or oral history.

4. Each property associated with a significant individual should be compared to other properties with the same associations to identify those properties that are good representatives of the individual's historic contributions. Properties that best illustrate an individual's contributions are generally properties associated with the individual's adult or productive life. Properties associated with an individual's formative years may also qualify if it can be demonstrated that the individual's activities during this period had historical significance.

5. Length of association should be identified and may be an important factor when many properties with similar associations survive.

6. Properties associated with living persons are generally considered not eligible for inclusion in the National Register.

7. A basic test of the integrity of a property significant under Criterion B is whether the important person would recognize the property as it exists today.

(For further discussion of these guidelines, see *How to Apply...*)

Criterion C: (Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction)

Embodying the distinctive characteristics of a type, period, or method of construction means illustrating the way in which a property was conceived, designed, or fabricated by a people or culture in past periods of history. Representing the work of a master refers to illustrating the technical and/or aesthetic achievements by a craftsman. Possessing high artistic values concerns the expression of aesthetic ideals or preferences and applies to aesthetic achievement. Resources that represent a significant and distinguishable entity whose components may lack individual distinction are districts. Districts are usually historic environments that convey a sense of time and place through the survival of many different kinds of features and the survival of the relationships among those features.

While some properties may meet more than one of the four components of Criterion C, it is not necessary to do so.

Guidelines for Applying Criterion C:

1. The features or traits of design or construction that tended to recur in particular types, periods, or methods of construction can be said to characterize those kinds of properties or construction practices in the past. To "embody distinctive characteristics," a property must clearly represent the type, period, or method of construction. That is, it must enhance our understanding of the class of resources of which it is a part. A significant property clearly illustrates (1) the pattern of what was common to the class of resources; (2) the individuality of variation that occurred within the class; (3) the evolution of that class over a period of time; or (4) the transition between that class and others. Characteristics may be expressed in terms such as form, structure, plan, style, or materials. They may be general, referring more to ideas of design or construction, such as basic plan or form, or they may be specific, referring to precise ways of combining particular kinds of materials. The characteristics that link properties by type, period, or method of construction may stem from shared or related cultural background, technology, needs, purpose/use, traditions of construction, workmanship, availability of materials, etc.

2. The phrase "type, period, or method of construction" refers to properties related by cultural tradition, or function; by date of construction or style; or by choice or

availability of materials and technology.

3. High artistic values may be expressed in many ways, including areas as diverse as community design or planning, engineering, and sculpture.

4. A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style or quality.

5. A district must be a significant entity. It must be important for historical, architectural, archeological, engineering, or cultural values. Therefore, districts which are significant will meet the last portion of Criterion C plus Criterion A, Criterion B, or other portions of Criterion C, or Criterion D.

6. A district must be a distinguishable entity. The district as a whole must have a character or a coherence that makes it an identifiable historic environment and which differentiates it from adjacent areas.

7. A district is different from the other categories of historic properties because a district may be significant as a whole even though it may be composed of components--sites, buildings, structures, and objects--that lack individual distinction. A district's identity results from the grouping of features and from the relationships among those features. These relationships convey the sense of the historic environment. A district may be a grouping of archeological sites related primarily by their being common components in a defensible research design, and often will not visually represent a specific historic environment.

8. A property can be significant under Criterion C either for the way it was originally crafted; or for the way it was adapted at a later point in time; or for the way it illustrates changing tastes, attitudes, and uses over a period of time in the past.

9. A property may be significant because it represents either an unusual or a widely practiced type or method of construction. It may have been innovative or influential, or it may have been traditional or vernacular; the significance of the property is determined by considering the property within its context.

