

HISTORIC RESOURCES SURVEY & INVENTORY UPDATE

June 22, 2017

VERONA

Township of Verona, New Jersey



Prepared by:



Barton Ross & Partners LLC
Architects

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We would like to thank Town Manager Matthew Cavallo, the Town Council members, the Verona Landmarks Preservation Commission including Glenn Houthuysen (Chair), Jane Eliasof (Vice-Chair), Sandra Smith (Secretary), Patrick Hynes, Dianne Oster, Steve Chait, Joe Hallock, Michael Nochimson (Council Liaison), and Jonathan Kinney, Andrea Tingey and Sarah Scott of the New Jersey Historic Preservation Office. All historic images courtesy of Verona historian Robert Williams and the Verona Public Library. We hope the project has been illuminating and satisfactory for all involved and can serve as a valuable resource for the town in their future preservation planning.

This Report was prepared by:

Barton Ross & Partners, LLC Architects
184 S. Livingston Ave., Suite 9-140
Livingston, New Jersey 07039
(973) 818-4749
Barton@BartonRoss.com

The following individuals carried out the work of this study:

Barton Ross, AIA, AICP, LEED AP	Project Manager
Stephen Staronka, Assoc. AIA	Research, Report Preparation
Luis Machado	GIS Maps

June 22, 2017



View of lake at Verona Park Verona, NJ

Executive Summary

This report presents the results of an intensive-level historic architectural survey of 87 properties in the Township of Verona, Essex County, New Jersey. The survey was sponsored by the Verona Landmarks Preservation Commission. The study was designed to update previously identified historic properties (some of which have been recently demolished) and to identify potential historic districts for further study and future inclusion in the next revision of the town's historic preservation element of the master plan. **As much as possible, previous reports and findings were incorporated into this survey as a "living document," which is meant to build upon earlier preservation efforts.**

The survey examined the earliest dwellings in Verona, some of which date from the late 1700s, and have nearly all been altered over the years. Most of the historic properties in the township date from the late nineteenth to early twentieth century suburban building booms. The survey recommends that six of the properties individually meet the National Register of Historic Places Criteria for Evaluation and are eligible for the New Jersey and National Registers of Historic Places. An additional six residential properties should be immediately designated as Verona Township Individual Historic Landmarks for their cultural significance. Two properties in the township are currently listed as Verona landmarks and twelve properties were identified in the town's recent update of the master plan as "potentially historic."

Additionally, this survey recommends that there are at least two proposed historic districts that would include 38 of the 87 surveyed properties as contributing properties. The best proposed district is the Afterglow Historic District. This district contains a significant concentration of elaborate, large scale, historical revival residences, many in the Tudor Revival and Romantic styles of the early twentieth century. The second proposed district is the Claremont Avenue Historic District. This quaint, meandering district contains numerous wood framed, moderate-sized homes spanning three centuries of architectural design and construction techniques. Further work would be necessary to conduct a comprehensive survey of all properties within the potential districts and establish precise periods of significance, identify contributing versus non-contributing properties, and draw district boundaries.

Per the township's historic preservation ordinance, next steps may include the preparation of formal designation reports for the above referenced resources to become Township of Verona Historic Landmarks. This survey report can serve as a foundation for preparing these reports, but additional work will be necessary, especially for the potential historic districts. The number of potentially eligible properties identified by this survey are probably too many and varied to be pursued together at once. Priorities should be considered based on local knowledge of the level of threat and the willingness of the community and property owners to support designation.

The next historic preservation element of the master plan update may decide to include specific recommendations from this report and all the properties identified in this report if still standing should be listed as being potential historic resources worthy of preservation. The commission may also use the findings of this survey to encourage individual property owners to seek listing in the New Jersey and National Registers of Historic Places, which can qualify some properties for grants or tax credits under applicable state and federal programs. It is also recommended that the commission share the survey results in the community as an educational and interpretive tool, partnering with local businesses, neighborhood associations and local government.

Barton Ross, June 22, 2017

List of Verona, New Jersey Historic Properties for Survey in October 2016, Revised with additions in February 2017

No.	Address:	Name/Notes:	Date:	Block:	Lot:	Old Bk:	Old Lot:
1	297-299 Bloomfield Ave.	Charles Williams House	ca. 1890s, 1910	709	2	27.01	2
2	600 Bloomfield Ave.	Civic Center	ca. 1924	1703	74	86	74
3	707 Bloomfield Ave.	East Lincoln Building	ca. 1910	1608	12	85	12
4	820 Bloomfield Ave.	McCarty-Mulligan House	ca. 1870s	1603	1	81	1
5	15 Brookdale Ave.	Anna DeGolier House	ca. 1871	201	9	9	9
6	33 Brookdale Ave.		ca. 1901	201	3	9	3
7	19 Church St.	First Congregational Church	ca. 1896, 1914	704	10	30	10
8	93 Claremont Ave.	Ougletree House	ca. 1786, 1880	202	35	8	35
9	110 Claremont Ave.	Priest House	ca. 1780, 1873	806	7	34	7
10	176 Claremont Ave.	James Plafferty House	ca. 1910	804	11	37	11
11	200 Claremont Ave.	John Williams House	ca. 1885	802	68	39	68
12	216 Claremont Ave.	The Burd House	ca. 1855, 1937	802	72	39	72
13	224 Claremont Ave.	Cornelius Williams House	ca. 1868, 1911	802	73	39	73
14	223 Claremont Ave.	Jennie Parker House	ca. 1895, 1901	704	2	30	2
15	228 Claremont Ave.	Emma Johnson House	ca. 1900	802	74	39	74
16	22 Crestmont Ave.	"Kip's Castle"	ca. 1904	104	12	2	12.01
17	23 Crestmont Ave.	Salvatorian Father's Mission	ca. 1920	104	11	2	11
18	40-42 Fairview Ave.	Clarence A. Walworth House	ca. 1901	1604	25	80	25
19	70 Fairview Ave.	Ahlborn House	ca. 1875	2304	1	126	1
20	80 Fairview Ave.	Haaker House	ca. 1897	2304	5	126	5
21	79 Fairview Ave.	A.B. De Camp House	ca. 1921	1501	1	77	1
22	83 Fairview Ave.		ca. 1891	1502	49	76	49
23	87-89 Fairview Ave.		ca. 1901	1502	50	76	50
24	91 Fairview Ave.		ca. 1901	1502	51	76	51
25	73 Fairview Ave.	A.B. Griffin House	ca. 1891	1501	43	77	43
26	20 Forest Ave.		ca. 1871	1602	11	83	11
27	26 Forest Ave.	Booker House	ca. 1910	1602	12	83	12
28	30 Forest Ave.	Alexander Nash House	ca. 1908	1602	13	83	13
29	34 Forest Ave.	Anna Fisher House	ca. 1910	1602	14	83	14
30	38 Forest Ave.	Condon House	ca. 1871	1602	15	83	15
31	16 Grove Ave.	Johnson House	ca. 1888	1605	31	78	31
32	190 Grove Ave.	Brower-Hathaway House	ca. 1809, 1830s	1403	86	72	86
33	229 Grove Ave.		ca. 1921	1201	23	62	23
34	32 Lakeside Ave.	Our Lady at the Lake	ca. 1924	1806	13	93	13
35	36 Lakeside Ave.	Charles Bahr House	ca. 1895	1806	20	93	20
36	66 Lakeside Ave.	Pease House	ca. 1893	1806	26	93	26
37	14 Manor Road	Idle Woods	ca. 1868	612	1	19.01	89
38	42 Martin Road	Enos Martin House	ca. 1785, 1810	910	17	44	17
39	20 Mountainview Ave.		ca. 1870	606	22	25	22
40	20 Mountain Ave.		ca. 1923	2209	19	120	19
41	24 Montrose Ave.	United Methodist Church	ca. 1950	1807	13	92	13
42	12 Orchard St.	Gould House	ca. 1926	1605	49	78	49
43	42 Sunset Ave.	William C. Young House	ca. 1925	203	34	10	34
44	79 Sunset Ave.	Corby Farm (JC Shaffer House)	ca. 1771	501	38	18	38
45	83 Sunset Ave.	David M. Ramsay House	ca. 1931	501	37	18	37
46	89 Sunset Ave.	Baldwin Home	ca. 1815	501	35	18	35
47	108 Sunset Ave.	Marshall Baldwin House	ca. 1840s, 1890	201	40	9	40
48	181 Sunset Ave.	Captain Cook House	ca. 1911	606	19	25	19
49	191 Sunset Ave.		ca. 1869	606	17	25	17
50	15 Verona Place		ca. 1862	613	4	19.02	114
51	Lakeside Ave.	Verona Lake & Park	ca. 1890s	2501	2		
52	Second Mountain	White Rock					
53	10 Cambridge Rd.		ca. 1919	104	15	2	15
54	16 Cambridge Rd.	Windy Gables	ca. 1923	104	16.01	2	16.01
55	9 Crestmont Rd.		ca. 1921	205	7	6	7
56	11 Crestmont Rd.		ca. 1921	205	6.01	6	6.01
57	17 Crestmont Rd.		ca. 1911	107	4	5	4
58	24 Crestmont Rd.		ca. 1920	104	10	2	10
59	21 Nassau Rd.	Pendleton House	ca. 1941	106	6	4	6
60	37 Afterglow Ave.	Vincent Marriott House	ca. 1908	305	1	15	1
61	44 Afterglow Way	Giles St. Clair House	ca. 1911	305	7	15	7
62	45 Afterglow Way	William Hubbard House	ca. 1925	401	16	16	16
63	50 Afterglow Ave.	Kent Costikyan House	ca. 1922	302	31	12	31
64	64 Afterglow Ave.	Mary Jones House	ca. 1930	302	34	12	34
65	79 Afterglow Ave.	Robert Prescott House	ca. 1925	402	9	17	9

66	4 Belleclaire Pl.	Hirsh House	ca. 1935	401	14	16	14
67	10 Belleclaire Pl.	Philip Haberle House	ca. 1930	401	11	16	11
68	35 Belleclaire Pl.	Rodfield House	ca. 1930	402	6	17	6
69	36 Belleclaire Pl.	Taylor House	ca. 1930	401	9	16	9
70	11 Cole Rd.	John Foster House	ca. 1925	402	8	17	8
71	11 Glen Rd.	Gardner Residence	ca. 1955	302	9	12	9
72	15 Glen Rd.		ca. 1915	302	8	12	8
73	23 Glen Rd.		ca. 1912	302	6	12	6
74	69 Mt. Prospect Ave.		ca. 1911	501	30	18	30
75	73 Mt. Prospect Ave.		ca. 1926	501	9	18	9
76	7 Summit Rd.		ca. 1921	501	29	18	29
77	10 Summit Rd.	Arthur Pulas House	ca. 1930	501	10	18	10
78	13 Summit Rd.		ca. 1921	501	27	18	27
79	14 Summit Rd.		ca. 1914	501	11	18	11
80	25 Summit Rd.		ca. 1920	501	25	18	25
81	27 Summit Rd.		ca. 1921	501	24	18	24
82	30 Grove Ave.	Dr. Personett House	ca. 1837, 1906	1605	28	78	28
83	163 Bloomfield Ave.	Annin Flag Co. Building	ca. 1918	201	15	9	15
84	26 Glen Rd.		ca. 1937	602	27	20	27
85	200 Bloomfield Ave.	Stoneham House	ca. 1896	202	1	8	1
86	60 Fairview Ave.	Glen Oaken	ca. 1890, 1997	1604	21	80	21
87	100 Fairview Ave.		ca. 1890, 2008	2702	5	127	5

MAP OF SURVEYED PROPERTIES

1	297-299 Bloomfield Ave.	46	89 Sunset Ave.
2	600 Bloomfield Ave.	47	108 Sunset Ave.
3	707 Bloomfield Ave.	48	181 Sunset Ave.
4	820 Bloomfield Ave.	49	191 Sunset Ave.
5	15 Brookdale Ave.	50	15 Verona Place
6	33 Brookdale Ave.	51	Lakeside Ave.
7	19 Church St.	52	Second Mountain
8	93 Claremont Ave.	53	10 Cambridge Rd.
9	110 Claremont Ave.	54	16 Cambridge Rd.
10	176 Claremont Ave.	55	9 Crestmont Rd.
11	200 Claremont Ave.	56	11 Crestmont Rd.
12	216 Claremont Ave.	57	17 Crestmont Rd.
13	224 Claremont Ave.	58	24 Crestmont Rd.
14	223 Claremont Ave.	59	21 Nassau Rd.
15	228 Claremont Ave.	60	37 Afterglow Ave.
16	22 Crestmont Ave.	61	44 Afterglow Way
17	23 Crestmont Ave.	62	45 Afterglow Way
18	40-42 Fairview Ave.	63	50 Afterglow Ave.
19	70 Fairview Ave.	64	64 Afterglow Ave.
20	80 Fairview Ave.	65	79 Afterglow Ave.
21	79 Fairview Ave.	66	4 Belleclaire Pl.
22	83 Fairview Ave.	67	10 Belleclaire Pl.
23	87-89 Fairview Ave.	68	35 Belleclaire Pl.
24	91 Fairview Ave.	69	36 Belleclaire Pl.
25	73 Fairview Ave.	70	11 Cole Rd.
26	20 Forest Ave.	71	11 Glen Rd.
27	26 Forest Ave.	72	15 Glen Rd.
28	30 Forest Ave.	73	23 Glen Rd.
29	34 Forest Ave.	74	69 Mt. Prospect Ave.
30	38 Forest Ave.	75	73 Mt. Prospect Ave.
31	16 Grove Ave.	76	7 Summit Rd.
32	190 Grove Ave.	77	10 Summit Rd.
33	229 Grove Ave.	78	13 Summit Rd.
34	32 Lakeside Ave.	79	14 Summit Rd.
35	36 Lakeside Ave.	80	25 Summit Rd.
36	66 Lakeside Ave.	81	27 Summit Rd.
37	14 Manor Road	82	30 Grove Ave.
38	42 Martin Road	83	163 Bloomfield Ave.
39	20 Mountainview Ave.	84	26 Glen Rd.
40	20 Mountain Ave.	85	200 Bloomfield Ave.
41	24 Montrose Ave.	86	60 Fairview Ave.
42	12 Orchard St.	87	100 Fairview Ave.
43	42 Sunset Ave.		
44	79 Sunset Ave.		
45	83 Sunset Ave.		



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Barton Ross & Partners, LLC Architects
184 South Livingston Ave., Suite #9-140
Livingston, NJ 07039

1 Introduction

What is historic preservation? Historic Preservation is the identification, evaluation, and protection of historic and archeological resources so that they continue to play a vibrant role in their communities. Historic properties and the environment in which they exist are irreplaceable resources that contribute to the enhanced quality of life that local residents enjoy. Historic preservation is what ultimately gives physical places their cultural identity and promotes a sense of local pride and stewardship for future generations.

What governs historic preservation? The United States Constitution's 10th Amendment (1791) states: "The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people." The Tenth Amendment reserves powers to the States that are not granted to the Federal Government by the Constitution. This authority, delegated to local governments, enables States to regulate the activity of the individual, including his or her use of property for public health, safety and welfare regulations, land use, building and zoning regulations, and historic preservation issues.

The National Historic Preservation Act (NHPA; Public Law 89-665; 16 U.S.C. 470 et seq.), enacted by Congressional legislation in 1966:

- Created the 59 State/Tribal Historic Preservation Offices;
- Identifies historic & cultural resources for listing in the National Register of Historic Places;
- Created the Certified Local Government Program (CLG)
- Created the Section 106 Review Process – Federal Agencies must take into consideration actions that could adversely affect historic properties listed or eligible for listing in the NRHP;
- Created the Advisory Council on Historic Preservation to oversee Federal Agency responsibilities governing Section 106; and
- Created the Section 110 Review Process – Federal Agency stewardship responsibility for historic properties owned or within their control.

The most important preservation law case ever decided in the United States is the Penn Central Transportation Co. vs. NYC, 438 U.S. 104 (1978). Penn Central is recognized as the controlling U.S. Supreme Court case for analyzing takings claims. It is the only preservation law case ever decided by U.S. Supreme Court. For the first time in the U.S., it recognized historic preservation as a legitimate governmental objective, and enabled all future public regulation of historic properties in the United States.

In New Jersey, the Constitution (1947), Article I, Section 20 states that in order to be found constitutional, a local ordinance must:

- Promote a valid public purpose (i.e., the public health, safety or general welfare);
- Not be so restrictive as to deprive a property owner of all reasonable economic use of his/her property; and
- Honor the owner's constitutional right to due process (i.e., fair hearings after notice and an opportunity to be heard).

The Municipal Land Use Law (MLUL) (N.J.S.A. 40:55 D-1, et seq.) (1975) represents New Jersey's enabling legislation (see attached). The Law permitted a historic preservation element to be implemented as part of Municipal Planning Board's Master Plan. It also allowed a municipal governing body to create a Historic Preservation Commission. N.J.S.A. 40:55D-2j states that it is the intent and purpose of the MLUL to, among other things, "promote the conservation of historic sites and districts, open space, energy resources and valuable natural resources...and to prevent urban sprawl and degradation of the environment through improper use of land."

Municipalities are allowed to designate and regulate their historic sites and districts. The Law defines "historic site" broadly (N.J.S.A. 40:55 D-4): "Any real property, man-made structure, natural object, or configuration having historical, archeological, cultural, scenic, or architectural significance." The Definition of "historic district" (N.J.S.A. 40:55 D-4) states, "One or more historic sites and intervening or surrounding property significantly affecting or affected by the quality and character of the historic site or sites."

Historic Preservation Commissions (HPC) – N.J.S.A. 40:55 D-107, et seq. as we know them in New Jersey today came out of the 1985 amendments to MLUL. It allowed for the Governing Body to establish HPCs by Ordinance. An HPC can have 5, 7, or 9 regular members with 4-year terms and allows for the Planning Board to act as HPC in small towns (N.J.S.A. 40:55 D-25). The commissioners are to be appointed by the Mayor or the Planning Board Chair. There should be up to two alternate members each serving 2-year terms. The HPC selects a Chair, Vice Chair and designates a Secretary.

The principal duties of a Historic Preservation Commission (N.J.S.A. 40:55 D-109) under the MLUL in the state of New Jersey are to:

- Prepare survey of historic sites.
- Make recommendations to the Planning Board on inclusion of Master Plan elements.
- Advise Planning Board and Zoning Board of Adjustment on development applications involving historic sites or districts listed in historic preservation element of the Master Plan.
- Provide written reports to the Administrative (Construction) Officer or Planning Board regarding permit applications.
- Perform such advisory, educational, and other informational functions as will promote historic preservation.

Local preservation ordinances remain the only way to regulate privately owned historic properties. These ordinances should provide a Statement of “Purpose” and Definitions. The ordinance allows for the creation and authority of the HPC. It should provide criteria and procedures for local designation. The ordinance also lists actions reviewable by the HPC (e.g., permit applications for a Certificate of Appropriateness). It should specify the criteria and procedure for review (e.g., does HPC report to the Administrative Officer directly or to the Planning Board?) The ordinance should delineate the procedures for application appeal through the court systems. There should be enforcement provisions (e.g., spell out the fines and penalties for violations). The ordinance should address demolition controls, including Permit Delays, Demo by Neglect, etc.

Local Preservation Ordinances will depend on how the Municipal Ordinance is drafted through its actual legal language. There are two broad types of HPCs in New Jersey:

1. Strong Commission – HPC reports directly to the Administrative Officer in charge of the appropriate permit with a Certificate of Appropriateness Board Resolution.
2. Weak Commission – HPC reports to the Planning Board, which then makes its own decision, which is conveyed to the Administrative Officer. The Planning Board may accept, modify or reject the HPC’s report/advice.

The Local Designation Process begins once an ordinance becomes law in the municipality. The crucial first step is to identify which properties are local historic resources worthy of protection. Identification is performed through an official survey process based upon specific criteria and according to an informed statement of significance. The local historic preservation ordinance should address:

1. Who may nominate?
2. Nomination procedures.
3. Notice and hearing(s) concerning nomination.
4. Recommendation(s) to Governing Body.
5. Adoption of Ordinance by Governing Body.

It is recommended professionals including a historic preservation consultant, a land use attorney well versed in local historic preservation issues and a professional planner with experience writing historic preservation elements of local master plans all be hired to collaborate on drafting a local historic preservation ordinance taking into account the relevant issues in your local community.

ARCHITECTURAL SURVEY PROJECT

Barton Ross & Partners, LLC prepared the following survey of historic resources scattered throughout Verona Township for the Landmarks Preservation Commission. The Verona Landmarks Preservation Commission is an agency established by the Town Council to assist in the identification and preservation of our town’s landmarks and historical sites. BRPA was hired in the fall of 2016. Fieldwork and background historical research commenced shortly thereafter. The goal of the survey was to propose a basis for updating the list of historic resources in Verona Township dating from the town’s periods of significance and eligible for either historic district or

individual landmark status. Barton Ross met with numerous representatives commenced fieldwork from December, 2016 through March, 2017. The Final Report was completed in draft form by the end of April, 2017 and submitted to Verona Township and the New Jersey Historic Preservation Office for their review. The Final Report and presentation to the Verona Landmarks Preservation Commission was at a regularly scheduled meeting of the commission on May 17, 2017.

PROJECT METHODOLOGY

Architectural surveys provide information needed to make informed planning decisions, prioritize preservation goals and objectives, develop and implement land use policies, develop heritage tourism initiatives, and educate the public and increase the understanding of and appreciation for the built environment as a tangible reminder of the community's history. Surveys also aid in the identification of resources worthy of designation at the local, state, and/or federal levels.

In completing the survey, BRPA first assembled all previously prepared reports, architectural descriptions and other documents pertaining to cultural resources in the study area. Based on previous reports, including Janet Foster's 2001 Survey Report, the current Township of Verona Historic Preservation Element of the Master Plan by Kasler Associates, P.A., and the "History of Verona," by Grace Kass, BRPA identified a list of approximately fifty-one (51) properties (later amended to 87) for inclusion in the detailed historic property survey as part of this proposed project. Utilizing the previous forms as a guide, the project team then conducted fieldwork, documenting current appearance with both a written description and digital photography. In some cases, buildings previously surveyed or identified as being potentially historic in past reports, were no longer extant. A number of other remaining structures have undergone considerable alterations since the preparation of previous surveys.

In conjunction with the fieldwork, limited background research on the history of the development of Verona and on some notable, or significant, structures included in the survey was undertaken. This included research at the State Historic Preservation Office in Trenton, NJ. A set of historic maps was assembled to assist with chronology of the study areas. BRPA created a preliminary list of thematic units and property types for resources identified and began development of historic contexts for different geographical areas within the Township. Finally the report was prepared, bringing together individual survey forms for each building, a revised list of buildings determined to be historically or architecturally significant, possible groupings of buildings or homes that could form the context of historic districts, and a set of recommendations for future study.

REPORT ORGANIZATION

The general organization of the report is outlined in the preceding Table of Contents. Within Section III, the survey forms are organized in alphabetical order by street name. The forms are then organized numerically by house number in ascending order.

Each survey form begins with background information on the property, including the address of the property, any historic names associated with the resource, and block and lot numbers. Building information is listed next, such as the date of construction, the style of the building, the

architect/builder (if known), followed by current and historical photos of the resource.

The property history section lists any relevant historical information pertaining to the building or its property. The description portion of the form is an explanation of the features and characteristics of the building. It includes information on materials, form, plan, additions, windows and other historic detail. This section is followed by a description of the surrounding site features, which briefly documents the context of the building, including outbuildings, access to the property, and characteristic landscape features.

All photographs in this report are by the author unless noted otherwise. Historic photos are copyright of Robert Williams, town historian, and the Verona Public Library. Secondary sources were cited from previous reports for the history blurb paragraphs for properties unless new historical information was discovered. Relevant recommendations were based off of Janet Foster's 2001 report in an effort to build upon previous preservation work in Verona. Some of the background information on preservation, CLGs and the Municipal Land Use Law are from past HPO workshops given by the author or available literature. All other information was provided by local participants as part of this project.

We would like to thank the Township of Verona, New Jersey for selecting us to undertake this study. In particular, we would like to thank Glenn Houthuysen and Jane Eliasof for their invaluable guidance and dedication to the project. We wish Verona Township much success as it moves toward saving its local history and preserving places that matter for future generations.

Sincerely,

BARTON ROSS & PARTNERS, LLC

A handwritten signature in black ink, appearing to be 'BR' with a flourish and a period.

Barton Ross, AIA, AICP, LEED AP
President & Principal Historic Consultant

2 Verona History & Significant Buildings

VERONA HISTORY (excerpted from previous reports)

Verona and several neighboring towns were all originally one town known as the Horseneck Tract. In 1702, a group of settlers left Newark and purchased a large tract of land northwest of their home city for the equivalent of a few hundred dollars from the Lenni Lenape Native Americans. This piece of land extended west and north to the Passaic River, south to the town center of what would become Livingston, and east to the First Watchung Mountain, and was called Horseneck by the natives because it resembled the neck and head of a horse. What was then known as Horseneck contained most of the present day northern Essex County towns: Verona, along with Caldwell, West Caldwell, Cedar Grove, Essex Fells, Fairfield, North Caldwell, and Roseland are all located entirely in Horseneck, and parts of what are today Livingston, Montclair, and West Orange also were contained in the Horseneck Tract.

After the Revolutionary War, the area of Horseneck was incorporated as “Caldwell Township” in honor of local war hero James Caldwell, a pastor who used pages from his church’s bibles as wadding to ignite the ammo in soldiers’ cannons and helped to drive the British out of Horseneck. The area of present-day Verona was part of what was known in the 1800s as Vernon Valley. The name was rejected when residents applied to the United States Postal Service, as the name had already been in use for an area in Sussex County. Verona was chosen as the alternative name for the community, derived from Verona, Italy. The Verona Post Office was established on February 19, 1857 in the general store with Joel D. Mead as the first postmaster.

At various times between 1798 and 1892, issues arose which caused dissatisfaction between the Caldwell and Verona areas. These included a desire of the citizens of Verona to more closely control their own governmental affairs. With the population growing, Verona needed to centrally locate essential services such as schools and places of worship; problems with the water supply; and the disposition of road repair funds. On February 17, 1892, the citizens of Verona voted to secede from Caldwell Township to form a Verona Township. Further growth and the need for a water system and other public utilities found Verona moving ahead of the other half of the township and in 1902 the two areas decided to separate into two separate municipalities: Verona Township and Verona Borough. It took two sessions of the state legislature to approve the new borough, but on April 18, 1907, the borough of Verona was approved by an act of the New Jersey Legislature, pending the results of a referendum held on April 30, 1907, in which the new borough passed by a 224-77 margin. Residents of the newly formed borough had sought to disassociate themselves from the Overbrook County Insane Asylum and the Newark City Home (a reform school), as well as from the settlement of Cedar Grove, which was considered a settlement of farmers. On April 9, 1908, this settlement broke away from Verona and formed Cedar Grove Township.

In 1981, the borough was one of seven Essex County municipalities to pass a referendum to become a township, joining four municipalities that had already made the change, of what would ultimately be more than a dozen Essex County municipalities to reclassify themselves as townships in order take advantage of federal revenue sharing policies that allocated townships a greater share of government aid to municipalities on a per capita basis.

Architectural Period of Earliest Settlement: 1700s to 1850

The earliest buildings in the town date from the late 18th or early 19th century. In those days, Verona was a westward expanding farming community with a small population. Very few of these early wooden farm dwellings survive in today's bustling suburban community, and so for their rarity and representation of a vanished way of life, all surviving structures predating 1850 should be recognized in any future landmarks inventory.

Development of a Community: 1850 -1907

During this period, Verona gained its name, (previously it had been the village of Vernon; earlier the area had been called "Horseneck"). It remained part of Caldwell Township, but gained its own post office, and a sense of identity with the development of Verona Lake as a recreational center. Originally built as a mill pond, Verona Lake was first promoted in the 1870s for swimming in the summer and skating in the winter; but by the early 20th century it was a popular recreation area. Just as the mill pond became "recreational", early farmsteads were carved up and sold for "suburban" subdivisions. Residential architecture mirrored the changing fashions of the day, and in Verona's domestic architecture one can read its progressive design styles.

A New Town: 1907 - 1940

Verona was officially established as an independent municipality in 1907, but only after local agitation stemming from issues of adequate water supply and fire protection for the growing community. Only a few years before, in 1902, trolley connections were completed through Verona, permitting easy commuting to Newark and New York City. The establishment of basic urban amenities such as water, sewer, fire protection, and easy transportation to major cities, primed Verona for a period of unprecedented growth. Buildings in Verona from this time are particularly notable for their fashionable architecture. Many are good examples of turn of the 20th century "Arts & Crafts" or "Craftsman" style, which was the modern architecture of its day. Although Craftsman buildings were outnumbered by the more traditional Colonial Revival Style, their presence in Verona was a sign of the town's progressive spirit.

Most emblematic of the new town was its municipal civic center. Laid out as a formal "square" off Bloomfield Avenue in 1923, the civic center contains the Henry Whitehorne School, the Public Library (funded through the Carnegie Corporation), and the Municipal Building or Town Hall. The formal, axial plan for a civic center with cast monuments exemplifies the spirit of the City Beautiful movement in American planning and architecture in the early 20th century. Verona's civic center was completed in 1924 with a bronze statue honoring those from the town who served in war. Although modest in size and design, the Verona Civic Square firmly established a "center" to the town, and its formal city planning is still evident in the preserved landscape.

There were numerous new places of worship constructed in the early 20th century, which were emblematic of the new town and served the increased population. Many of these religious landmarks of the town still stand in good condition and their architecture is deserving of local recognition and preservation. There are other denominations whose congregations have deep roots in the community, but their construction of new buildings within the past 50 years makes them currently ineligible for landmark listing.

NATIONAL REGISTER CRITERIA FOR EVALUATION

The following buildings have been identified as architecturally and/or historically significant. In determining significance, the ability of the resource to meet one or more of the criteria outlined by the National Register of Historic Places must taken into consideration.

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 significant persons 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 history or prehistory.

Criteria Considerations

Ordinarily cemeteries, birthplaces, 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 or historical importance; or
- b. A building or structure removed from its original location but which is primarily

significant 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 appropriate site or building associated with his or her productive life; or

d. A cemetery that derives its primary importance from graves of persons of transcendent importance, from age, 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 exceptional significance; or

g. A property achieving significance within the past 50 years if it is of exceptional importance.

The following New Jersey and National Registers of Historic Places listings include properties and historic districts in Verona for which a formal action was taken by the State Historic Preservation Officer or designee. The listings are updated quarterly to reflect ongoing additions and corrections and itemize the buildings, structures, sites, objects, and districts listed on the New Jersey Register of Historic Places (SR) and the National Register of Historic Places (NR). They also include resources that have received Certifications of Eligibility (COE), opinions of eligibility from the State Historic Preservation Officer (SHPO Opinion), or Determinations of Eligibility (DOE) from the Keeper of the National Register. These properties and historic districts all meet the New Jersey and National Register criteria for significance in American history, archaeology, architecture, engineering or culture, and possess integrity of location, design, setting, materials, workmanship, feeling and association. Properties that have been entered on the New Jersey and/or National Registers of Historic Places are listed by their historic names, which may be different from their current names. Properties that have SHPO Opinions or DOE's are listed by their historic name, when known. Currently Verona has no properties on the state or national registers:

163 Bloomfield Avenue
 SHPO Opinion: 6/9/2014
 Annin and Company Building (ID#5344)

22 Crestmont Road
 COE: 2/6/2009
 Kip's Castle (ID#4868)

Also located in Essex County, Montclair Township:

Lakeside Avenue

SHPO Opinion: 8/2/2001

Verona Lake Park (ID#3822)

Currently two (2) properties are locally designated landmarks:

Freight Depot, 62 Depot Street

Built near the turn of the 19th Century, this small wooden structure served as a freight shed adjoining the Verona railroad station on the Caldwell Branch of the Erie Railroad. It is the sole surviving physical object of a once-busy rail line that originated from the Erie Greenwood Lake line in northern Passaic County before snaking through Little Falls, Verona (which included Cedar Grove until 1908), Caldwell, and Essex Fells.

Methodist Church, 24 Montrose Ave.

Built in 1909, the Methodist Church located at 26 Montrose Avenue is an unusual, eclectic building of yellow brick, dominated by a hexagonal lantern on top, reminiscent of the 19th-century wooden tabernacle buildings erected by the Methodist community in New Jersey vacation areas including Mount Tabor, Ocean City, and Ocean Grove.

According to the town assessor's office's earliest records, Florence Whitaker became owner in 1917, followed by John Subrug Jr. (1939) and Mary Scafer (one day in February 1939). In 1945, E. Woodward Allen became owner for 33 years until 1978, followed by Denis Whit (1987). The property is currently owned by Greater New Jersey Annual Conference of the United Methodist Church in Ocean, NJ.

Twelve (12) Sites were identified from the Historic Preservation Element of the Master Plan as being potentially historic and worthy of local protection and preservation:

Verona Lake Park

Verona Civic Center

Verona Public Library

Methodist Church

The White Rock (Hilltop)

66 Lakeside Ave. (Pease House)

110 Claremont Ave. (Priest Farm Homestead)

190 Grove Ave. (Brower-Hathaway House)

22 Crestmont Rd. (Kip's Castle & Park)

77-79 Sunset Ave. (Corby Farm House)

42 Martin Rd. (Enos Martin House, part of Ridge Rd.)

16 Grove Ave. (Johnson House)

Known houses that have been demolished since previous surveys (may be others):

20 Mountainview Road (2016 teardown)

60 Fairview Ave. (1997 teardown)

70 Fairview Ave. (2015 teardown)
64 Fairview Ave. (1985 teardown)
78 Fairview Ave.
100 Fairview Ave. (2008 teardown)
89 Sunset Ave. (2003 teardown)

Houses identified from previous studies that could not be located:

20 Mountain Ave.

Criteria for Selection of Listings

The following list of properties within the Township of Verona identifies by street address those locations where there are known historic sites and structures to be considered as Landmarks. Properties were identified by the Township's consultant, using field observation and secondary source documentation.

To be considered "historic", the standards of the National Register of Historic Places were followed. They are adapted and summarized as follows:

1. The historic resources must be at least 50 years old;
2. The historic resources must be significant in American history, architecture, engineering, and or culture at a local, state, or national level;
3. Historic resources may be buildings, sites, structures, objects, or sites of archaeological potential, both historic and prehistoric;
4. Historic resources must possess a degree of integrity of location, design, setting, workmanship, materials, feeling, and association. This means that the buildings retain most features of their original shape, original materials and or decoration, visible from the exterior. Archaeological sites cannot have been subject to severe re-grading; structures and objects, such as old walls or gateposts, should retain a recognizable form;
5. Historic resources should be associated with events that have made a significant contribution to the broad patterns of our history; that history may be specific to the Township, county, or region;
6. Historic resources may be associated with persons significant in the past, at a state, local, or national level;
7. The historic resources should embody distinctive characteristics of a style or building type, period, or method of construction; it might represent the work of a master, or possess high artistic value; and
8. Historic resources that are part of a distinguishable group may lack individual distinction, but may gain value as part of a group. Groups may be geographically proximate, as in a district, "were clear boundaries exist for recognizing the resources as a distinct "place". Groups of resources may also exist by type, and not be geographically proximate, such as pre-1850 farmhouses, or properties associated with the founders of local institutions, like the library or churches.

SECRETARY OF THE INTERIOR'S STANDARDS

The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect our Nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But once a treatment is selected, the Standards provide philosophical consistency to the work.

The four treatment approaches are Preservation, Rehabilitation, Restoration, and Reconstruction, outlined below in hierarchical order and explained:

- The first treatment, Preservation, places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.
- Rehabilitation, the second treatment, emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work. (Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.)
- Restoration, the third treatment, focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods.
- Reconstruction, the fourth treatment, establishes limited opportunities to re-create a non surviving site, landscape, building, structure, or object in all new materials.

Choosing the most appropriate treatment for a building requires careful decision-making about a building's historical significance, as well taking into account a number of other considerations: Relative importance in history. Is the building a nationally significant resource - a rare survivor or the work of a master architect or craftsman? Did an important event take place in it? National Historic Landmarks, designated for their "exceptional significance in American history," or many buildings individually listed in the National Register often warrant Preservation or Restoration. Buildings that contribute to the significance of a historic district but are not individually listed in the National Register more frequently undergo Rehabilitation for a compatible new use.

What is the existing condition--or degree of material integrity--of the building prior to work? Has the original form survived largely intact or has it been altered over time? Are the alterations an important part of the building's history? Preservation may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment. These key questions play major roles in determining what treatment is selected.

An essential, practical question to ask is: Will the building be used as it was historically or will it be given a new use? Many historic buildings can be adapted for new uses without seriously

damaging their historic character; special-use properties such as grain silos, forts, ice houses, or windmills may be extremely difficult to adapt to new uses without major intervention and a resulting loss of historic character and even integrity.

Regardless of the treatment, code requirements will need to be taken into consideration. But if hastily or poorly designed, a series of code-required actions may jeopardize a building's materials as well as its historic character. Thus, if a building needs to be structurally upgraded, modifications to the historic appearance should be minimal. Abatement of lead paint and asbestos within historic buildings requires particular care if important historic finishes are not to be adversely affected. Finally, alterations and new construction needed to meet accessibility requirements under the Americans with Disabilities Act of 1990 should be designed to minimize material loss and visual change to a historic building.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

http://www.cr.nps.gov/hps/tps/standguide/rehab/rehab_standards.htm

3

Individual Survey Forms

Address/Location: 299 Bloomfield Ave.

Block #: 709 Lot # 2

Date(s) of Construction: ca. 1890s, 1910

Square Footage: N/A

Photograph:

Historic Name: Charles Williams House

Survey # 1

Style: Craftsman with Tudor Revival

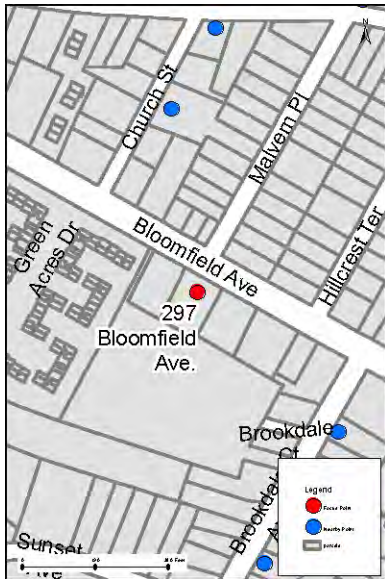
Acreage: 0.35



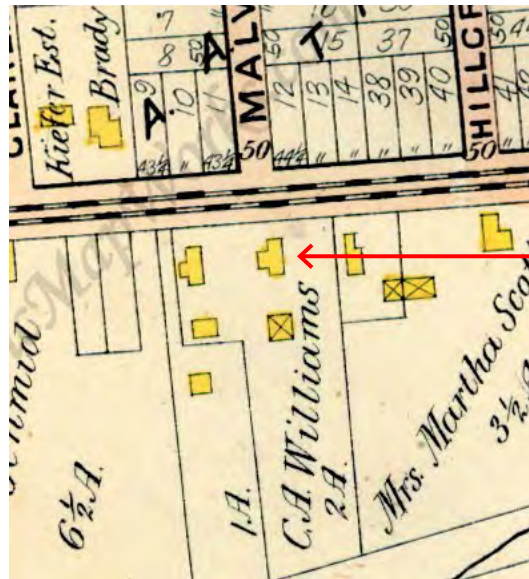
Description: Situated on Bloomfield Avenue, the Marsh Animal Hospital building is within a short walking distance to Verona Park and stands out from other architectural typologies found on the avenue. The 2-1/2 story house does not affront Bloomfield Avenue with a typical storefront. Instead, the building welcomes with a covered residential-type entry, situated above Bloomfield Avenue. The front façade of the building has two prominent peaks over the entry and a mulled set of windows. Designed in a Craftsman style with Tudor facade details, the half-timbering end gable is the most notable feature of the period building. The foundation and body of the building were stuccoed over at some point and are now painted a soft beige color, with the windows, doors, frames, trim and roof made of asphalt shingles, colored in a contrasting dark brown. The windows on the first floor and front façade are 6-over-1 double-hung windows, with the exception being a set of corner casement windows divided by original muntins and having a transom above. Windows on the second floor are double-hung but have no historic muntins. The shallow pitch of the gable roof and thin, corbeled chimney are reflective of the architectural period.

Surrounding Site Features: The property is well maintained; with all parts the building appearing uniform from Bloomfield Avenue. The main block of the building appears to have been added onto over time, with the original front of the building masked by the one story façade, which affronts Bloomfield Avenue.

Historic/Architectural Significance: The Charles Williams House was built in the 1890s by one of the original members of the Verona Lake Park Association. It is a notable early example of the development of the Craftsman style, and although it predates similar stylistic examples by more than a decade, it shares a design sensibility with later homes.



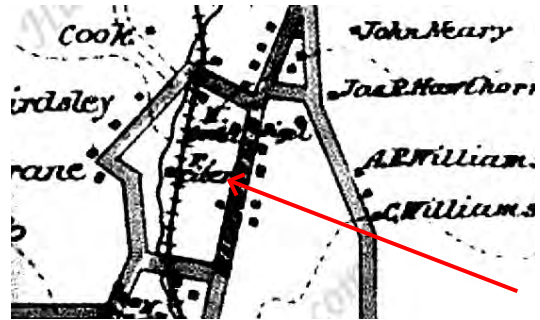
GIS Map



1906 Essex Co. Atlas detail -
house with outbuilding



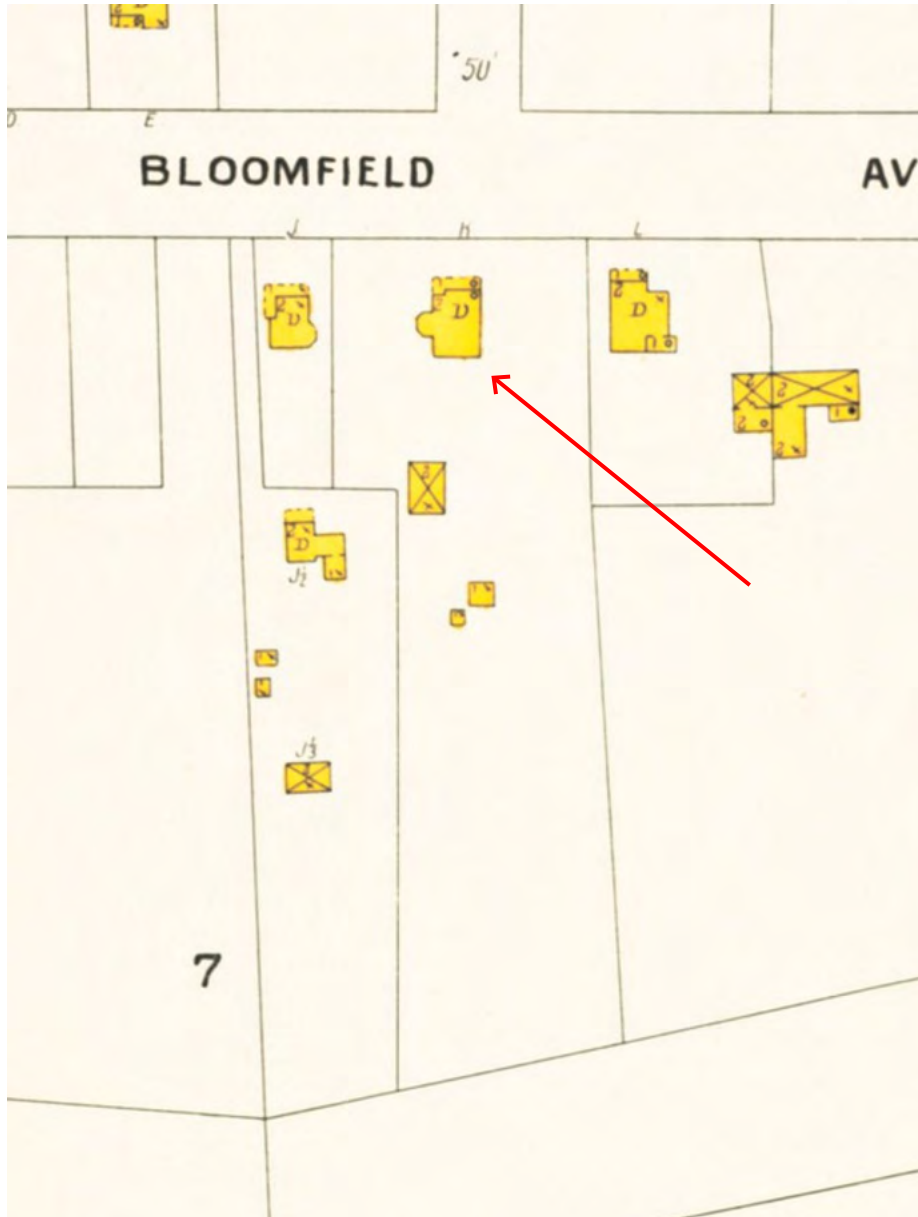
View from Bloomfield Ave.