(For further discussion of these guidelines, see *How to Apply...*)

Criterion D: (Properties that have yielded or may be likely to yield information important in prehistory or history)

To be considered for listing under Criterion D, a property must have yielded or must have the potential to yield important information about some aspect of prehistory or history, including events, processes, institutions, design, construction, settlement, migration, ideas, beliefs, lifeways, and other facets of the development or maintenance of cultural systems. Criterion D allows consideration of both properties that have yielded important information and that have the capacity to yield additional information, and properties that have not yet yielded important information but are likely to do so. Any consideration of a property's eligibility under Criterion D must address (1) whether the property has information to contribute to our understanding of history or prehistory and (2) whether that information is important. The answers to

these questions depend upon careful evaluation of the property within an appropriate context.

Once enough is known about a property to evaluate it, the evaluation process should include the following sequence. The first step should be defining the significance of the property by identifying the particular aspect of history or prehistory to be addressed and why information on that topic is important. The statement of significance then defines the kinds of evidence or the data requirements that the property must contain to provide the significant information. These data requirements in turn indicate the kinds of integrity the property must possess (see guidelines 6a, 6b, 6c, and 7 below, and the chapter concerning integrity).

Guidelines for Applying Criterion D:

1. The verification of the human origin, modification, or utilization of the property must be part of the consideration of the property's ability to qualify under Criterion D.

2. In general, the property's cultural affiliation and/or period of creation or use should be identifiable.

3. While most often applied to archeological sites, Criterion D may sometimes apply to districts, buildings, structures, and objects that contain important information. In order for properties to be eligible under Criterion D, the properties themselves must be, or must have been the principal source of the important information.

4. Properties that have yielded important information in the past and that no longer retain additional research potential (such as completely excavated archeological sites) must be assessed essentially as historic sites like properties eligible under Criterion A, significant for associative values related to: (1) the importance of the data gained, or (2) the impact of the property's role in the history of the development of anthropology/archeology or other relevant disciplines. As is the case for other historic sites, the site must retain the ability to convey its association as the former repository of important information, the former location of important events, or the representative of important trends.

5. The current existence of appropriate physical remains must be ascertained in considering the property ability to yield important information. Properties that have been partially excavated or otherwise disturbed, and that are being considered for their potential to yield additional important information must be shown to retain that potential in their remaining portions.

6. a). Important information is that which can be shown to relate constructively to a research design addressing such areas as current data gaps, or defensible new models or theories; priority areas identified under a state or federal agency management plan; or the correction of misapprehensions in our understanding of history or prehistory. The importance of information which a property may yield must be evaluated within an appropriate comparative context--i.e. what is already known from similar properties or other pertinent information sources. The information likely to be obtained from a particular property may be important if, for a given area, the information is unavailable elsewhere; or because it would confirm or supplement in an important way information obtained from other sources. In some cases, however, the existence of other information sources, such as

modern or historic written accounts or other documentation, or scholarly analyses of other similar properties in the area, may render the information contained within the property less important, with the result that the property will not be eligible under Criterion D.

6. b). Having established the importance of the information that may be recovered, it is necessary to be explicit in demonstrating the connection between the important information and a specific property. One approach is to determine if specific important research questions may be related to property-specific issues, to broader questions about a large geographic area, or to theoretical issues independent of any particular geographic location. These questions may be derived from the academic community or from preservation programs at the local, regional, state, or national level. Research questions are usually developed as part of a "research design," which specifies not only the questions to be asked, but also the types of data needed to supply the answers, and often the techniques needed to recover the data.

6. c). To support the assertion that a property has the data necessary to provide the important information, the property should be investigated with techniques sufficient to establish the presence of relevant data categories. What constitutes appropriate investigation techniques would depend upon specific circumstances including the property's location, condition, and the research questions being addressed, and could range from surface survey (or photographic survey for buildings), to the application of remote sensing techniques, or intensive subsurface testing. Justification of the research potential of a property may be based on analogy to another better known property if sufficient similarities exist to establish the appropriateness of the analogy.

7. The assessment of integrity for properties considered for information potential depends on the data requirements of the applicable research design, and may differ from the evaluation of properties considered under Criterion A, B, or C. A property possessing information potential does not need to visually recall an event, person, process, or construction technique. Instead it is more important that the significant data that the property contains remain in a sufficiently intact condition to yield the expected important information, if the appropriate study techniques are employed.