1890 Robinson Atlas detail -
no house evident



View from Bloomfield Ave.



1907 Sanborn Insurance Map detail - note large front porch, 2-story carriage house and rear outbuildings

Recommendation: Local significance as part of a possible Bloomfield Avenue Commercial Historic District. Future survey of the corridor is required for further evaluation.

Address/Location: 163 Bloomfield Ave.

Block #: 201 Lot # 15

Date(s) of Construction: ca. 1918

Square Footage: 34,000 SF

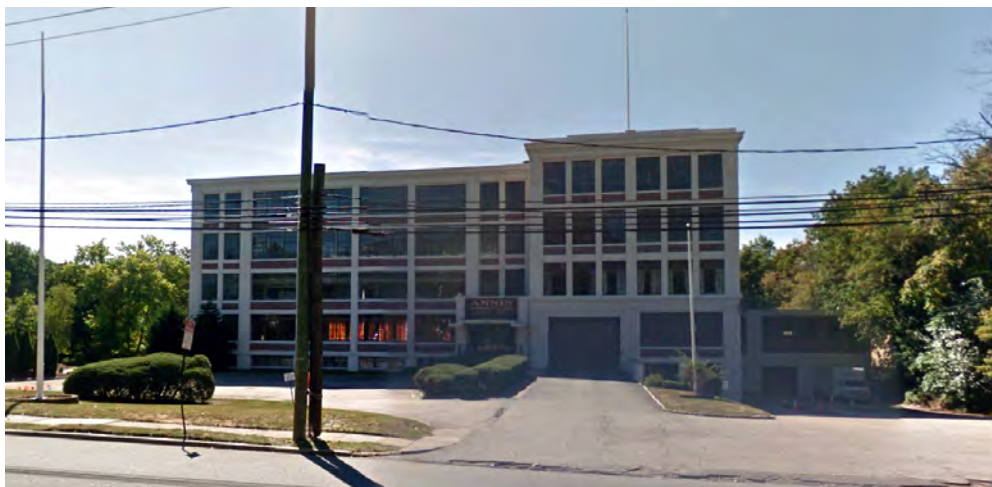
Photograph:

Historic Name: Annin Flag Company

Survey # 83

Style: Main Street Classical Commercial

Acreage: 1.52



Description: This 4 story, 14 bay concrete pile is an “L” shaped plan with a flat roof and classical terra cotta detailing. Details on the exterior include brick faced reliefs and large, multi-pane industrial sash windows. Terra Cotta details are visible such as an entablature, pilaster strips at major columns and parapets at the roofline.

Surrounding Site Features: Fair commercial context along Bloomfield Avenue, a busy 4-lane county thoroughfare. The property is surrounded by car dealerships and a car wash.

Historic/Architectural Significance: The Annin Flag Company building was designed as a refined but sturdy masonry warehouse emblematic of the post-World War I through 1920s era of lowrise Main Street development. The flagmaker was founded by Alexander Annin in 1847 and incorporated on January 10, 1910, and has produced countless iconic flags recognized throughout history. With rising demand for American flags during World War I, Annin built a modern five-story, 34,000 SF manufacturing building in Verona, New Jersey that opened in 1918 at a cost of \$155,655.

Recommendation: The Annin Flag Company building is an excellent candidate for adaptive reuse and has eligibility for the state and national registers of historic places, where the property owner could take advantage of tax credits for a certified rehabilitation project. Also local significance as a Contributing part of a possible Bloomfield Avenue Commercial Historic District. Future survey of the corridor is required for further evaluation.

Address/Location: 200 Bloomfield Ave.

Historic Name: Stoneham House

Block #: 202 Lot # 1

Survey # 85

Date(s) of Construction: ca. 1896

Style: Queen Anne Victorian

Square Footage: 2,340 SF

Acreage: 0.37

Photograph:



Description: 200 Bloomfield Ave., the Stoneham House, is a well crafted 2-1/2 story Queen Anne Victorian farmhouse, 3 bays wide x 2-1/2 rooms deep. The rectangular plan house is built high atop a bluff with the short side facing Bloomfield Avenue and interestingly a large gable roof is constructed along the short axis with a central chimney and no visible dormer windows. The intact foundation is a rusticated rubble stone with brick reliefs around openings. The 1/1 fenestration is irregularly sized and spaced with an early Craftsman type of upper pane and simple lower sash. Wood clapboard siding (in white) covers the first story with wood shingles at the upper stories. A full width front porch has 3 Tuscan columns and an intricately carved original 30" high balustrade and lathe cut lattice paneling. The porch is a projecting shed and conceals a large bay window. The design is a side hall, double-parlor type of plan, while the large, offset rear kitchen wing with intersecting gable roof and its own chimney is a later addition.

Surrounding Site Features: Good commercial context along Bloomfield Avenue, a busy 4-lane county thoroughfare. The property is located on a bluff and surrounded by older residential homes, the Everett ball field, mature landscaping, and vistas of the nearby rolling hills. The historic Annin Factory is directly across the street, though views are currently obscured by dense foliage. There is a single bay, period carriage house in poor condition at the base of the property with frontage on Westview Road. A meandering asphalt driveway to the right of the garage leads to the home.

Historic/Architectural Significance: The Stoneham House is a good example of the high-end Romantic styled development that occurred in Verona and across Essex County in the 1890s. The house appears as a vernacular farmhouse from a distance, due to its rectangular massing and unadorned gable roof. However, the home is well apportioned and architecturally detailed through its rhythmic use of period materials, early use of Craftsman windows, and derives significance because almost all of its original materials remain, albeit in a deteriorated state.

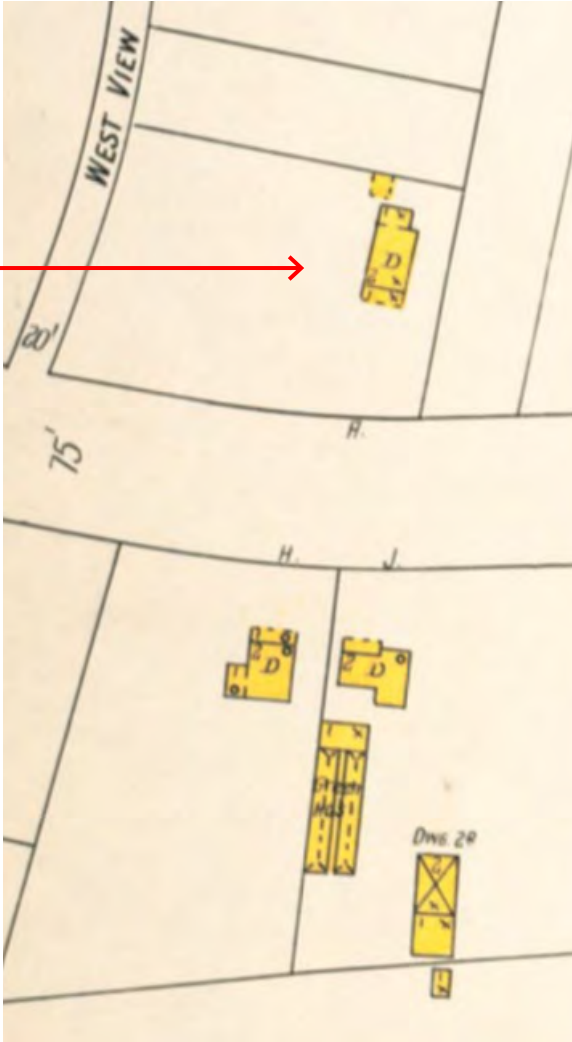
Recommendation: The house and property are currently in a state of advanced disrepair.

However, if renovated, this property in conjunction with the Annin Flag Company building across the street, could serve as an excellent candidate for adaptive reuse and have eligibility for the state and national registers of historic places, where the property owner could take advantage of tax credits for a certified rehabilitation project. Also, there is local significance as a district anchor for a possible Bloomfield Avenue Commercial Historic District. Future survey of the Bloomfield corridor is required for further evaluation.



2017 Aerial view

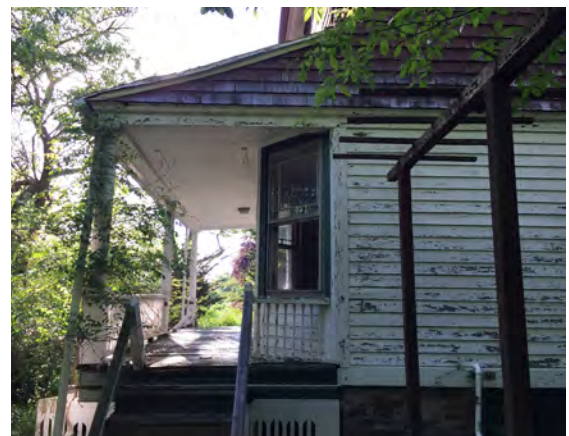




1907 Sanborn Insurance Map detail



1906 Essex Co. Atlas detail



Address/Location: 600 Bloomfield Ave.

Block #: 1703 Lot # 74

Date(s) of Construction: ca. 1924

Square Footage: N/A

Photograph:

Historic Name: Verona Municipal Building

Survey # 2

Style: Georgian Revival with Neoclassical details

Acreage: 2.04



Description: Designed in the traditional Georgian Revival style with Neoclassical details, the Verona Municipal Building is set back from Bloomfield Avenue in a park-like setting. The façade of the municipal building is symmetrical, with a double height entry portico supported by 6 classically proportioned columns. The two-story brick building had two identical wings extending from the main building. The mass of the building is broken up by two horizontal limestone courses between the headers of the first floor windows and sill of the second floor windows. There is a limestone water-table below the first floor windows. Fenestration on the first floor is distinct. The windows situated within the portico have an arched transom with radial muntins. The keystone over the arched windows is thin and elongated. Second floor casement windows located within the portico have diagonal iron window coverings, while windows on both additions are 8-over-8 with the first floor having an 8-pane transom. The wooden cupola integrates both a clock and formerly a bell, which has since replaced with an air horn. The cupola is ephemerally detailed with delicate window trim, fascia boards and columns painted white. The roof planes are clad in a warm grey asphalt shingle.

Surrounding Site Features: As the true center of town, the Verona Civic Center is both architecturally and historically significant. Conceived as a formal “square” off Bloomfield Avenue in 1923, the current-day Verona Civic Center includes H.B. Whitehorne School, the Verona Public Library, and Verona Town Hall housed within a scenic, park-like setting.

Historic/Architectural Significance: The traditional, Georgian Revival style of the buildings within the Verona Civic Center date back to a popular municipal improvement era in American architecture. Completed in 1924, the Verona Civic Center’s formal plan tied in with the City Beautiful movement prevalent in early 20th-century American architecture and planning that provided a true center of town. A bronze statue honoring Verona residents who served in World



GIS Map

War I was constructed. One of the highlights of the Verona Civic Center is the Verona Public Library, one of more than 25,000 libraries nationally funded through the Carnegie Corporation between 1883 and 1929. Although rising construction costs during World War I initially delayed plans, the Verona Public Library eventually became an integral part of the Verona Civic Center's beautiful landscape.

Recommendation: Because the Town Hall, Library, Henry Whitehorne School, and the War Memorial are municipally owned and already part of the historic fabric of the town, these buildings do not necessitate immediate local protection. Possible state and national significance but difficult if municipally owned and operated. The Verona Civic Center and its City Beautiful park-like setting should continue to be recognized and celebrated as the historic and architectural heart of the township.



Historic photo shortly after completion

Verona Civic Center

Summary from the Verona Master Plan

The Verona Civic Center, including the park-like setting, the War Memorials, as well as the buildings, have historical and architectural importance of this true town center. Laid out as a formal "square" off Bloomfield Avenue in 1923, the civic center contains the H.B. Whitehome School, the Public Library (see separate listing), and the Town Hall. The traditional Georgian Revival style of the buildings corresponds to the prevailing American taste of the time; it also helped to express the fact that although Verona was new as a township, it was also a community with roots extending into the 18th century. The formal plan for a civic center ties in with the City Beautiful movement in American planning and architecture of the early 20th century. Verona's civic center was completed in 1924 with a bronze statue honoring those from the town who served in the war. Although modest in size and design, the Verona Civic Center firmly established a "center" to the town, and its sound planning is evident in that it is still working today.



The Town Hall and Public Library are located within the CBD zone district while the H.B. Whitehome School is located in the R-3 zone district.

Verona Public Library

Part of the Verona Civic Center, the Verona Public Library is an intact example of the Georgian Revival style that was popular in public buildings when it was built in 1923. The Verona Public Library is one of more than 25000 libraries throughout the country funded through the Carnegie Corporation between 1883 and 1929. The library obtained a Carnegie grant for \$11,000 and a lot on the corner of Bloomfield and Montrose Avenues was purchased with funds from the Library Association supplemented by public subscription. Architectural drawings for the new building were made but the sudden rise in construction costs at the advent of World War I prevented immediate action. It was not until 1922 that construction began on the library and rather than being constructed on the corner of Bloomfield and Montrose, it was included in the Civic Center. The Public Library are located within the CBD zone district.



Address/Location: 707 Bloomfield Ave.

Block #: 1608 Lot # 12

Date(s) of Construction: ca. 1910

Square Footage: N/A

Photograph:

Historic Name: East Lincoln Building

Survey # 3

Style: Neoclassical Revival

Acreage: 0.17



Description: Situated at the corner of Bloomfield Avenue and East Lincoln Street, 707 Bloomfield Avenue is an original mix-use masonry building on the avenue. This 3-story Neoclassical Revival building is still in use as a corner anchor on the block with occupied commercial spaces on the ground floor and apartments above, complete with iron rail fire escapes.

The façade of the three-story building is dark brown brick laid in Flemish bond, with the storefronts and corners wrapped in decorative terra cotta. The retail and residential arrangements are visually separated by a horizontal limestone beltcourse. There is a green clay tile mansard overhang above the third floor, which is interrupted at the corners by arched brick pediments, somewhat reminiscent of the Louvre in Paris. The roof tiles are barrel shaped and have caps at the ends, which reinforce the overhanging profile. The main retail entry at the corner is distinct with an chamfered, arched entry and classical details carved into the limestone. This detailing continues above the main entry, with engaged Corinthian columns surrounding the 6-over-6 double hung windows. There is a separate, well detailed residential entrance facing E. Lincoln Street with similar Neoclassical details and well-developed rope columns made of stone. Most windows are vinyl replacement units on the second and third floors, however all windows at least retain a similar 9/9 pattern. There are some smaller 4/4 double-hung windows scattered through the building façade, presumably at bathroom locations. The storefronts are historically intact though the building needs a more cohesively designed signage master plan.

Surrounding Site Features: This is a bustling corner of Bloomfield Avenue and the building is highly visible because of its mass and size compared to the surrounding context.

Historic/Architectural Significance: 707 Bloomfield Avenue, or the East Lincoln Building, is a well-preserved and rare vestige of Verona's early twentieth-century commercial Main Street architecture. This was one of the very first masonry structures built in this part of the town. Being

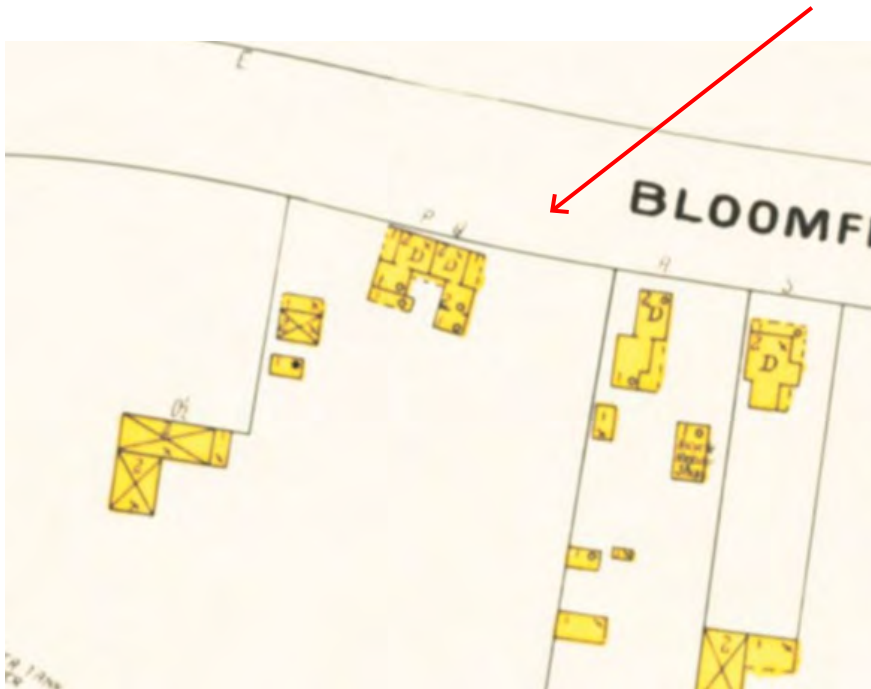


GIS Map

designed as a corner anchor block adds further distinction, highlighted by the well-planned chamfered corner retail entrance and separate residential entry on the side facade which creates a quieter atmosphere for residents and guests.

Main Street buildings from this era were constructed as commercial structures with brick, stone, cast stone or terra cotta facades. The buildings would have a visually discernible base, middle, and top and are typically 1-3 stories high with flat roofs. The tops are emphasized by the use of design elements such as cornices, parapets, mansards and balustrades. The facades are divided by trim and other detailing such as recesses and panels that add texture and life to the walls. Almost all buildings are built to the property line, with very few setbacks. Most were built directly abutting each other using a common, or party wall construction.

Recommendation: Local significance as a Contributing part of a possible Bloomfield Avenue Commercial Historic District. Future survey of the corridor is required for further evaluation.



1907 Sanborn Insurance Map detail - note that E. Lincoln Street is not yet constructed and there are no masonry structures evident

Address/Location: 820 Bloomfield Ave.

Block #: 1603 Lot # 1

Date(s) of Construction: ca. 1870

Square Footage: N/A

Photograph:

Historic Name: McCarty-Mulligan House

Survey # 4

Style: Vernacular Farmhouse

Acreage: 0.28



Description: Located just beyond the downtown, 820 Bloomfield Avenue, also known as the McCarty-Mulligan House, is a front and side-gabled vernacular farmhouse. The two-story building has a first floor porch, which extends from the original body of the house. The porch is supported by seven (7) square columns on concrete piers. There is a two story side-gabled addition that extends towards Bloomfield Avenue. The front-gable projects from the second story only, aligning with the porch below. The building is clad in a light beige siding. The gabled roofs are all made of brown asphalt shingles. Windows around the building are all 2-over-2 vinyl replacement double hung windows. Detailing around the building is extremely simple. Fascia boards and window trim have no superfluous decoration.

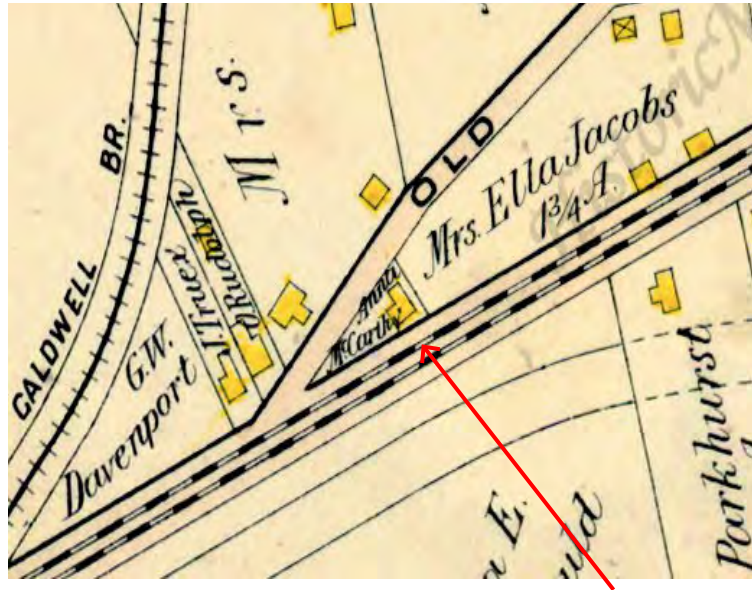
Surrounding Site Features: The farmhouse is now used for a landscaping/floral business. There are two small outbuildings that remain on the property and could be associated with Verona's agricultural past, but they too lack integrity of design, materials, and setting.

Historic/Architectural Significance: A rare surviving farmhouse from the 19th century, the McCarty-Mulligan House has been previously noted for its interior features. Very little of its original residential architectural fabric exists, as the building has been adaptively reused to be publicly accessible for commercial functions.

Recommendation: The McCarty-Mulligan House has some local significance and could be renovated in a sensitive way to make it a Contributing resource as part of a possible Bloomfield Avenue Commercial Historic District. Currently, due to its poor architectural integrity and lack of coherent setting recalling Verona's agricultural past, the house and property would be considered to be a harmonizing (altered) resource.



GIS Map

1906 Essex Co. Atlas detail -
Anita McCarthy House

1907 Sanborn Insurance Map detail

Address/Location: 15 Brookdale Ave.

Block #: 201 Lot # 9

Date(s) of Construction: ca. 1871

Square Footage: 1,976 SF

Photograph:

Historic Name: Anna deGolier House

Survey # 5

Style: Stick Vernacular

Acreage: 0.22



Description: 15 Brookdale Avenue is a fine example of a side entry, front-gabled Stick-style Victorian home. The 2-1/2 story home's most noticeable feature is its front porch, which is softly pitched towards the front yard. Period details include the decorative brackets in the porch bays, wood balustrade, and spindles of the railing. Original trim work around the replacement cottage windows and front door is prominent, yet simple; with the first floor trim having an additional maroon band around the windows and door. The third floor windows have arched transoms and share a more modern Juliet balcony. All trim work, including the gable fascia boards, is white in color. The building itself is broken down visually by horizontal bands of different materials. The first and third floors have simple horizontal siding, of different exposure widths. The second floor, in addition to being clad in shaker shingles, has a thick navy horizontal band, which visually appears to divide the second floor cottage windows like a stringcourse.

In the early 1890s, while visiting her sisters in Ohio, Anna deGolier realized the value of a women's club and brought the idea back to Verona. She once said, "Statistics show that there is the greatest percent of insanity among farmers wives, who have few associations and fewer books. What a woman needs is to get out among people and have something about which to think as she goes about her household duties." Anna called together the women who had been members of the former Athene Literary Society, an organization of both men and women which dated to 1879.

The first meeting of Anna's group took place on January 24, 1893 and they named their organization the Isabella Literary Club. Officers were elected and Anna was elected president. According to the Club's constitution, its goal was to promote intellectual growth, increase knowledge in the vital affairs of the day, and cultivate the social element. These goals were certainly upheld as some of the activities of the club included essay writing, readings, and musical numbers such as piano solos and vocal duets.



At the fourth meeting of the club, a motion was passed to expend surplus funds for a library. Several other motions were passed which included the purchase of books necessary for immediate use by the club. These books were to be turned over to the library. In addition, each member was to contribute, semi-monthly, five cents for the benefit of the library. At this time, the library was housed in Anna's sister's home at 5 Brookdale Avenue, a beautiful Victorian house which stood on the east side of Brookdale. **Anna acted as librarian.**

Surrounding Site Features: The house and yard are well maintained and Brookdale is a well landscaped street. The house is very close to Bloomfield Avenue at the corner and the large Chrysler Dealership building backs up to the rear yard which requires vegetative screening.

Historic/Architectural Significance: A “pattern book” Victorian house with gable end facade and a decorative porch of jigsaw trim. Paired arched windows in the attic story are shielded by turned bargeboard trim. The house is also associated with the founder of the Verona Library, Anna deGolier, who lived here at the turn of the 20th century. Twin design to the adjacent 5 Brookdale, which is no longer extant.

Recommendation: Local significance as a Contributing part of a possible Bloomfield Avenue Commercial Historic District. Future survey of the corridor is required for further evaluation.

Address/Location: 33 Brookdale Ave.

Block #: 201 Lot # 3

Date(s) of Construction: ca. 1901

Square Footage: 2,163 SF

Photograph:

Historic Name:

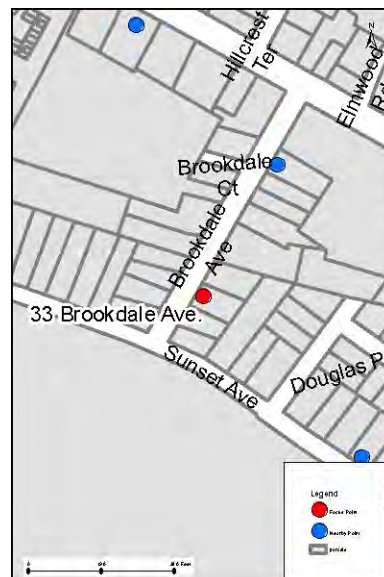
Survey # 6

Style: Craftsman with Queen Anne Vernacular

Acreage: 0.19



Description: 33 Brookdale Avenue is a 2-1/2 story, end gable home built in a Craftsman style with Queen Anne Vernacular detailing. Constructed around the turn of the century, the most prominent feature of this square-planned house is the



GIS Map

front wraparound porch. The porch is plainly detailed, with slender square columns and diagonal latticework below the porch is painted a dark grey color. Trim work around the appropriately designed replacement 6/1 double hung windows and front door is prominent, yet simple. On the first floor, the front bay window extends into the plan of the wraparound porch. The third floor windows are smaller and ganged together. There are gabled dormers extending along both sides of the steep gable. All trim work, including the porch, is white. The exception is the window sills, which are painted a maroon color. The body of the building is a warm grey painted cedar shingle. Lighter grey scalloped siding differentiates the third floor gable and dormers. All roofs currently have a light brown asphalt shingle and the original chimney is intact.

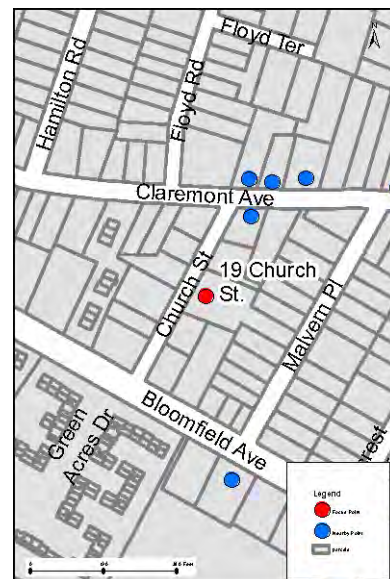
Surrounding Site Features: The yard and streetscape is well maintained with Belgium block curbing, established sidewalks and mature trees.

Historic/Architectural Significance: 33 Brookdale Avenue is a good example of the Craftsman style prevalent in Verona around the turn of the century. Its prominent Queen Anne vernacular detailing and wood shingle cladding are intact and many materials and design elements have been maintained or replaced in kind.

Recommendation: Local significance as a Contributing resource in a possible Bloomfield Avenue or Brookdale Historic District.

Address/Location: 19 Church St.
 Block #: 704 Lot # 10
 Date(s) of Construction: ca. 1896, 1914
 Square Footage: 2,254 SF
 Photograph:

Historic Name: First Congregational Church
 Survey # 7
 Style: Tudor Revival with Gothic details
 Acreage: 0.43



GIS Map

Description: 19 Church Street, the First Congregational Church of Verona, is the oldest standing religious edifice in the township. Built before the turn of the century, its prominent Gothic revival turret is the most noticeable feature from the street. Standing well over two-stories high, the turret has slender, 12 pane windows on each facet of the turret. Above the windows is pointed arch trim work that masks vents found below the light sage colored cornice and parapet. A gabled entry portico is located directly below the turret. Period vergeboards and bracketing between the gables supports adds to the architectural distinction. The entry is above grade, accessed via a brick portico. The steep side gable, directly adjacent to the entry, is a slender, arched stained glass window. In addition, there is a steep side gable which has four equally spaced bays, divided by simple Gothic buttresses. An extended dormer with a large arched stained glass window interrupts the roofline in one bay. With the exception of the windows in the turret, all windows are original stained glass and either arched or have false shaping. The mass of the off-white stucco building is broken down by thin horizontal Tudor Revival masonry reliefs, painted to match the trim (sage).

Surrounding Site Features: The church's setting is a well-manicured landscape located in the center along the south side of Church Street, namesake for the building.

Historic/Architectural Significance: A Tudor Revival style church of stucco and half-timber, dominated by a crenellated tower and other decorative Gothic details. The adjacent rectory is also architecturally distinctive as being a fine example of the Bungalow style.

Recommendation: Local significance as a Contributing resource. Possible state and national recognition for its architectural merits. Warrants further study.

Address/Location: 93 Claremont Ave.
 Block #: 202 Lot # 35
 Date(s) of Construction: ca. 1786, 1880
 Square Footage: 2,846 SF
 Photograph:

Historic Name: Ougheltree House
 Survey # 8
 Style: Early Federal & Colonial Vernacular
 Acreage: 0.24



Description: 93 Claremont Avenue is a side gabled Colonial Revival style home, uniquely situated on its property. The side of the building affronts Claremont Avenue, giving the appearance of a front gabled building. The entry is located on the side of the building, with a front gable centered on the building. Symmetrical to the front entry are paired bay windows, with all other windows being double hung's of a similar size. The exceptions are the smaller double hung windows found on the third floor. None of the original 9/6 windows or later Victorian Era 2/2 windows remain. The majority of the vinyl siding is white, with a thick exposure. Fascia trim is covered with white aluminum trim. There is thin white trim around all windows, with the sills painted a blue-grey color. The roof is a cool grey asphalt shingle. The symmetrical brick end chimneys have been stuccoed over and the decorative brick corbeled caps have been chopped off.

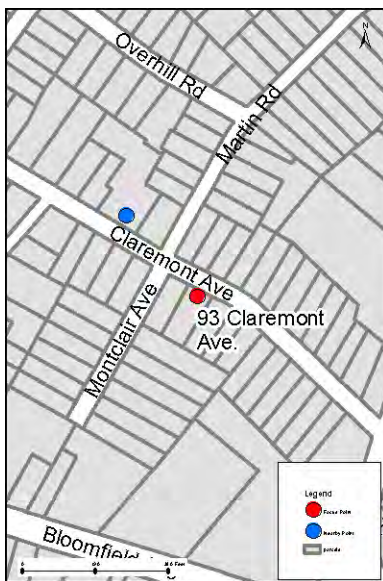
Surrounding Site Features: The house sits with the end gable facing Claremont and in close proximity, making the Ougheltree House stand apart from other residential structures along the street. A non-contributing gable roofed garage sits in the rear of the property.

Historic/Architectural Significance: The Ougheltree, or Ougletree, House, which dates to about 1786 (Ashfield Map of 1787), is a 2-1/2 story frame center-hall plan dwelling. Although greatly altered by the addition and then removal of Victorian-era additions and porches (as seen in the historic photo), the house retains the massing typical of early houses and its heavy dressed sandstone foundation. It is one of the largest of Verona's 18th century houses to survive, and deserves more research and investigation.

Recommendation: Local significance as an individual Landmark or as a Contributing resource in a Claremont Avenue Residential Historic District. Possible state and national recognition for its architectural merits. Warrants a more in-depth study or historic structure report.



ca. 1940 photo showing the house with its Victorian era porch and ornate eave/rake trim



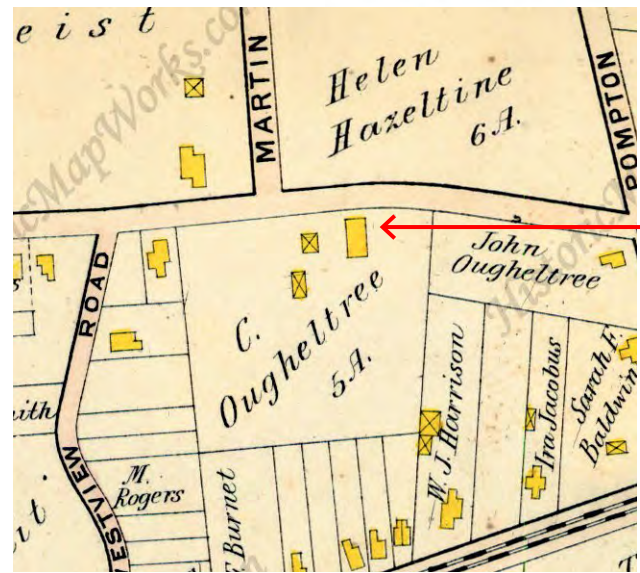
GIS Map



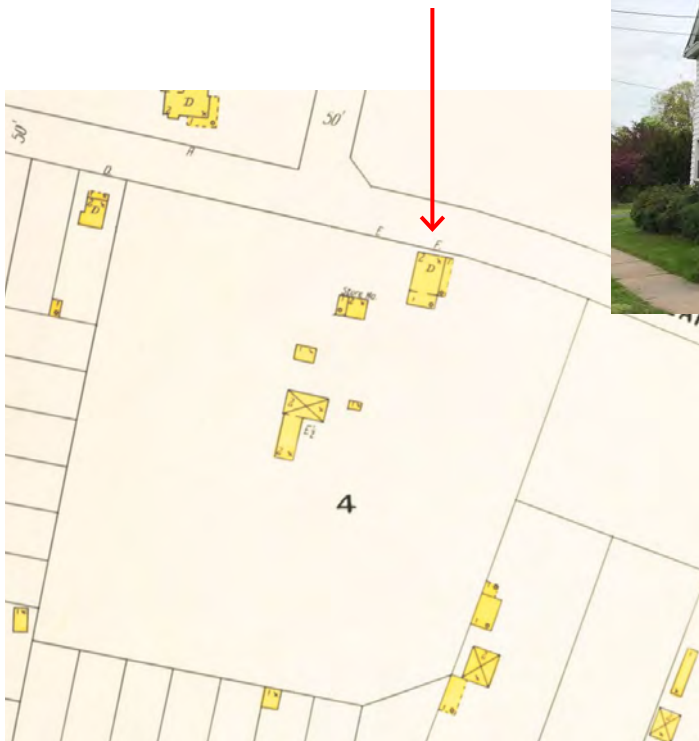
1850 Essex Co. Atlas detail



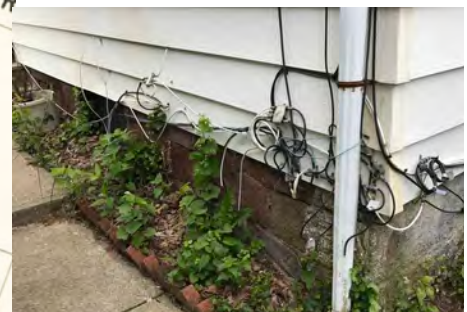
1890 Robinson Map detail



1906 Essex Co. Atlas detail



1907 Sanborn Insurance Map detail - note the large barn and farm outbuildings



Evidence of dressed sandstone foundation

Address/Location: 110 Claremont Ave.

Historic Name: Priest House

Block #: 806 Lot # 7

Survey # 9

Date(s) of Construction: ca. 1780, 1873 & 1930

Style: Early Federal; Romantic Revival

Square Footage: 3,514 SF

Acreage: N/A

Photograph:



Description: 110 Claremont Avenue, the Priest House, is a wonderful example of the side-gabled Early Federal farmhouse with sympathetic, well thought Romantic Revival additions added over time. An eclectic mix of architectural styles, the home is located on larger than average size lot and behind a white picket fence, there are two front gables. The more prominent side gable appears to have been a later Victorian-era addition from the original, smaller building. The other projecting gable is a smaller box bay which extends beyond the footprint of the home. The detailed wraparound porch has Italianate style brackets, painted plum. The brackets intersect a simple capital detail on cream-colored square posts. The cross lattice below the porch is diagonal and painted white. The windows around the porch extend floor to ceiling, and are divided horizontally by two muntins. Wood header trim above the first floor windows and doors is a thicker detail. All windows are wood and old but not date to the original house design. There are both later Italianate windows and entry door on the first floor, combined with vernacular 2/2 units and curious Craftsman examples directly under each gable. Windows on the second floor are double hung and have operable wood shutters, painted a dark green color. The mass of the house has thick horizontal lap wood siding, painted teal. The roof currently has asphalt shingles; colors vary but are in the warm grey family. The brick chimneys are asymmetrically placed, reflecting the separate building campaigns. The main house chimney on the southeast side of the home has been corbeled in a prototypical late 19th century fashion.

Surrounding Site Features: The property remains in single family residential use, in a neighborhood of 19th and 20th century residences. Surrounding the house is a row of antiquity maple trees that are more than 150 years old, as well as a white picket fence lining the front of the property. To the left rear of the house is a detached garage. Dating from the second or third decade of the 20th century, it is the only remaining outbuilding on the property.

Historic/Architectural Significance: Located on what was formerly known as Old Road in the 18th century, this house is architecturally significant because the alterations and addition (circa 1880) skillfully preserved an inward portion of the old style while updating the exterior in a Victorian style. The Romantic Revival style farmhouse, with center cross gable, decorative porch, French doors, and bay windows, represents a complete updating and remodeling of a much older house.

When Claremont Avenue was known as Old Road back in 1716, the road stretched from Newark to Cranestown (now Montclair) over the First Mountain, through “Horseneck” Verona to points west of the Passaic River and Morristown area. There seems little doubt that Washington and Lafayette traveled past the original portion of the old house on their way from Cranetown to Morristown during the Revolutionary Period.

John Range was the first owner in 1797 before Josiah A. Priest’s purchase in 1873. Priest’s widow continued living in the house until 1919, when his daughters took over possession of the home. In 1926, the home was purchased by Alfred F. Harris who resided in and preserved the home for over 40 years. Harris’ chronicles written in 1963 describe in detail the older portion of the home, the addition in 1880, the foundation, the cellar, the attic and roof, etc.

In 1873, Josiah Priest purchased the farmhouse and had it extensively remodeled in a fashionable Romantic Revival style. The house retains much of its architectural integrity from that time, notably the centered cross-gable, French doors, bay windows, and a broad porch with turned and jigsawn trim. The property is enhanced by mature landscaping, a period-appropriate picket fence, and a detached garage/outbuilding.

Recommendation: Because of its age as one of the earliest remaining houses in Verona, and its architectural interest stemming largely from its Victorian-era alterations, the Priest House property should be designated as an individual Landmark or as a “Key” Contributing resource in a Claremont Avenue Residential Historic District. Possible state and national recognition for its architectural merits.

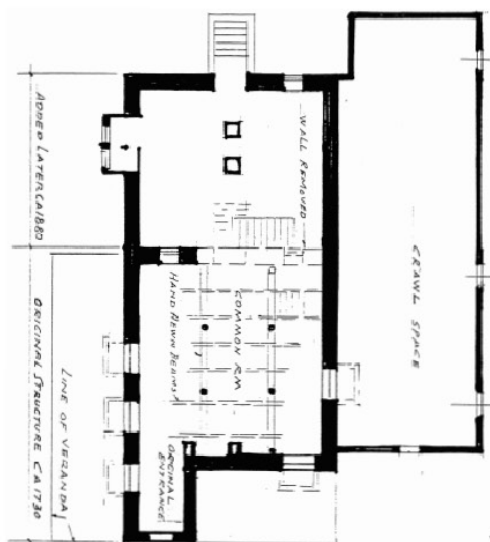


110 Claremont Avenue (Priest Farm Homestead)

The Commission having visited 110 Claremont Avenue, known as the Old Priest Farm Homestead, believe this house fulfills and meets the criteria needed for preservation, both historically and architecturally. The home is located on Claremont Avenue that was called the Old Road in the Eighteenth Century. This road was laid out in 1716 from Newark to Cranestown, now Montclair, over the First Mountain, through "Horseneck" Verona, to points west of the Passaic River and Morristown area. There seems no doubt that Washington and Lafayette traveled past the original portion of the old house on their way from Cranetown to Morristown during the Revolutionary Period.

Criteria established by the National Park Services are used by Federal, State and Local Preservation agencies to determine eligibility for listing properties in the National Register, on the basis of their historical or architectural significance. "Besides meeting at least one of these historic or architectural significant criteria, a property must also have integrity of location design, settings material, workmanship, feeling and association in order to be eligible for listing in the National Register. In other words, if a property has been compromised by inappropriate alternation, it may not be considered eligible despite its recognized significant" from National Register Criteria.

This house has architectural significance, first because of the age of the older portion and second because the alterations and addition (about 1880) were done skillfully by preserving inwardly and the old portion and outwardly in the new style (Victorian). Thus, one style did not, visually, compromise the other. The setting of the house is complemented by a row of antiquity maple trees, 150 to 200 years old, and a white picket fence along the front property.



On entering the house, a feeling of antiquity is characterized by rooms and the artifacts so carefully preserved by the present and previous owners. There were many early owners starting with John Range in 1797 until 1873 when purchased by Josiah A. Priest. His widow continued living in the house until 1919 when his daughters took over possession of the home. In 1926, the home was purchased by Alfred F. Harris who lived and preserved the home for over forty years. His chronicles written in 1963 describe in detail the older portion of the home, the addition in 1880, the foundation, the cellar, the attic and roof, etc.

Summary from the Verona Master Plan

The Attic and Roof

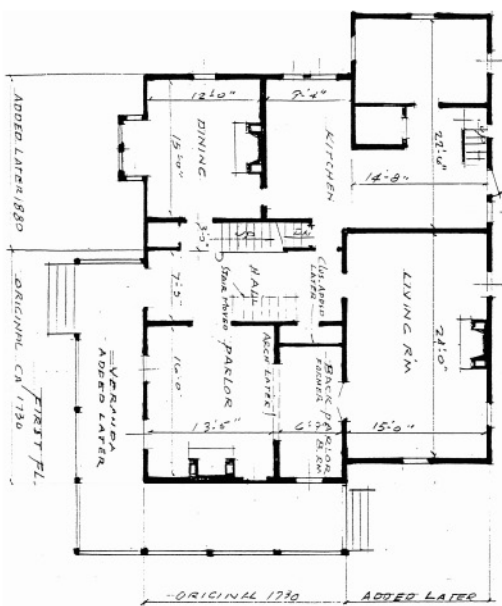
"The old Hand-hewn framework, ridge are in view. Also, where the entire west Side of the old house was removed and the roof and west side extended to cover more rooms."

The Cellar

Again, old hand hews overhead beams, cut and shaped with the Adz, were evident. "Only chestnut and oak were used." The corner posts were braced with slanting timbers about two to three feet in length, notched and pinned with oak pins.

Front Parlor

"The Parlor was originally two rooms. A partition with a door in it separated the front room from the back 'Parlor Bedroom.'" The partition was later removed and replaced with the present ornamental archway. The hall door to the bedroom was later removed and replaced with the present coat closet. The stairs were very crude in the original house, narrow, placed against the east wall of the hallway. When the remodeling took place in later years, the stairway broadened and moved across the hallway to the west wall.