(For further discussion of these guidelines, see *How to Apply...*)

CHAPTER FOUR: INTEGRITY

To be listed in or eligible for listing in the National Register of Historic Places, a property must possess integrity. Integrity is the authenticity of a property's historic identity and significance, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period. If a property retains the physical characteristics it possessed in the past, then it has the capacity to convey its association with historical patterns or persons, architectural or engineering design and technology, or information about a culture or people. The key concept is genuineness; is it the real thing? In physical terms and in its appearance, is the property truly what it is represented to be?

The National Register criteria specify that integrity is a quality that applies to historic and prehistoric resources in seven ways: location, design, setting, materials, workmanship, feeling and association. An eligible property will always possess at least two, and usually more than two, of these kinds of integrity, depending on what theme is identified and why the property is significant. Integrity of location, design, and so on, depend on the retention of the physical character-istics that make up a property. An analysis of integrity and should be based on technical knowledge that comes from professional training or experience in the relevant discipline, such as architectural history, and careful research that consists of both documentation of the property's history and physical inspection of the property.

The Seven Ways Integrity Applies to Historic Resources

Location is the place where the historic resource was constructed or the place where the historic event took place. Location involves relationships that exist between the resource and place--relationships that may be important to understanding why the property was created or why something happened. In cases such as sites of historic events, the location itself, complemented by setting, is what people can use to visualize or recall the event. Except in rare cases, the relationships between the resource and its natural and man-made surroundings are destroyed if a historic resource is moved.

Design is the composition of elements that comprise the form, plan, space, structure, and style of a property. It is based upon the needs, technologies, aesthetic preferences, attitudes, and assumptions of a people or culture in each period of history. Design results from conscious decisions in the conception and planning of property and may apply to areas of endeavor or creativity as diverse as community planning, engineering, architecture, and landscape architecture. Principal aspects of design include organization of space, proportion, scale, technology, and ornament.

The design of buildings, structures and objects reflects historical functions and technologies as well as aesthetics, and includes considerations such as structural system; massing; arrangement of spaces; fenestration pattern; textures and colors of surface materials; and type, amount, and style of ornamental detailing. Design can also apply to districts, whether they are important primarily for historic association, architectural or engineering value, or information potential. For districts significant

primarily for historic association or architectural value, design concerns more than simply the individual buildings or structures located within the boundaries. It can also apply to considerations such as spatial relationships among all features, visual rhythms of features in a streetscape or landscape, the layout and materials of passageways such as walks or roads, and other related features such as objects or archeological sites.

Setting is the physical environment of a historic property. Whereas location refers to a particular place where a resource was built or occurred, setting illustrates the character of the place in which the resource played its historical role. In some cases, setting serves to illustrate basic physical conditions and function. In other cases, the surroundings and the way in which the property is positioned or sited may be an integral part of the property itself, illustrating not only conditions or causal relationships but also concepts of nature or aesthetic preferences.

The physical features that constitute the setting of a historic property may be natural or man-made, and may include topographic features (for example a gorge or the crest of a hill); vegetation; simple man-made features (such as paths or fences); and relationships of a building to other features or to open space. For an individual building, those relationships could be the number and density of buildings or structures around the property, or the spatial relationships with parks or other open space. For a district, those relationships concern the surroundings of the district itself, as well as the natural features within the district's boundaries.

Materials are the physical elements that were combined or deposited in a particular pattern or configuration to form a district, site, building, structure, or object in a particular period in the past. The integrity of materials determines whether or not an authentic historic resource still exists. The choice and combination of materials can provide information about the preferences of those who created the property and about the availability of particular types of materials and technologies. The presence of certain materials indigenous to a particular region or place often leads to traditions of use of those materials and thereby adds to the sense of place that a property conveys. The retention of the pattern of deposited materials is important in evaluating the integrity of materials in archeological sites because often much of the important information that a site contains is based on the distribution of features and artifacts within the site.