Basement Living Room

One of the most interesting rooms in this house and, probably the very oldest of them all, without doubt predating the Revolution, is a good sized room located below the old Parlor in the south east corner of the building. The south and the east walls of this room are the foundation walls of the house; three little deeply recessed old fashioned pane windows look out to the south (toward Claremont Avenue.) These windows are about one third above ground level and are "welled" outside with brownstone. The whole cellar itself is about two-thirds below ground level. This is the room known in the Revolutionary days and before as "The Common Room." In it the occupants of the house spent most of their time. It was both living, dining and kitchen room to the family. They used the upper rooms seldom, except the bedrooms for sleeping. A big old fireplace at the east end of the room directly below the fireplace above in the front parlor, furnished heat for the basement living room and most of the cooking was done in the fireplace as was the custom of those early days. This fireplace is here today; an old iron crane still hangs waiting for someone to set a pot or kettle to boil. The old chimney on that east side of the house carries two flues; one for the cellar room and the other for the fireplace in the front parlor above it. Both are in good condition today but are not used. (Later, when the remodeling took place, stove holes were inserted into the flues of this old chimney to allow for the heating, if desired, by Franklin or other kinds of primitive stoves, of the second floor bedrooms).

Summary from the Verona Master Plan

When two new chimneys were added to the enlarged house stove, holes were also put into those chimneys for use on the second floor rooms. They are very evident in the walls of the rooms today.

Portioned closets and storage space were set off in the cellar living room on two sides. Probably, there was an old bulkhead cellar door on the west side of this room and from the signs that remain, quite certainly this was an entrance to the cellar living room in the south east corner alongside the fireplaces, which was probably the most used door to the outside, of any in the house. There appears to have been a stone step or two from the cellar level to a door opening to the east (north the Martin Road side of the house) into the yard. Then, a curved path led a very short distance through a wooden picket fence to the road—the old road then—Claremont Avenue today. Front doors in those old homes were used very seldom, only on occasions. The family and visitors came into the house via the lower side entrance, directly into the cozy basement living room. To match the small recessed front windows there were three in the north wall looking into the backyard and out toward the barn. When the present back living room was built across the back of the original house (at ground level) the little back windows were bricked up but remain visible in their places today, in the old back wall of the house beneath the new upstairs room, which has no cellar.



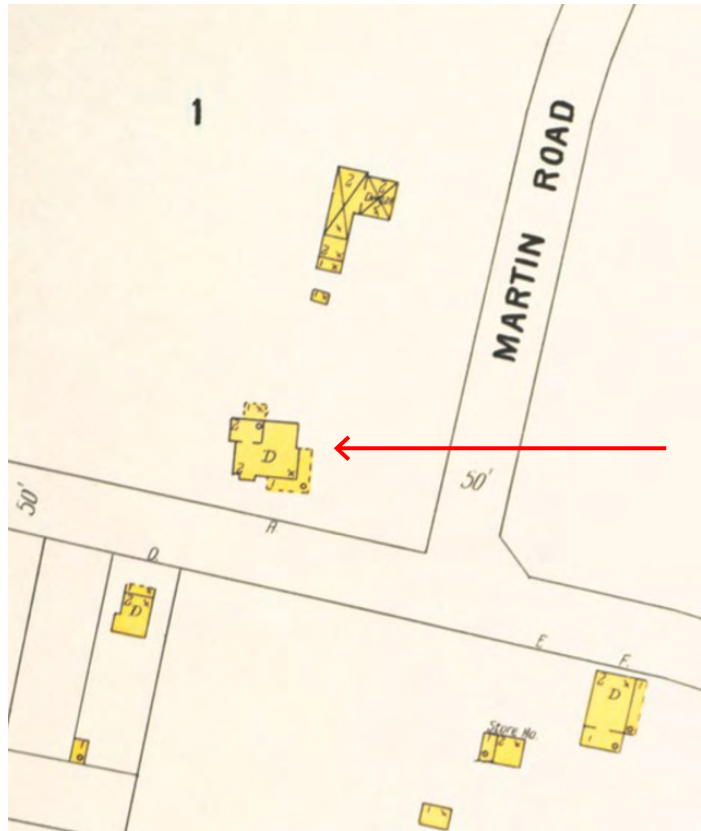
The property is wholly within the R-4 zone district wherein the minimum lot size is 8,400 square feet. While the subject property is significantly larger than the minimum lot size requirement, the odd “L” shape of the property and position of the house make subdivision highly impractical and inappropriate.

Summary from the Verona Master Plan

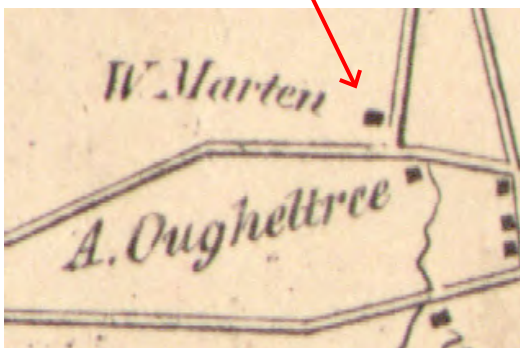




GIS Map



1907 Sanborn Insurance Map detail - note the large barn and farm outbuildings



1850 Essex Co. Atlas detail



1906 Essex Co. Atlas detail

Address/Location: 176 Claremont Ave.

Block #: 804 Lot # 11

Date(s) of Construction: ca. 1910

Square Footage: 2,974 SF

Photograph:

Historic Name: James Plafferty House

Survey # 10

Style: Craftsman

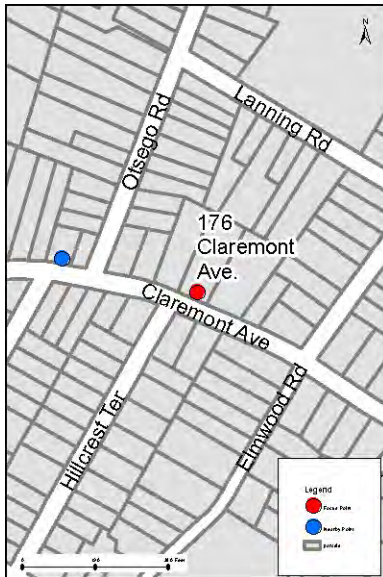
Acreage: 0.51



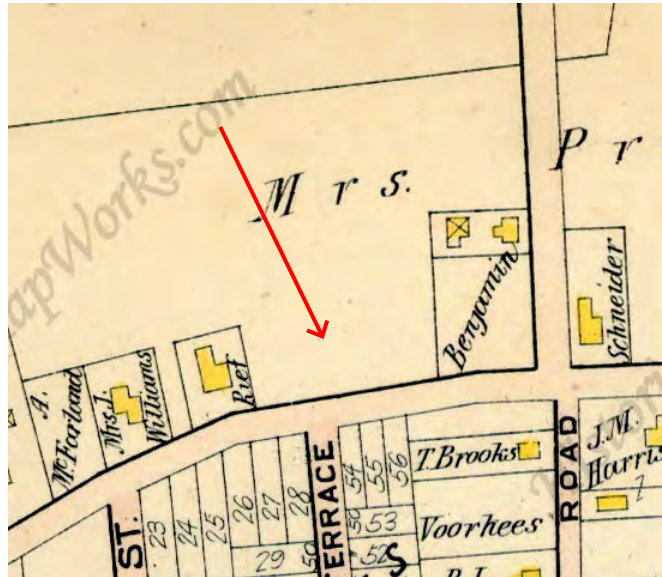
Description: 176 Claremont Avenue, set back from Claremont Avenue is a square, 2-1/2 story hipped roof Craftsman style home. The ground floor enclosed porch is the most noticeable design feature and wraps around the side of the house. The porch is symmetrical in its layout with the entry at the center. Picture windows, done in an Arts and Crafts style, enclose the porch. Above the main picture windows are delicate Craftsman transom windows. Most of the wood windows appear to date from the original Arts and Crafts period of the early 20th century. The Tax Assessor and previous surveys recognized this home as a Colonial Revival from 1885. However, the original construction of the house must have occurred circa 1910, as it clearly not shown on the 1906 or 1907 Verona maps (see attached page). Second floor windows are double hung with small sidelights and latticework evident in the upper stationary units. At the center of the second floor is a thermal arched window with diagonal latticework behind. The third floor gabled dormers appear to date from the Arts and Crafts building campaign. The building is clad in cedar shingles, painted warm beige with burnt cedar asphalt roof shingles. Most trim around the building is period appropriate and painted white, with maroon painted sill plates. The basket weave lattice under the porch with detailed framed borders is architecturally correct for the style and historic design. The property was still owned by the Priest family as late as 1907.

Surrounding Site Features: Claremont Avenue is a meandering historic street. The property setting is much as it would have been 100+ years ago with a large yard, mature trees, offset sidewalk, and a rear carriage house.

Historic/Architectural Significance and Recommendation: The James Plafferty house is an excellent example of a period Craftsman home and the property should be designated as a Contributing resource in a potential Claremont Avenue Residential Historic District.



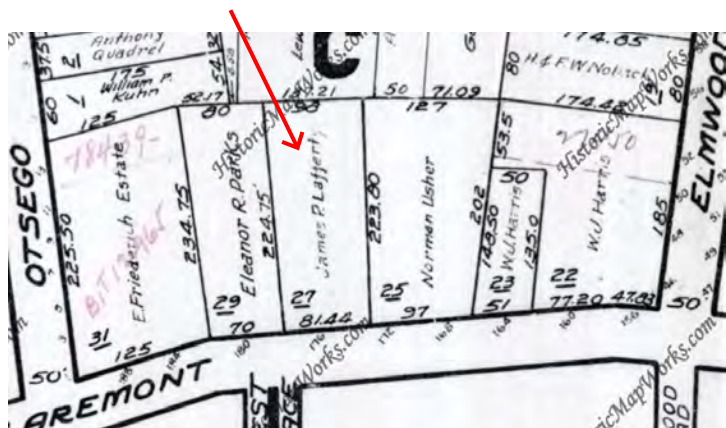
GIS Map



1906 Essex Co. Atlas detail - no building is shown



1907 Sanborn Insurance Map detail



1928 Tax Map - owner is James Plafferty

Address/Location: 200 Claremont Ave.

Block #: 802 Lot # 68

Date(s) of Construction: ca. 1885

Square Footage: 2,146 SF

Photograph:

Historic Name: John Williams House

Survey # 11

Style: Tuscan Villa with Stick elements

Acreage: 0.14



Description: 200 Claremont Avenue is a simple front and side-gabled Tuscan Villa style building with Stick style architectural adornments. The main porch wraps around the west façade of the two-story building, utilizing simple, squared Pattern Book Victorian style columns. Facing Claremont Avenue there is a later two-story bay addition which extends from the house. The 2-story mass replaces an earlier addition seen in the historic photo and meets the eave trim of the original house. All windows are replacement 1/1 double hung units, with no muntins. Trim around the windows is simple white casing. The only difference is on the second floor bay addition, which has a rectilinear picture window. The building is clad in brown lap siding, with a moderate exposure. There are white corner boards at each corner of the building. The roof is covered with cool grey asphalt shingles. Most original wood materials have been replaced with vinyl and composite cladding. The brick chimney retains its original character and the carriage house, though, altered, does remain with modern aluminum doors.

Surrounding Site Features: Claremont Avenue is a meandering historic street. The house sits close to the street and in near proximity to neighboring houses. The rear carriage house does remain in an altered state, though the property setting has been compromised over time.

Historic/Architectural Significance and Recommendation: The John Williams House has some local significance and could be restored in a sensitive way to make it a Contributing resource as part of a possible Claremont Avenue Residential Historic District. Currently, due to its poor architectural integrity and loss of original exterior materials, the house and property would be considered to be a harmonizing (altered) resource. The surveyor was not able to access the interior condition.



Historic Photo - note original addition was an attached grocery store to the right. John Williams was a grocer who traveled the town in his horse-drawn wagon taking orders. He died at the age of 42 in 1894, when his son Walter continued to run the family business for a time.



GIS Map

PATTERN BOOK VICTORIAN 1870-1900

Built all across the United States, houses such as these form the chief building stock of many older towns and villages. The designs were offered to prospective homeowners through many sources, including magazines and popular pattern books, many offered plans for sale.

General Characteristics:

- Massing simple, rectangular, or T or L-shaped.
- Rectangular box usually has cross gable at center front
- Facade may be vertical or horizontal
- Two or two-and-a-half stories
- Sided with clapboard
- Gabled roof of, slate or wood shingle
- Porch, usually one story, across front of rectangular version, filling in L of L-shaped version, and sometimes wrapping around side
- Decoration varied, including jigsaw work, turned posts, brackets; may be adapted from Gothic Revival, Italianate, or Queen Anne, or combine elements of several styles
- Window and door openings generally rectangular, 2/2 sash (upper and lower sash)



Tuscan Villa
c. 1885

Address/Location: 216 Claremont Ave.

Block #: 802 Lot # 72

Date(s) of Construction: ca. 1855, 1937

Square Footage: 1,999 SF

Photograph:

Historic Name: The Burd House

Survey # 12

Style: Romantic Revival Cottage

Acreage: 0.29



Description: Slightly angled away from Claremont Avenue, The Burd House 216 Claremont Avenue is a quaint, symmetrical 5-bay, 1-1/2 story gable roofed Romantic Revival cottage with later Bungalow design elements added. There is a full width front porch, with simple column and bay details, painted white. The porch has been drastically altered over time and now projects a partial hip roof, with a shallow slope. There is a projecting central gable, flanked by two gabled dormers, which are also not original but contextually added in the early 20th century. Around the house are wood 6-over-1 double hung windows. The exception is under the two front gabled dormers, where there are mulled 4/1 double hung windows. Trim around the doors and windows are simple white painted casing. The body of the building is thick wood horizontal siding, painted teal. The roofs are covered with a cool grey asphalt shingle. There is a rear addition off the west façade, which connects a side gabled garage to the main block. The addition and garage are painted, roofed and sided to match the main building.

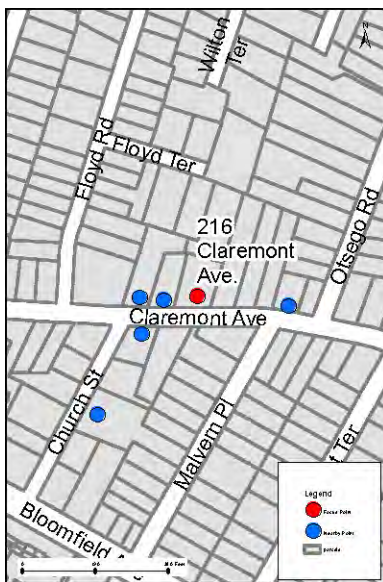
Surrounding Site Features: Contextually significant part of Claremont with numerous historic houses bunched together. Well maintained yard with front facing 2-bay garage.

Historic/Architectural Significance: The Burd House originally dates to the Civil War Era and is a unique 5-bay center gabled farmhouse which was drastically altered in a fashionable Bungalow style during the early 20th century Arts & Crafts boon. It is not found on the 1850 Essex Atlas but appears in every available map of Verona thereafter. Originally the house would have been a 5-bay first floor with a 3 bay second level with traditional East Jersey 3-pane transom, or lie-on-your-stomach windows and a single steeply pitched gable roof. The first floor windows were beautiful 6/6 double hung units evidenced in the historic photo. The projecting gable was added and its main window was once an arched 6/6 unit with arched wood shutters. The quintessential ca. 1937 Craftsman style porch with thin Tuscan columns and stone pillars has also been removed.



Historic Photo ca. 1940s

Recommendation: Because it is one of the early farmhouses in Verona and retains architectural interest from later Craftsman-era alterations, the Burd House property should be designated as a Contributing resource in a potential Claremont Avenue Residential Historic District.



GIS Map



1907 Sanborn Insurance Map detail with outbuildings - note the adjacent density of historic properties

Address/Location: 224 Claremont Ave.

Block #: 802 Lot # 73

Date(s) of Construction: ca. 1868, 1911

Square Footage: 2,167 SF

Photograph:

Historic Name: Cornelius Williams House

Survey # 13

Style: Early Queen Anne Style

Acreage: 0.20



Description: The Cornelius Williams House at 222-224 Claremont Avenue is a unique two-family, two-story example of an unusual frame double residential structure. The basic volume of the building is a gable, with a shed roof addition out the rear. The entry for each residence is at the east and west corners, which seems to be an original configuration according to the historic photos. The building is a simple moderate slope side-gable, while the roof is covered in grey asphalt shingles. The body of the building is covered in a light beige vinyl siding. The historic chimneys have been removed. All historic windows have been removed and replaced with vinyl units. Windows on the second floor are 6/1 with snap-in muntins, while the corner windows having non-functional blue shutters. Simple details and no ornamentation define the building. There is modern trim around the windows and doors, as well as the fascia boards.

Surrounding Site Features: There are two sidewalk paths to separate front doors and minimal landscaping. The small garage in the back appears to be an original outbuilding.

Historic/Architectural Significance: The Cornelius Williams House is a rare example of a mid-19th century frame double house, probably constructed to house workers from the adjacent homestead. The historic photo provides evidence for how the house was originally designed.

Recommendation: The current use of the property as multi-family housing will hamper efforts to restore the house with appropriate historic materials. The house has some local significance and could be renovated in a sensitive way to make it a Contributing resource as part of a possible Historic District. Currently, due to its poor architectural integrity and lack of coherent setting recalling Verona's agricultural past, the house and property would be considered to be a harmonizing (altered) resource.



Historic Photo ca. 1940s



GIS Map



1906 Essex County Atlas detail - note the Burd House next door

Address/Location: 223 Claremont Ave.

Block #: 704 Lot # 2

Date(s) of Construction: ca. 1895, 1901

Square Footage: 2,300 SF

Photograph:

Historic Name: Jennie Parker House

Survey # 14

Style: Queen Anne Victorian

Acreage: 0.21



Description: The Parker House, situated at the corner of Claremont Avenue and Church Street, is a front gabled three-story Queen Anne Victorian. There is a wrap around porch facing the Claremont Avenue and Church Street corner. There is a decorative projecting gable above the porch entry with wood scalloped siding inset. Porch posts are period appropriate, with crafted turned columns painted white and green. Diagonal wood latticework is painted beige and situated between openings below the porch. There is a gabled street facing 2-car garage attached to the building on the east façade. On the first floor there is a bay window decorated in wood scalloped cladding. A gable extends above the bay window. The main siding of the home is a horizontal wood lap siding, painted yellow. Above the second floor windows, a strong horizontal band divides lap siding and white scalloped siding. Corner posts, fascia boards and window trim is painted dark green wood. Replacement windows around the home are double hung with no muntins. Windows on the third floor, symmetrically situated under the gable eaves, are smaller double hungs. Dark green asphalt roofing covers the house and garage.

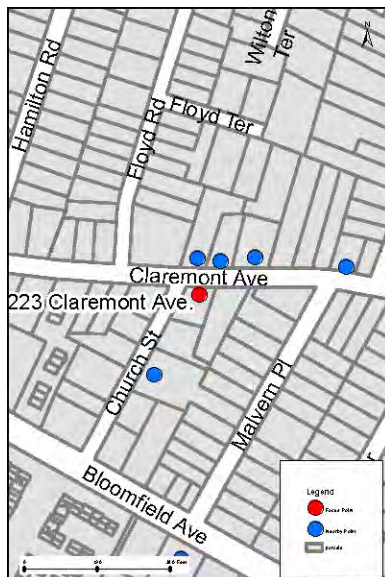
Surrounding Site Features: The corner property is well maintained and contextually surrounded by a myriad of historic buildings and mature landscaping. Brick pathways add to the historic integrity of the property.

Historic/Architectural Significance: The Parker House, minus the windows and roofing, is a beautiful example of a late 19th century Queen Anne style house in excellent condition.

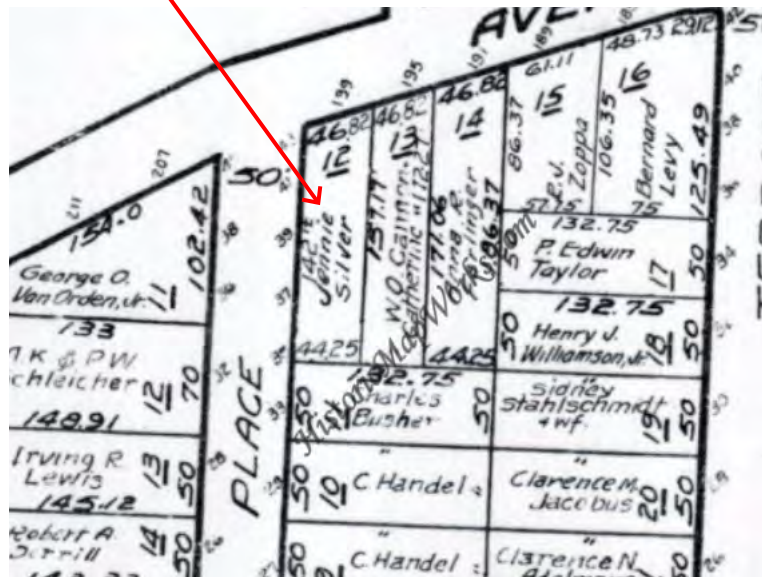
Recommendation: The Parker House property should be designated as a Contributing resource in a potential Claremont Avenue Residential Historic District.



Historic Photo - apparently the interior contains period chestnut woodwork



GIS Map



1928 Tax Map - Jennie Silver owner

Address/Location: 228 Claremont Ave.

Block #: 802 Lot # 74

Date(s) of Construction: ca. 1900

Square Footage: N/A

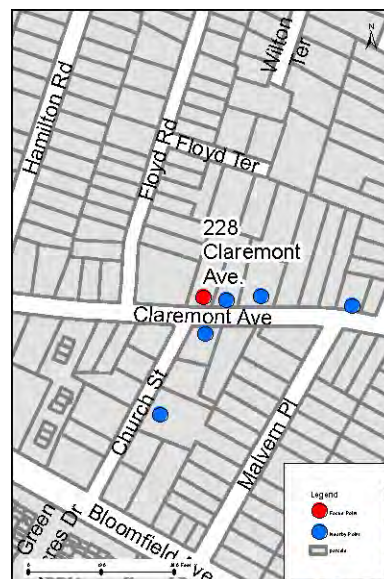
Photograph:

Historic Name: Emma Johnson House

Survey # 15

Style: Romantic Revival Vernacular

Acreage: 0.31



GIS Map

Description: 228 Claremont Avenue is a rectangular 3-bay, 2-1/2 story end facing gable vernacular house with certain Shingle and Gothic Revival style details. The first floor is a storefront, with the entry inset into the center of the building. There is a prominent overhang over the first floor, clad in asphalt shingles. Above the overhang, on the front façade, are three similar casement windows. The windows themselves have no particular detail (muntins, etc.) however, they have trimmed headers and inset panels below the sills, which visually elongate the windows. The third floor windows are the most distinct, three mullied wood windows, with the outermost having intricate diamond pattern lead muntins. Most original trim around the building is covered or obscured, with the exception of the vergeboards and corner trim. The front facade and foundation of the building have been parged over in a cream colored stucco. The other sides of the building are clad in a thick dark brown wood siding. All roof planes are dark grey asphalt shingles.

Surrounding Site Features: The property is currently used as commercial in a residential district, with much impervious paving and parking in the rear of the property. Its historic setting has been compromised.

Historic/Architectural Significance: The Johnson House is a Romantic Revival style building with interesting Shingle and Gothic details, but numerous adaptive use commercial alterations have obscured or eliminated its original residential architectural fabric.

Recommendation: The Johnson House would be considered to be a non-contributing, or harmonizing (altered) resource.

Address/Location: 22 Crestmont Ave.

Block #: 104 Lot # 12

Date(s) of Construction: 1902-05

Square Footage: 9,000 SF

Photograph:

Historic Name: Kip's Castle

Survey # 16

Style: Norman Gothic

Acreage: 8.26



Description: Situated on the ridge of First Mountain, with spectacular views towards Manhattan, Kip's Castle stands as a testament to a previous era. Built as a private residence at the turn-of-the-century, this Norman-style Castle is constructed of local trap rock and sandstone, which is used to trim parapets, archways and windows. The four-story castle is entered by a circular drive, which under a multi-story portico. The highest point of the castle is a west-facing chimney. The buildings volume is a mass that starts as a side gable in the east, but morphs into a turret to the west, with views to the Verona valley. Below the turret, flowing is facets, is a conservatory with full floor-to-ceiling glass windows, with a rhythm interrupted by paired sandstone columns. Windows vary in size and shape, but most are double hung. The roof planes are red clay tiles, which are barrel shaped and have caps at the ends, reinforcing the overhanging profile.

Built in 1902-05 by Frederick Kip, a wealthy industrialist, and his wife, Charlotte Bishop Kip. The house, named "Kypsberg" was originally in Montclair. With the establishment of Verona in 1907, the "municipal line was laid through part of the house, which perches on top of the First Mountain with spectacular views of New York City in the distance. Aptly described as a castle, the architectural style can best be classified as "eclectic", incorporating deep gray rusticated stone walls (the stone reported to have been quarried at the old Heddon Property on Bloomfield Avenue) with cut red sandstone trim, a tile roof; stained glass and leaded glass windows, and a tall, irregular outline to make the house as picturesque and individual as possible. The house was originally constructed on 15 acres; that has been reduced by half but the setting is still appropriate for the castle. Surrounded by mature trees, the craggy, picturesque landscape was enhanced to match the house. Even the serpentine road approaching the house were designed to emphasize the wildness of the natural setting, and promote the drama of the setting. Mrs. Kip was trained in design; she is the one who designed the landscape and oversaw much of the furnishing of the house. Many architectural and decorative items in the house were imported, to enhance the medieval, "castle-like" quality.

Surrounding Site Features: To protect the fiefdom of the Kips, a rustic stone wall matching the other architectural stonework was built at the perimeter of the property, and a massive and decorative iron gate placed at the entrance to the property from Crestmont Road. A large carriage house built to match the house stands on the property as well. The house, stable, and particularly the landscape are all an integrated piece of design, unusual in style and taste. It is a dramatic expression and culmination of the 19th century's enthusiasm for the Picturesque. The mansion and its carriage house/outbuilding now serve as offices.

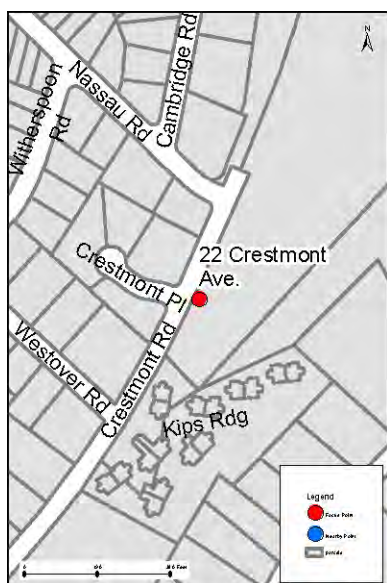
Historic/Architectural Significance: Located at 22 Crestmont Road, Kip's Castle Park (originally known as "Kypsburg") was constructed between 1902-1905 by Frederic Ellsworth Kip and his wife, Charlotte Bishop Williams Kip and is now a highlight of the Essex County Park System.

Frederic Kip was a wealthy textile inventor and industrialist who also published several books related to United States tariff laws. His wife Charlotte is credited for the design of the "Kypsburg" building and grounds, cultivating a renowned octagonal rose garden in the southwest corner of the property. After Charlotte's passing in 1926, the estate was sold and went through several owners. Currently, the 9,000 square-foot mansion replicates a medieval Norman castle. The interior of the castle consists of 30 distinguished rooms of varying shapes, which include vaulted ceilings and six ornate fireplaces. In addition, a 6,000 square-foot carriage house is also located on the property.

The mansion and carriage house are unique and splendid examples of the romantic, medieval-revival. The stone gates, retaining walls, serpentine drives, and gardens add to the composition, uniting it with the rugged site while allowing the natural character of the ridge to prevail. The

castle is constructed of local trap rock trimmed with sandstone.

Its huge corner turrets and walls are pierced with arches and deep-set windows. A large stone veranda, the roof of which is supported by round sandstone pillars, surrounds the front of the building. The massive, southeast turret can be seen from miles around. The interior woodwork of the castle is of old English quarter-sawn oak. The front hallway contains stained glass windows and a huge stone fireplace. The master bedroom suite on the second floor has eight large windows which face the New York City skyline.



GIS Map

22 Crestmont Road (Kip's Castle Park)

Kip's Castle Park, originally known as "Kypsburg," is now owned by Essex County. It was constructed over a three-year period from 1902 through 1905 by Frederic Ellsworth Kip and his wife, Charlotte Bishop Williams Kip. Frederic was a wealthy textile inventor and industrialist who also published several books related to United States tariff laws. Charlotte is credited for the design of the "Kypsburg" building and grounds, cultivating a renowned octagonal rose garden in the southwest corner of the property. After Charlotte's passing in 1926, the estate was sold and went through several owners. The building and grounds fell into a state of dilapidation until, finally, the law firm of Schwartz, Tobia & Stanziale purchased the property in 1985. In the past two decades, a considerable amount of work was done to restore the Castle to its original grandeur.

Kip's Castle Park, an eleven-acre estate on the border of Montclair and Verona townships, is now a part of the Essex County Park System. The 9,000 square-foot mansion replicates a medieval Norman castle with a 6,000 square-foot two-story carriage house. The interior of the castle consists of thirty distinguished rooms of varying shapes, which include vaulted ceilings and six ornate fireplaces.

A twelve-member advisory board has been formed to provide recommendations about not only how to maintain and restore the estate, but also to develop ideas as to how this property can grow into a cultural asset for the community.⁶



The mansion and the carriage house are unique and splendid examples of the romantic, medieval-revival. The stone gates, retaining walls, serpentine drives, and gardens add to the composition, uniting it with the rugged site while allowing the natural character of the ridge to prevail. The structure is a Norman castle replica constructed of local trap rock trimmed with sandstone. Its huge corner turrets and walls are pierced with arches and deep-set windows. A large stone veranda, the roof of which is supported by round sandstone pillars, surrounds the front of the building. The massive, southeast turret can be seen from miles around. The interior woodwork of the castle is of old English quarter-sawn oak. The front hallway has stained glass windows and contains a huge stone fireplace. The master bedroom suite on the second floor has eight large windows that face out onto the New York City skyline.⁷

The property is located wholly in the R-1 Historic Overlay zone district wherein the minimum lot size is 30,000 square feet and the minimum lot width is 150 feet. Almost seven and one-third acres are located in Verona.

Summary from the Verona Master Plan

Recommendation: The high quality of the original design and materials, as well as the excellent historic integrity and preservation of the property make Kip's Castle worthy of designation as a local, state and national landmark.

Address/Location: 23 Crestmont Ave.

Block #: 104 Lot # 11

Date(s) of Construction: ca, 1920

Square Footage: N/A

Photograph:

Historic Name: Salvatorian Fathers Mission

Survey # 17

Style: Tudor Revival Gothic

Acreage: 2.45

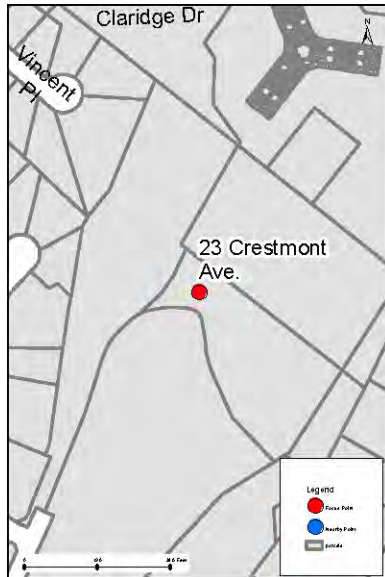


Description: Set in the tranquil surroundings of Kip's Castle Park, with views to the New York City skyline, 23 Crestmont Avenue is home to the Salvatorian Fathers Mission House, a large brick Tudor Revival building with Gothic details. The large building mass is divided into two main angled wings, which meet at a central hexagonal turret or tower. The tower, made of delicate inlaid brick, is the main entry to the building. The entry is differentiated by a prominent and detailed Norman arch overhead. Above this entry sits a small balcony and a set of paired arched windows. The balcony creates a stone band around the tower, which breaks down its mass. The entry, balcony, band and trim around the tower windows are made of limestone. The other wings are more traditionally Tudor, made of brick with half-timbering occurring on the second floor. Between the first and second floors runs a soldier course of bricks. The third floor punctuates the large concave roof as a dormer, clad in orange lap siding. All windows appear to be casement, typically mulled with either brown or black trim around the windows. The roof is clad in a warm grey asphalt shingle. The tower roof is different, clad in a dark brown standing seam metal.

Surrounding Site Features: Excellent historic and contextual setting with mature trees on the grounds of Kip's Castle Park, which is maintained by the Essex County Park System.

Historic/Architectural Significance: Brick and stucco Tudor Revival estate with the main house standing on the crest of First Mountain. Estate includes a carriage house and adjoining residence, all set within a landscape whose craggy picturesque setting has been maintained and enhanced.

Recommendation: The high quality of the original design and materials, as well as the excellent historic integrity and preservation of the property make the Salvatorian Father's Mission worthy of designation as a local, state and national landmark.



GIS Map



Address/Location: 42 Fairview Ave.

Block #: 1604 Lot # 25

Date(s) of Construction: ca. 1901

Square Footage: 4,232 SF

Photograph:

Historic Name: Clarence A. Walworth House

Survey # 18

Style: Shingle Style with Queen Anne elements

Acreage: 0.49



Description: Positioned slightly above and set back from Fairview Avenue, the property has a large Shingle style house with Queen Anne details. A steeply raked front-facing gable dominates the 2-1/2 story hipped roof building. Below the gable is a bay window, supported by brackets, which extend the first and second floors. Punctuating the hipped roof is a gabled dormer with two mullioned double hung windows. Another defining attribute of the home is the strong horizontal band that divides the first and second floors. This thick, denticulated molding has a high frieze and extends into the front portico and single story addition. The central porch is supported by two Doric columns with period wood rails and spindles defining the front portico. All windows are double hung, most with the lattice muntins in the upper stationary bay. Windows and doors are simply trimmed, in white. Most windows have non-operable, non-original black shutters. The body of the building is a dark sage cedar course shingle, with all roof surfaces being covered in grey asphalt shingles.

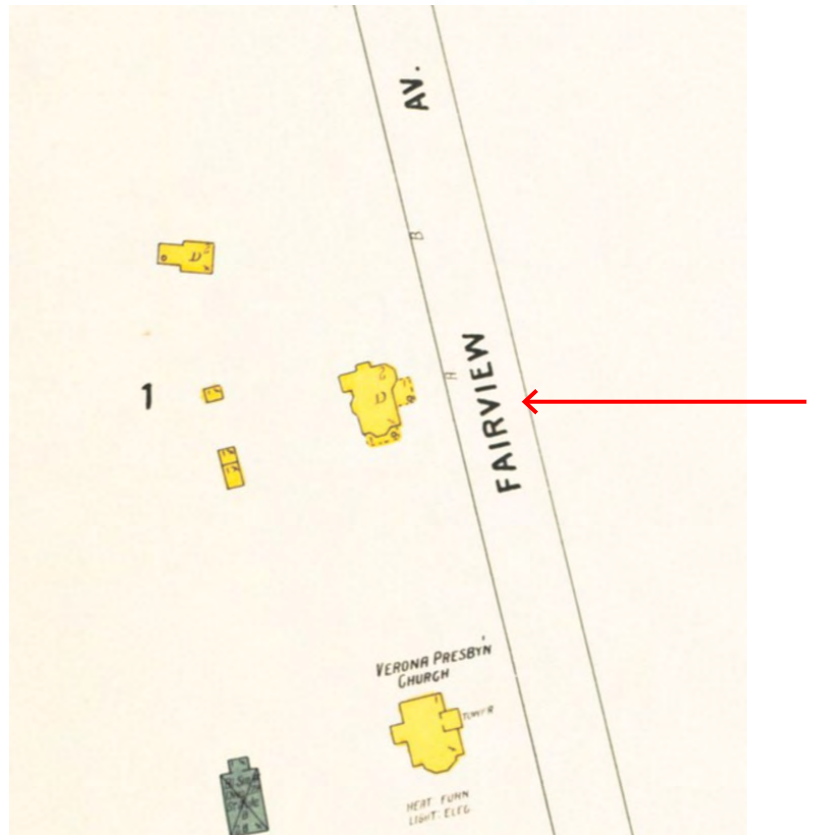
Surrounding Site Features: The property is prominently set on the high side of Fairview Avenue, with a central brick walkway to the front entrance and a stone retaining wall adjacent to the sidewalk. This is a contextually significant property on the street.

Historic/Architectural Significance: Built around the turn-of-the-century, 42 Fairview is an excellent example of a large wood frame Shingle style structure articulated by intersecting gables, 2-story half-hexagonal bay window, flared shingles at floor levels and a classicizing portico with door surround.

Recommendation: The 42 Fairview property should be designated as a Contributing resource in a potential Fairview Avenue Residential Historic District. Bury the power lines if state or national register recognition is sought by the Township.



GIS Map



1907 Sanborn Insurance Map detail showing this house to be one of the first constructed on the street



Address/Location: 60 Fairview Ave.

Block #: 1604 Lot # 21

Date(s) of Construction: (ca. 1890) 1997

Square Footage: 6,066 SF

Photograph:

Historic Name: Glen Oaken

Survey # 86

Style: Contemporary Georgian

Acreage: 0.76



Description: The original building at 58-60 Fairview Avenue was demolished in 1997. In its place stands an American builder mansion detailed with contemporary brick siding.

Surrounding Site Features: An older, possibly original brick pillar remains, though the entrance drive and modular pavers are completely out of context with the neighborhood streetscape.

Historic/Architectural Significance: The demolished home was called Glen Oaken. It was built in a Queen Anne Victorian style with stained glass windows and a rusticated stone base. It was originally the home of Judge John L. Johnson and later known as the Wilder home. The loss makes a difficult case for a future Fairview Avenue Residential Historic District, since the Glen Oaken House would have been directly in the center of it.



Historic Photo

Recommendation: This property would be a Non-Contributing resource in any potential Historic District.

Address/Location: 70 Fairview Ave.

Block #: 2304 Lot # 1

Date(s) of Construction: (ca. 1875), 2017

Square Footage: 4,924 SF

Photograph:

Historic Name: Ahlborn House

Survey # 19

Style: (Shingle Style)

Acreage: 0.93



Description: The original 1870s Victorian that was situated upon the property no longer exists. The property is currently undergoing a rebuilding. In its place, a large wood framed residence is being constructed.

Surrounding Site Features: The only remains of the former building on the property are the stone entry piers on Personette Avenue (see below and since demolished).

Historic/Architectural Significance: The Ahlborn House was a Shingle style house on a very large lot. There was a fine stable to the rear and surviving landscape elements including gateposts at the driveways and mature trees made the entire property an exceptional example of the late 19th century upper-class suburban ideal.



2013 view



GIS Map



Historic photo



2013 view before demolition

Address/Location: 73 Fairview Ave.

Historic Name: A.B. Griffin House

Block #: 1501 Lot # 43

Survey # 25

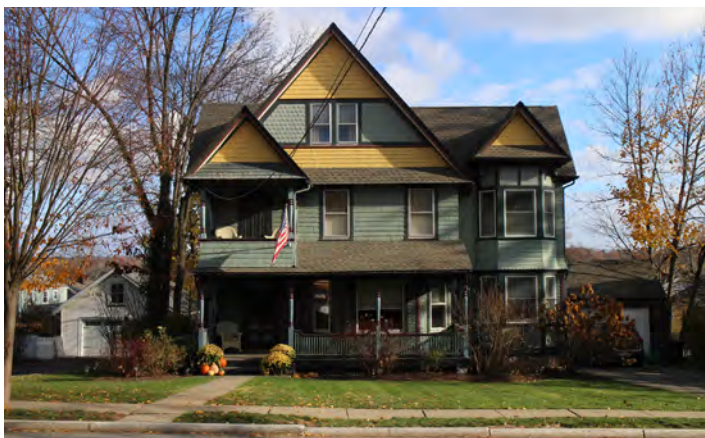
Date(s) of Construction: ca. 1891

Style: Queen Anne

Square Footage: 2,611 SF

Acreage: 0.29

Photograph:



Description: 73 Fairview Avenue is a 3-story multi-gabled Queen Anne style building. The oversized front end facing gable, which extends the triangular shape from the 2-story side gable defines the house on Fairview Avenue. Adjacent to the main gable on the right side of the facade is a large, 2-story box bay window with similarly designed end gable which protrudes toward the street. The facade features well defined shed roofs and a projecting eave at the main front gable. The front gable has a full width porch, supported by period turned column posts. Within the porch is a bay window, with double hung windows on all facets. Above the entry is a gabled porch, accessible from the second floor. Detailing is similar to the first floor porch. Windows vary in size, but are vinyl double hung replacement units, with muntins hidden behind storms. The third floor windows are 16/1. Trim around all windows is simple, painted a dark green, similar to the fascia boards. Fascia trim is also painted maroon and white, which help further emphasize the gable shapes. The third floor-mulled windows are framed at the sill and headers in a dark green horizontal band. Between the bands is sage scalloped siding. Within all the gables is an original cedar shingle siding, painted mustard yellow. The clapboard mass of the building is a sage painted cedar shingle, with all roof surfaces clad in brown asphalt shingles.

Surrounding Site Features: The property retains much of its landscape including mature plantings, an older carriage house with inappropriate garage doors, and neighborhood context.

Historic/Architectural Significance: The A.B. Griffin House is a Queen Anne style 3 story, 2 bay wood frame house with rectangular plan. Constructed circa 1891, the wood shingle and clapboard clad house is articulated by a two story gabled and turned post portico, overhanging gables and a well defined front porch with period column posts.

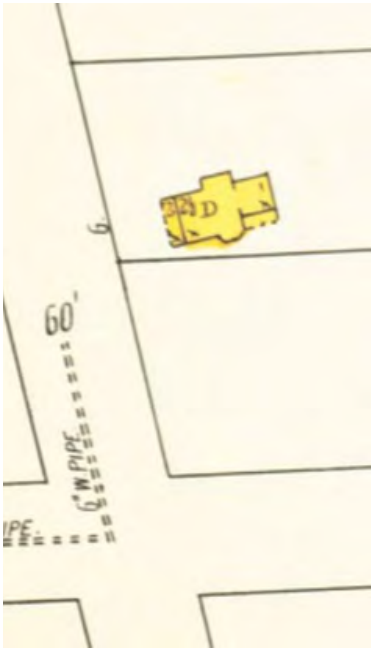
Recommendation: Besides the replacement, this property has excellent architectural merit and material integrity. It should be designated as a Contributing resource in a potential Fairview Avenue Residential Historic District.



GIS Map



1906 Essex County Atlas Map detail



1907 Sanborn Insurance Map detail



Address/Location: 79 Fairview Ave.

Block #: 1501 Lot # 1

Date(s) of Construction: ca. 1921

Square Footage: 2,452 SF

Photograph:

Historic Name: A.B. De Camp House

Survey # 21

Style: Dutch Colonial Revival

Acreage: 0.29



Description: Located at the corner of Fairview Avenue and Linden Avenue, 79 Fairview Avenue is a cross gambrel form Dutch Colonial Revival. The most prominent and noticeable feature of the building is the front and side gambrel roofs. The roof planes are clad in grey asphalt shingles. Wood trim around is gambrel is detailed, painted in two shades of gold and maroon. Wood siding within the gambrels, and around the building, is coursed lap siding in a light and dark sage color. Interjected within the siding is sawtooth style siding in a diamond pattern. The diamonds are adjacent to windows and proportional based on the windows. Wood windows are double hung on the first and second floors, with a Prairie pattern on the outer sash. Windows are trimmed in a light gold casing, with a maroon will plate. Windows on the third floor are awnings, with a similar muntin pattern as on the second floor outer sash. There is a full width porch affronting Fairview Avenue with three, full length paired square columns. Bases and capitals are simply detailed, painted in similar colors to match the building. Square latticework under the porch is period correct, fit in between the masonry column foundations. Within the porch is a bay window that has similar trim and window styles as on the second floor. The cornice trim on the front porch continues beyond the porch and divides the base of the building from the gambrels above.

Surrounding Site Features: This is a corner property, well maintained, with historic homes adjacent. Unfortunately some of the homes across the street have been replaced but good historic and architectural context. Excellent architectural integrity. Register eligible.

Historic/Architectural Significance: Owned by Thomas K. Handy according to the 1928 Tax Map.