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of craftsmen's labor and skill in constructing a building, structure, or object, or altering, adapting, or embellishing a site. It can apply to an entire property or to the manufacture of components within a property such as the machinery in a mill structure or the pottery in a prehistoric site. Workmanship may be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It may be based on common traditions or innovative period techniques. Workmanship is important because it can furnish evidence of the technology of the craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, or joinery.

Feeling is the quality a historic resource has in evoking the esthetics or historic sense of a past period of time. Although it is itself intangible, feeling depends on the presence of physical characteristics to convey the historic qualities that evoke feeling. It may also require that an appropriate setting for the property be present. Because it is

dependent upon the perception or imagination of each individual, integrity of feeling alone will never be sufficient to support listing in the National Register.

Association is the direct link between a property and an event, or person, and so on, for which the property is significant. If a property has integrity of association, then the property is the place where the event or activity occurred and is sufficiently intact that it can convey that relationship.

Guidelines for Assessing Integrity

1. Integrity depends on the survival of actual historic or prehistoric materials that today exist as they were crafted or combined into a district, site, building, structure, or object during a period of time in the past, or as they were deposited in a site. For properties important for their information potential, integrity depends on the presence of those parts of the property which contain the important data and which survive in a condition capable of yielding important information. For historic sites where there were no physical cultural remains, integrity depends on the authenticity of the site and the retention of the natural setting that existed at the time of the significant event.

2. The principal test to establish whether a property retains integrity is to ask whether or not the property still retains the identity or character for which it is important. (For a property important for its information potential, such as an archeological site, it is necessary to determine whether the property retains enough of its original materials and their spatial relationships to be capable of yielding valuable data.)

3. All properties change over time. The retention of integrity depends upon the nature and degree of alteration or change. It is not necessary for a property to retain all the physical features or characteristics that it had during its period of significance. The property does not need to have been either perfectly preserved or perfectly restored. However, the property must retain the essential physical features that enable it to convey its past identity or character and therefore its significance.

4. The first step in assessing integrity is to identify the theme and the reason why the property is important. Once this information id identified, it is possible to establish the period of time (specific date or span of time) for which the property is significant, thereby establishing whether the property is important for its original identity or for the identity it subsequently acquired.

5. After identifying the theme, the reason the property is important, and the relevant period of time, it is possible to establish what essential physical features must be present for a property to possess integrity as a representative of its theme. These will vary depending on why the property is significant. As a result, integrity of location, design, or setting, and so on, may be particularly vital to the evaluation of some properties and less prominent in the evaluation of other properties.

   a). A property important for association with an event, historical pattern or person(s) ideally might retain some features pertaining to all seven: location, design, setting, materials, workmanship, feeling, and association. However, integrity of design and workmanship might not be as relevant to the significance.

   b). Evaluating a property important for its illustration of a particular architectural

or engineering type, period, or method of construction means identifying the essential physical features that make the property an important example of that particular type, period, and so on. While location, setting, feeling, and association are important to the property's capacity to convey its past, integrity of design, workmanship, and materials are more important.

c). For properties eligible for important information potential, setting or feeling may not have direct bearing on the property's ability to yield important information. Evaluation of integrity should focus primarily on the existence and condition of those particular features of the property that have the potential to yield important information, usually materials in their prehistoric or historic physical context.

6. For some properties, comparative information about similar properties that have survived should be considered during the evaluation of integrity. Such comparative information may be important in deciding what features are necessary for properties of that type of significance.

7. An analysis of integrity may include investigation of whether a property is physically intact even though its historic or prehistoric features may be concealed at present. Although such an investigation is especially important when applying Criterion D, it can also be relevant to the other criteria as well. Visibility is usually not necessary for an archeological property to qualify for the National Register. However, buildings, structures, and objects must have a substantial degree of integrity, visible enough for the property to convey its significance under Criterion A, B, or C only. In a few limited situations, buildings, structures, and objects may qualify even though their historic features are visually obscured.