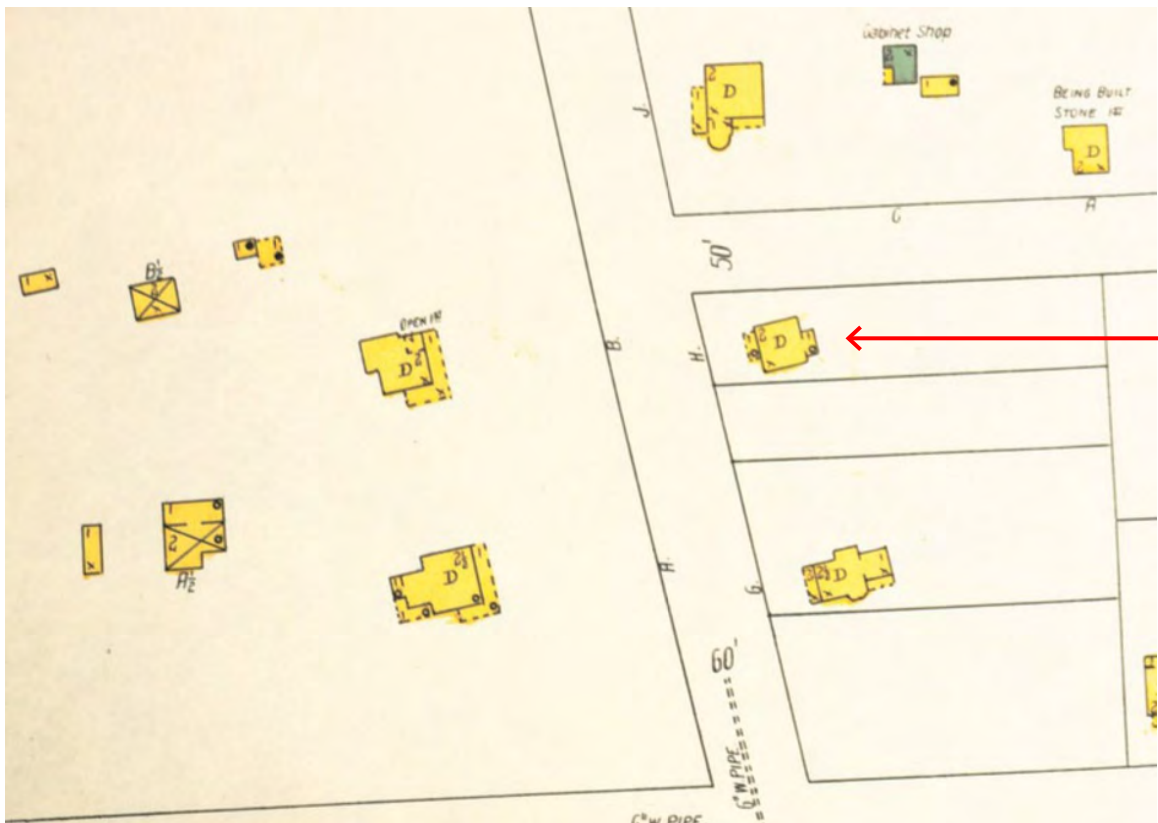
Recommendation: The 42 Fairview property should be designated as a Contributing resource in a potential Fairview Avenue Residential Historic District. Bury the power lines if state or national register recognition is sought by the Township.



GIS Map



View from Linden



1907 Sanborn Insurance Map detail

Address/Location: 80 Fairview Ave.

Block #: 2304 Lot # 5

Date(s) of Construction: ca. 1897

Square Footage: 3,702 SF

Photograph:

Historic Name: Haaker House

Survey # 20

Style: Queen Anne with Shingle elements

Acreage: 1.91

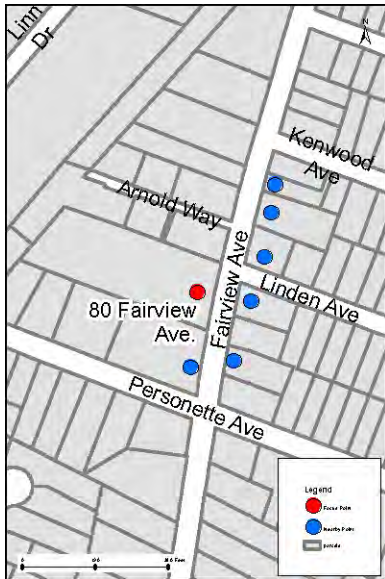


Description: Positioned slightly above and set far back from Fairview Avenue, 80 Fairview Avenue is a large, hipped roofed Queen Anne influenced house. There is a full width, single-story porch on the first floor, supported by tapered Doric columns. Wood fascia, rails, spindles and columns are all painted white. The 2-1/2 story home has a prominent steep slope side gable that extends beyond the building's lower two stories. The third floor gable is trimmed with white scalloped siding. Below the gable is a side entry, constructed in the same method as the front porch. Facing Fairview Avenue are two symmetrical second-story projecting bays with double hung windows and character defining hip roofs overhanging the bays. Centered on the third floor roof is a hipped dormer showcasing tripartite mullied windows in a decorative diamond muntin pattern. All windows are double hung, trimmed in simple white casing and maroon sills. The mass of the house is beige vinyl siding over wood clapboards and roofs are clad in dark grey asphalt shingles.

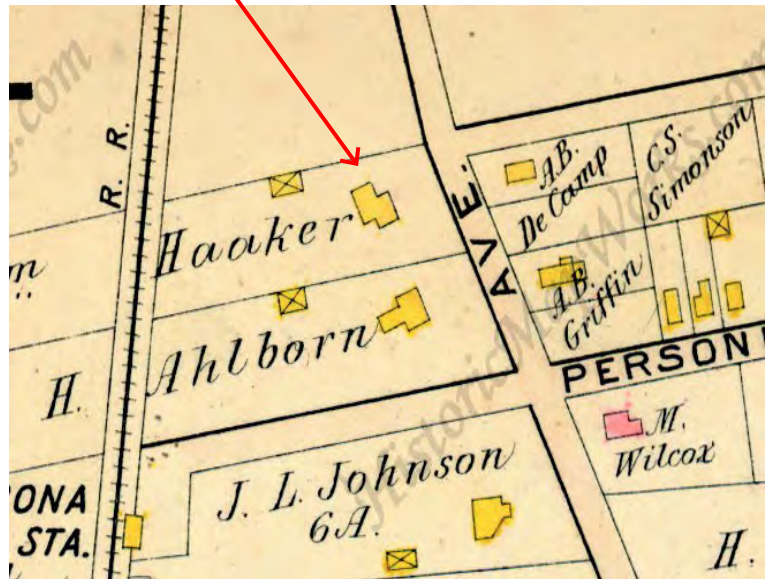
Surrounding Site Features: The site is large with a well delineated perimeter wall made of dressed stone with light pillars. However, the historic context of the house has been compromised with the loss of numerous mature trees and an inappropriate setting and design for the street facing 3-car garage, which would have traditionally been constructed toward the rear of the property.

Historic/Architectural Significance: The Haaker House is a Queen Anne style, 2-1/2 story, 3 bay rectangular plan wood frame home which was constructed in the late 19th century. The clapboard clad house has a pointed hipped roof and is detailed with prototypical hipped dormer windows, symmetrical, half-hexagonal bay windows at the second floor level over a Tuscan column supported open porch and a classicizing entrance door surround.

Recommendation: The Haaker House property should be designated as a Contributing resource in a potential Fairview Avenue Residential Historic District. Bury the power lines if state or national register recognition is sought by the Township.



GIS Map



1906 Essex Co. Atlas detail



Address/Location: 83 Fairview Ave.

Block #: 1502 Lot # 49

Date(s) of Construction: ca. 1891

Square Footage: 2,696 SF

Photograph:

Historic Name:

Survey # 22

Style: Shingle with Tudor elements

Acreage: 0.25



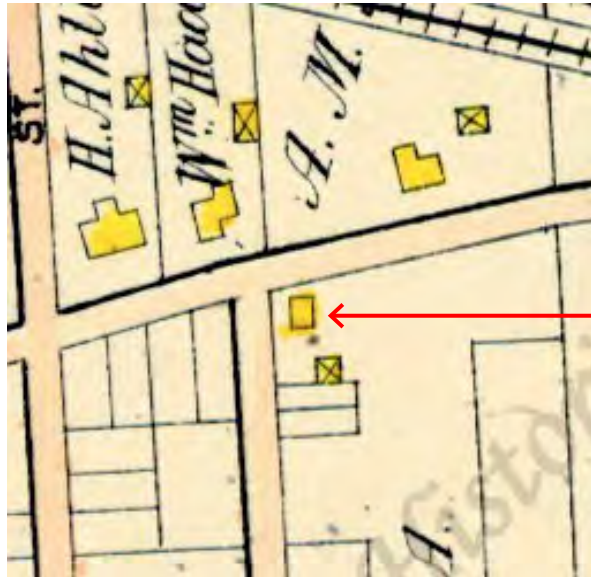
Description: Located at the corner of Fairview Avenue and Linden Avenue, 83 Fairview Avenue is a three-story Shingle building with Tudor influence. The most prominent and noticeable feature of the building is the steep front and side gable roofs. Facing Fairview Avenue is a gabled entry porch, with colorful tapered columns. A half-timbered third floor extends beyond the second floor. There is a subtle undulation with occurs between the first and second floor, defining each floor and breaking down the mass. Facing Linden Avenue is a semi-circular extension from the main building. The roof of the semi-circle acts as a terrace for the second floor. Another prominent gable affronts Linden Avenue, as does a shed dormer. Most windows on the first and second floor are double hung windows, typically mulled together. Casing is simple, painted a darker sage. Certain windows, on the first and half story, receive either a transom or arched wood molding respectively. Windows on the third floor, within the half-timbering, are Prairie style picture windows. The foundation is river rock, which extends to create a base for the entry portico and column bases. The building is sided with wood lap siding, painted a dull violet. The half-timbering, entry gable and certain fascia trim are painted a subtle gold.

Surrounding Site Features: The property retains much of its landscape including mature plantings carriage house, and neighborhood context. Comprised 15 acres in 1906 with numerous outbuildings including a cabinet shop and a storage building on a stone foundation.

Historic/Architectural Significance: Constructed ca. 1891, 83 Fairview is a 2-1/2 story, 4 bay rectangular plan wood frame residence designed in a Stick style with Shingle elements. The wood shingle and clapboard exterior is ornamented with an open gable decorated with half-timber and stucco construction, an applied stickwork pedimented portico, a stucco and half-timber box bay and overall rusticated surfaces such as the irregular and offset, dark rubbed brick chimneys.



GIS Map



1906 Essex County Atlas Map detail



Recommendation: This property is one of the few true Stick style homes in the town and has outstanding architectural merit and material integrity. It should be designated as a “Key” or Contributing resource in a potential Fairview Avenue Residential Historic District.

Address/Location: 87 Fairview Ave.

Block #: 1502 Lot # 50

Date(s) of Construction: ca. 1901
details

Square Footage: 4,257 SF

Photograph:

Historic Name:

Survey # 23

Style: Queen Anne Vernacular with Prairie

Acreage: 0.47



Description: 87-89 Fairview Avenue is a Queen Anne style two-family building. Directly facing Fairview Avenue, the 2-1/2 story hipped roof house has a unique oversized double width dormer window, symmetrically situated on the third floor. The centered hip dormer has two double hung wood windows featuring diamond pane muntins in the upper sashes. Each current entry are on the sides of the building accessible via hipped roof porches. The period porches are supported by three paired Doric columns with decorative brackets and spindle work in each bay. The hipped roof, clad in grey shingles, has interesting slightly flared eaves. Most windows on the first and second floors are double hung windows, with simple casing painted a deep maroon. Sills are painted dark green, matching the second and third floor shutters. The mass of the home is cedar shingle siding painted a light beige.



GIS Map

Surrounding Site Features: The property retains much of its landscape and neighborhood context.

Historic/Architectural Significance: 87-89 Fairview Ave. is a wood frame duplex residential building constructed ca. 1901. It is a Queen Anne style, 2-1/2 story, 4 bay rectangular plan house with Prairie influences. The wood shingle clad home is articulated by successively larger hip roofs, starting with the attic story. The Doric column supported porch is detailed with fieldstone piers and a solid wood balustrade.

Recommendation: The property should be designated as a Contributing resource in a potential Fairview Avenue Residential Historic District.

Address/Location: 91 Fairview Ave.

Block #: 1502 Lot # 51

Date(s) of Construction: ca. 1901

Square Footage: 2,918 SF

Photograph:

Historic Name:

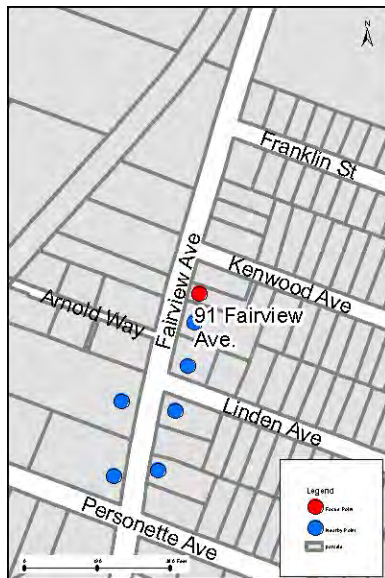
Survey # 24

Style: Colonial Revival with Prairie details

Acreage: 0.18



Description: 91 Fairview Avenue is a heavily altered 2-1/2 story, 3 bay, hipped roof Colonial Revival building. Symmetrical in plan and facade, the center gable and entry are the most noticeable features from Fairview Avenue. The entry is centered under the front-facing gable, supported by two decorative square columns. There are three mullioned windows on either side of the entry door, done in a Prairie style. Centered above the entry is a faux-balcony, accessible by operable French doors. The doors have sidelights on each side. Large, mullioned casement windows flank the French doors on each side. Both the French doors and casements are done in a Prairie style, while above the French doors is a trimmed oculus. The building is currently clad in a cool beige vinyl siding while the roof is covered in a warm grey asphalt shingle. There is a single thin brick chimney on the left side elevation which appears to be original. A tall dark brick water table wraps around the front and side facades and the entry stoop is modern brick with stone treads.



GIS Map

Surrounding Site Features: The property retains much of its landscape and neighborhood context.

Historic/Architectural Significance: The Prairie style window details are interesting though not original. The house is almost completely altered and retains no historic exterior materials.

Recommendation: Currently, due to its poor material integrity, the house and property would be considered to be a harmonizing (altered) resource in a potential Fairview Avenue Residential Historic District.

Address/Location: 100 Fairview Ave.

Block #: 2702 Lot # 5

Date(s) of Construction: (ca. 1890), 2008

Square Footage: 7,109 SF

Photograph:

Historic Name:

Survey # 87

Style: Contemporary Shingle

Acreage: 1.39



Description: The original building at 100 Fairview Avenue was demolished in 2008. In its place stands an American builder mansion detailed with contemporary vinyl siding and faux stone.

Surrounding Site Features: The stone pillars, gated entrance drive and modular pavers are completely out of context with the neighborhood streetscape.

Historic/Architectural Significance: The demolished home was a late 19th-century wood frame, Shingle Style residence with full width Tuscan colonnaded porch. This loss makes a difficult case for a future Fairview Avenue Residential Historic District, since 100 Fairview Avenue would have been the northern terminus of the district.



Historic Photo of demolished home

Recommendation: This property would be a Non-Contributing resource in any potential Historic District.

Address/Location: 20 Forest Ave.

Block #: 1602 Lot # 11

Date(s) of Construction: ca. 1871

Square Footage: 1,640 SF

Photograph:

Historic Name:

Survey # 26

Style: Greek Revival Vernacular

Acreage: 0.05

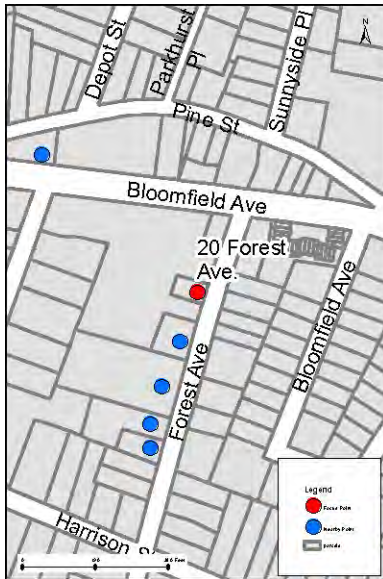


Description: Situated between two parking lots, 20 Forest Avenue is a gable end Greek Revival Vernacular style home with a full width shed roof porch facing Forest Avenue. Three square unadorned wood posts support the porch. Columns and porch fascia, as well as rafter fascias, are painted white. There is a thin maroon trim piece between the fascia and soffit. The same maroon color appears on the sill and header of the windows and on the rafter fascia. Windows are double hung vinyl replacements and vary in size. There is thick stock trim around the windows and doors, painted white. The 2-1/2 story, 2 bay end gable house is clad in a wide lap wood siding, painted blue. There are non-original shutters, painted dark navy, on the front windows. The roof is a warm brown asphalt shingle. The house has a thin brick chimney centered on the rectangular floor plan. The left side of the home has a 2-story hipped roof addition set back from the main mass and a bay window, both of which protrude from the original plan. A period one-stall carriage house sits behind the home, leaning though in good overall condition.

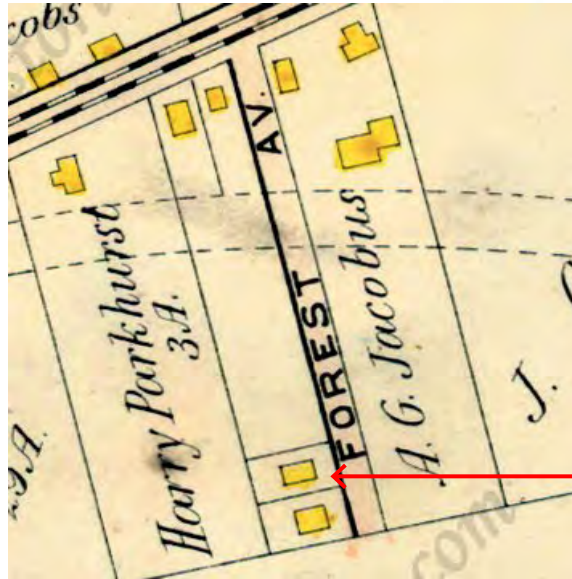
Surrounding Site Features: The property retains much of its landscape, with carriage house and mature foliage. Being situated close to Bloomfield Avenue, commercial development and surface parking lots have mitigated the quaint neighborhood context. This property would be a border or buffer property for a potential Forest Avenue Residential Historic District.

Historic/Architectural Significance: 20 Forest Avenue is one of the early homes constructed in the new town, retaining a then popular Greek Revival Vernacular style, popular from the 1860s to 1880s. The home retains a fair amount of architectural and material integrity with a period carriage house and sympathetic additions.

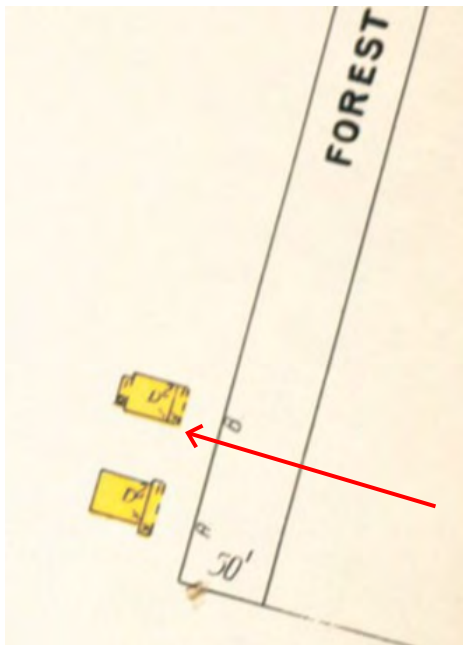
Recommendation: The property would be designated as a Contributing resource in a potential Forest Avenue Residential Historic District.



GIS Map



1906 Essex County Atlas Map detail - note the adjacent "twin" house, on the lands of A.G. Jacobus



1907 Sanborn Insurance Map detail



1890 Robinson Atlas Map shows numerous Railroad type homes on the property, the railroad tracks were an easement, it seems possible 20 Forest was moved away from Bloomfield Avenue around the turn of the century

Address/Location: 26 Forest Ave.

Block #: 1602 Lot # 12

Date(s) of Construction: ca. 1910

Square Footage: 1,880 SF

Photograph:

Historic Name: Booker House

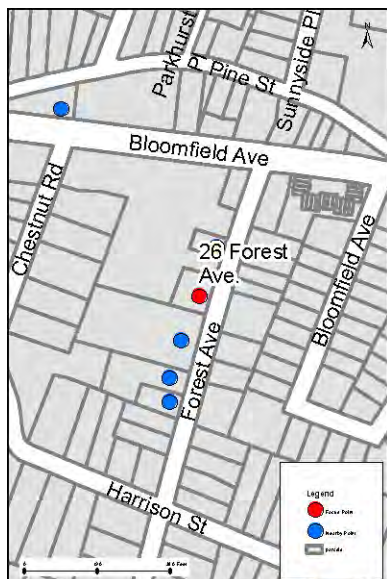
Survey # 27

Style: Colonial Revival Vernacular

Acreage: 0.21



Description: 26 Forest Avenue is a 2-1/2 story, 2 bay gable end Colonial Revival Vernacular style with a prominent front porch. The enclosed porch is above grade with a block foundation visible. The entry is not centered on the end gable of the house, but rather centered on the wrap around porch. The bays are symmetrical, with arched starburst type transom windows above all three bays, divided by square columns. The bays are enclosed with two mulled double hung windows, flanked by picture windows. The main building is a front-facing end gable, with a one story box bay window out the left side. Varying size double hung vinyl replacement 1/1 windows punctuate the three levels. The second floor windows have non-operable shutters and the trim around the windows is simple, painted white, as are the rafter fascias. The mass of the building is a wide aluminum siding, pale yellow in color. The roof is clad in a warm brown asphalt shingle.



GIS Map

Surrounding Site Features: The property retains some of its landscape, with carriage house, concrete sidewalk stairs and foliage.

Historic/Architectural Significance: 26 Forest Avenue retains a fair amount of architectural and material integrity with a period carriage house and an early enclosed front porch.

Recommendation: The property could be designated as a Contributing resource in a potential Forest Avenue Residential Historic District.

Address/Location: 30 Forest Ave.
 Block #: 1602 Lot # 13
 Date(s) of Construction: ca. 1908
 Square Footage: 3,055 SF
 Photograph:

Historic Name: Alexander Nash House
 Survey # 28
 Style: Colonial Revival
 Acreage: 1.11



Description: 30 Forest Avenue is a 2-1/2 story, 3 bay prototypical hipped roof Colonial Revival style home from the early 20th century with a prominent front porch and large, symmetrical hipped gable dormers. The porch is above grade with the block water table foundation visible (very similar to adjacent home at 26 Forest). The entry is not centered on the end gable of the house, but rather centered on the wrap around porch. The bays are enclosed with two mulled double hung windows, flanked by picture windows with frames painted sage. Below the porch windows are wood inset panels, painted to match the window frames. The main building is a hip roof with large overhangs and hipped dormers on all four-roof planes. Varying size vinyl replacement double hung 1/1 windows punctuate the three floors. The mass of the house is covered in cedar shingles, pale beige in color. The roof is clad in a dusty brown asphalt shingle.



GIS Map

Surrounding Site Features: The property retains much of its landscape, featuring an exceptional period 2-bay carriage house with original wood garage doors and hipped dormer, concrete sidewalk stairs and mature foliage.

Historic/Architectural Significance: 30 Forest Avenue was possibly built by the same builder as its neighbor at 26 Forest and retains a fair amount of architectural integrity with a period carriage house and an early enclosed front porch.

Recommendation: The property could be designated as a Contributing resource in a potential Forest Avenue Residential Historic District, though material integrity is questionable.

Address/Location: 34 Forest Ave.

Block #: 1602 Lot # 14

Date(s) of Construction: ca. 1910

Square Footage: 1,437 SF

Photograph:

Historic Name: Anna Fisher House

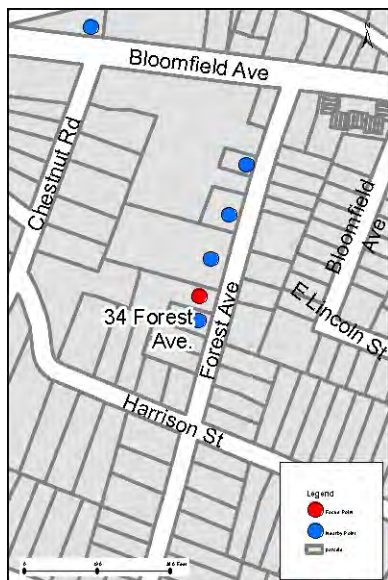
Survey # 29

Style: Queen Anne Vernacular

Acreage: 0.14



Description: 34 Forest Avenue is a three-story center and side gable Queen Anne Vernacular style with a prominent wood front porch. The front porch is full-width with a hipped roof, supported by three decorative paired Doric columns with period railings and balustrade. The wood column bases are well preserved. There is a protruding bay window on the right side of the first floor porch, with three symmetrical double hung windows on all facets. Above the entry, on the second floor, is a single story Stick style extension from the main house with wood brackets above. All windows are vinyl replacement 1/1 double hung units, with simple white trim around. Some windows have replacement, non-operable shutters. The main body of the building is covered in a cool grey vinyl siding, with all roofs clad in a grey asphalt shingle.



GIS Map

Surrounding Site Features: The property retains much of its landscape, featuring a period 2-bay carriage house with side dormers, concrete sidewalk stairs and mature foliage.

Historic/Architectural Significance: 34 Forest Avenue retains a fair amount of architectural integrity with its beautifully detailed front porch and Stick style elements.

Recommendation: The property could be designated as a Contributing resource in a potential Forest Avenue Residential Historic District, though material integrity is questionable.

Address/Location: 38 Forest Ave.

Block #: 1602 Lot # 15

Date(s) of Construction: ca. 1871

Square Footage: 2,049 SF

Photograph:

Historic Name: Condon House

Survey # 30

Style: Queen Anne Cottage Bungalow

Acreage: 0.16



Description: 38 Forest Avenue is a 2-1/2 story, 3 bay side gambrel with a prominently detailed front porch and Queen Anne Cottage style details. The gambrel is subtle, almost appearing like a side gable, but extends to create the full width front porch. The porch, facing Forest Avenue, is divided into three equal bays by four square columns with Victorian brackets at each corner. The newel posts at the stairs have a spindle detail with simple bases and caps. Elements of the porch, including fascias, columns, risers, spindles and railings are painted white. There is a two-story front facing gable extending from the gambrel. Most windows on the first and second floor are 6-over-1 vinyl replacement double hung windows with thick casing, painted Kelly green. Windows on the third floor are arch topped double hungs, trimmed in similar casing as the other windows. The mass of the building has wide aluminum lap siding, painted a pale yellow. Rafter trim matches the window and door trim and the roof is clad in a cool brown asphalt shingle.



GIS Map

Surrounding Site Features: The property retains much of its landscape, featuring a period 2-bay carriage house, brick sidewalk, inviting porch and mature foliage.

Historic/Architectural Significance: 34 Forest Avenue retains an excellent amount of architectural and material integrity as a rare Queen Anne Cottage style house with Bungalow elements. The Tax Assessor lists the house as being built in ca. 1871.

Recommendation: The property would be designated as a Contributing resource in a potential Forest Avenue Residential Historic District.

Address/Location: 16 Grove Ave.

Block #: 1605 Lot # 31

Date(s) of Construction: ca. 1888

Square Footage: 3,831 SF

Photograph:

Historic Name: Johnson House

Survey # 31

Style: Federal with Romantic Revival alterations

Acreage: 0.32



Description: Surprisingly close to the bustle of Bloomfield Avenue, 16 Grove Avenue is a beautiful surviving example of Italianate architecture with Gothic Revival elements. The three-story building, now a professional complex, is a steep centered gable building. The verge boards include cross bracing and brackets at all gables of the original home. The roof planes are covered in asphalt shingles, except the box bay and portico on the first floor, which have been painted to match the window trim. Additional details that exemplify the Romantic aesthetic include decorative capitals on the porch and bay windows, as well as arched windows throughout the front façade of the home, all the way to the dormers. The horizontal wood siding is a soft grey color, with sage accents on the window and door trim. Time has brought additions to the home, most notably out the sides and rear. Side additions to the building appear in the same Gothic character, with arched windows and horizontal wood siding. The rear one-story addition is a commercial mismatch of styles that are not indicative of the original building.

Surrounding Site Features: This original farmhouse is now used for professional offices with ample rear lot parking and sits extremely close to the bustle of Bloomfield and Grove Avenues. Very little of its original agricultural fabric exists, as the building has been adaptively reused to be publicly accessible for commercial functions.

Historic/Architectural Significance: Constructed circa 1888, this Italianate house (a style that proved popular during the 1860s and 1870s) has retained much of its original detail from this period. Its Romantic Revival details include the bracketed eaves, the decorative door and window trims, and the projecting bay windows. The house was first associated with Hiram Cook, who moved to Verona following the Civil War and became the first to turn Verona Lake from an ordinary mill-pond into a recreation center. Later owners William P. Rich and William Johnson were local businessmen in the early 20th century.

Recommendation: This is a remarkable example of the Italianate style, popular in American architecture in the mid-nineteenth century. Due to its architectural design, a good degree of

contextual integrity, and its association with several early local developers of Verona, the house and property should be designated an individual local landmark or as a Contributing resource as part of a possible Bloomfield or Grove Avenue Commercial Historic District.

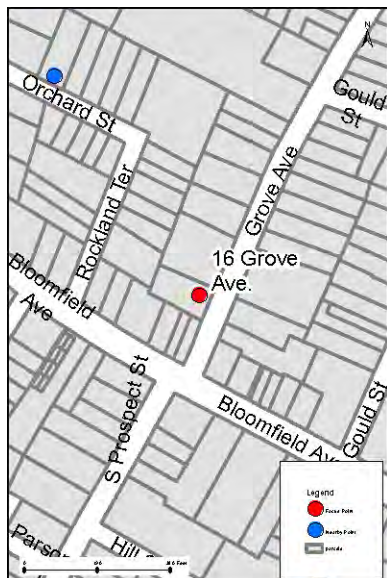


1890 Robinson Atlas detail

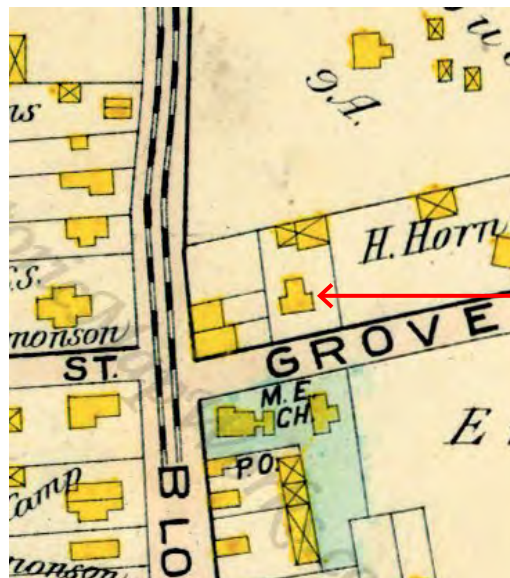
Certainly, many have passed this house on Grove Ave and noticed its unique style of architecture. This architectural design can be attributed to Hiram Cook. Hiram Cook was a Yankee Civil War Captain who came to Verona in the late 1860's and purchased land between the area of Wayland Drive and Verona Lake. He is accredited for the early development of the land around Verona Lake. Features of 16 Grove include ornate fenestrations, arched windows and doors with hi-style Italianate detailing and decorative modillions.

Little is known of the early house and its occupants. In the 1890's, it was occupied by William P. Rich who ran the nearby Verona Pharmacy (where Center Drugs and the building next door are located). Mr. Rich was also a soldier in the Spanish American War. After Mr. Rich, William P. Johnson moved in. W.P. Johnson moved the feed store located next to Verona Pharmacy.

The property is currently located wholly in the CBD zone district. The existing dwelling is on a conforming parcel containing 13,195 square feet. Summary from the Verona Master Plan



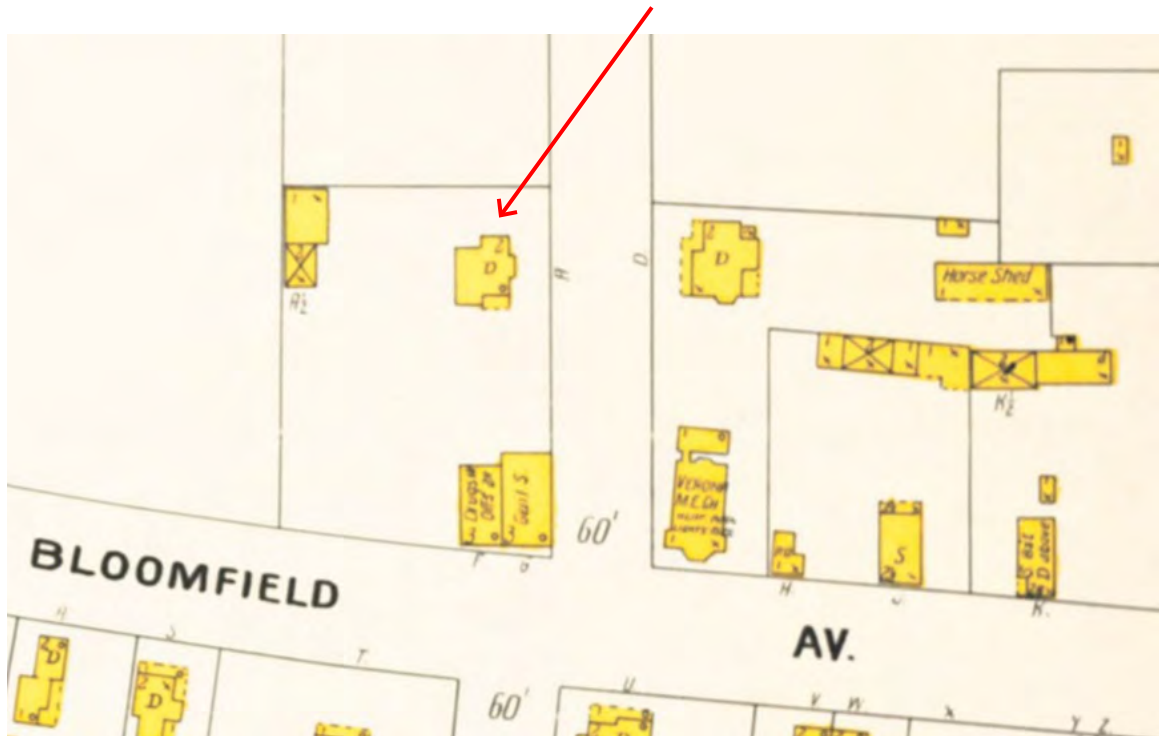
GIS Map



1906 Essex Co. Atlas detail



Historic Photo



1907 Sanborn Insurance Map detail

Address/Location: 30 Grove Ave.
 Block #: 1605 Lot # 28
 Date(s) of Construction: ca. 1837, 1906
 Square Footage: 2,204 SF
 Photograph:

Historic Name: Dr. Personett House
 Survey # 82
 Style: Early Federal with modern alterations
 Acreage: 0.31



Description: 30 grove Avenue is a six bay, 2-1/2 story end gable Early Federal House with circa 1906 Colonial Revival and later modern commercial alterations. Set above grade on a dressed sandstone foundation, the home features an open front entry stoop and bay window. There is a hipped roof over the entry, trimmed with painted arched brackets. Additionally, there is a front facing gable to the south, which houses the window for the third floor. There is a hipped roof single-story bay window that extends beyond the main building to the left of the front entry. Windows vary in size, but are all vinyl replacement double hung windows, with most having a 6-over-1 configuration. The front bay has an 8/1 muntin configuration. Windows have full-length non-original shutters, painted dark blue. Historic photographs show some original gingerbread detailing around the gable peaks and windows. The body of the building is clad in a cool light grey vinyl siding. All trim around window, doors and gutters is painted white. All roof planes are clad in a cool grey asphalt shingles.

Surrounding Site Features: This original farmhouse is now used for professional offices with ample rear lot parking off Grove Avenue. Very little of its original agricultural fabric exists, as the building has been adaptively reused to be publicly accessible for commercial functions.

Historic/Architectural Significance: Constructed sometime around the turn of the 19th century, this heavily altered building was once the homestead of Dr. Stephen Personett (1813-1880), whose family was a vast land holder in the area since the 1740s. He married wife Sarah before 1837.

Recommendation: The Personett House has some local significance and could be restored in a sensitive way to make it a Contributing resource or individual landmark. Currently, due to its commercial use and poor architectural/design integrity, the house and property would be considered to be a harmonizing (altered) resource and not currently eligible for listing.



Historic Photo from the first half of the 20th century shows Romantic era alterations made to the much older house



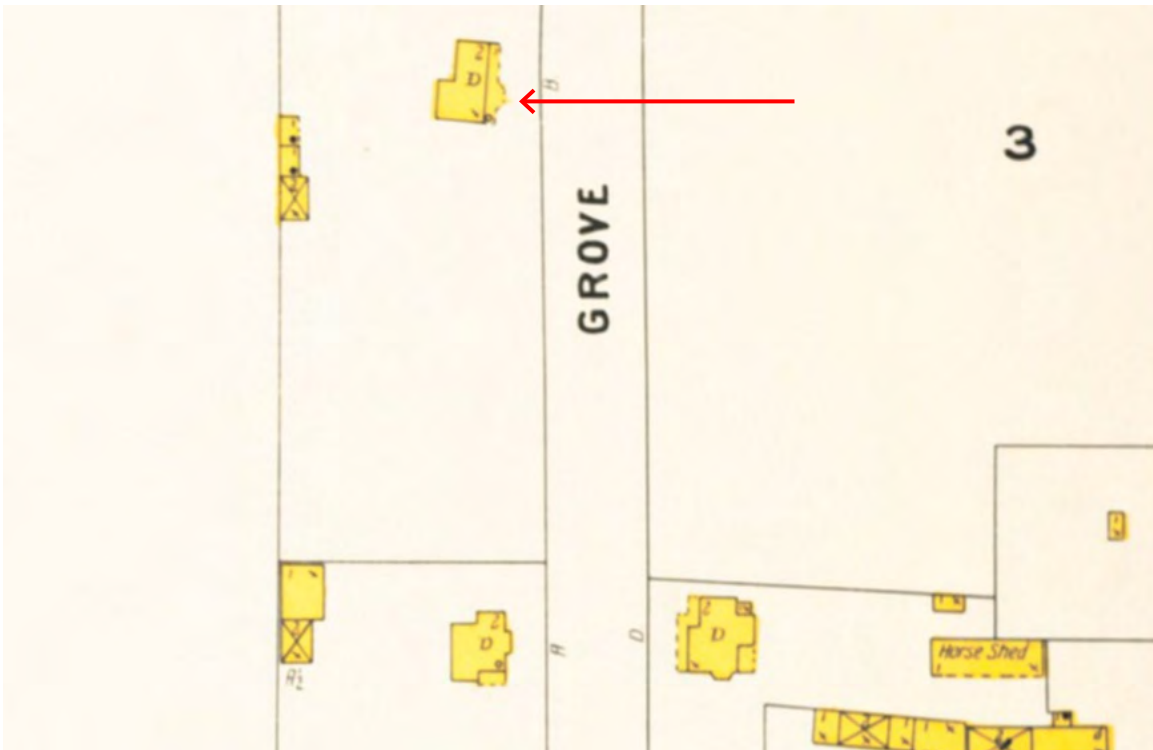
1906 Essex Co. Atlas detail



1850 Essex Co. Atlas detail



1887 Essex Co. Atlas detail shows the house, note the adjacent historic Johnson House at 16 Grove has not yet been constructed



1907 Sanborn Insurance Map detail

Address/Location: 190 Grove Ave.
 Block #: 1403 Lot # 86
 Date(s) of Construction: ca. 1809, 1830s
 Square Footage: 1,552 SF
 Photograph:

Historic Name: Brower-Hathaway House
 Survey # 32
 Style: East Jersey Federal
 Acreage: 0.68



Description: The Brower House, ca. 1809, is a fine example of an early 19th century East Jersey Federal vernacular farmhouse. Situated on a slight hill off of Grove Avenue, the house is a quaint, early gable farmhouse on the right side with Greek revival influence for its ca. 1830s kitchen addition to the left. The 3 bay, 1-1/2 story building is a simple volume; two different size gables, set back from Grove Avenue, with a wrap around porch extending from the smaller gable. The posts of the 1830s porch are simple squares, with no ornament. Well defined dark brick chimneys extend from the ends of both gables and the original mass has a an exposed stone chimney back on the end gable. There are two entries to the house, both originating from the Grove Avenue side. Windows vary in size, though all appear to be wood, 6/6 double hung units, with the exception of the three attic story, lie-on-your-stomach 3-pane fixed windows. The clapboard siding is wide lap wood, all painted white. Trim around the windows and rafter fascias are also white. The roof is a warm brown asphalt shingles. It appears an early Green Revival frieze board around the attic windows or decorative cornice at the eaves has been removed.

Surrounding Site Features: The oversized lot is nonconforming per local zoning and could be in danger of subdivision. Its ample historic setting and location on a main road in the center of town lends itself well to possibly becoming a town museum site with public parking.

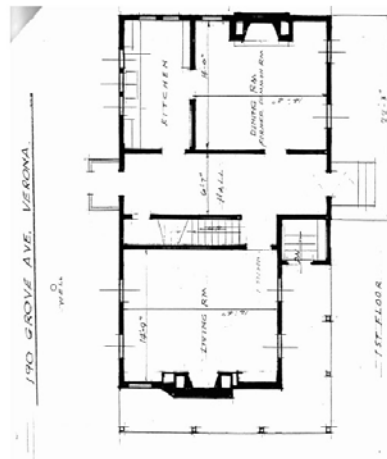
Historic/Architectural Significance: Likely constructed around 1809, this beautiful example of an early-19th century vernacular farmhouse in the Township of Verona still retains the characteristic form and materials of this style of architecture. The steep gable roof, step-down form with main block and smaller attached service wing on the south side of the house and small second floor windows on the front are all characteristic of the house type known as an "East Jersey Cottage".

This house matches the Harrison house (circa 1790) in West Caldwell at 153 Orton Road. The small, eyebrow-window-sized locations and chimneys are identical to those in the photo of the Harrison House taken by the Historic American Building Survey in 1937. A Greek revival

entablature and trim around the entrance at 190 Grove Avenue must have been removed at a later date. Recommended listing as a local individual landmark.

190 Grove Avenue (Hathaway House)

As stated in the History of Verona booklet by Kass, besides the "Old Road" Claremont Avenue, "the three warriest roads were Peckmantown Road, and Grove Avenue; the Butterstown Road, now Summit Avenue; and Corby Lane now Lakeside Avenue." From the old property map of Verona, 1730 to 1887, G. Personette settled on Peckmantown Road in 1740. Thus, 190 Grove Avenue, further north, was probably built around 1790. This house of Greek revival style matches the Harrison house (circa 1790) in west Caldwell at 153 Orton Road. The small eyebrow window size locations and chimneys are identical to those in the photo of the Harrison House taken by the Historic American Building Survey in 1937. A Greek revival entablature and trim around the entrance at 190 Grove Avenue must have been removed at a later date.



The main structure measures 22 feet 3 inches across the front by 23 feet in depth and contains a hall 6 foot 7 inches wide running from the front entrance to a door at the rear wall. A dining room, formerly the living room, measures 14 by 14 feet and has the original fireplace and mantle. The fireplace is still functional. A small kitchen (7 feet 2 inches by 14 feet) is to the west and is being modernized.

The south of the main structure is the living room measuring sixteen feet 4 inches by 14 feet 9 inches. The fireplace and surrounding porch were added twenty years later, around 1815.



The cellar, under the main structure, shows foundation walls of large fieldstones and a fireplace supporting beams of oak cut and shaped with the adz. It was probably used for storing roots as the entrance is by a cellar way off the front porch.

The stairs to the second floor are 32 inches wide with 11 inch risers, 8 ½ inch and 9 inch treads were possibly moved from the entrance hall to the present location when the new addition was added around 1815.



Summary from the Verona Master Plan

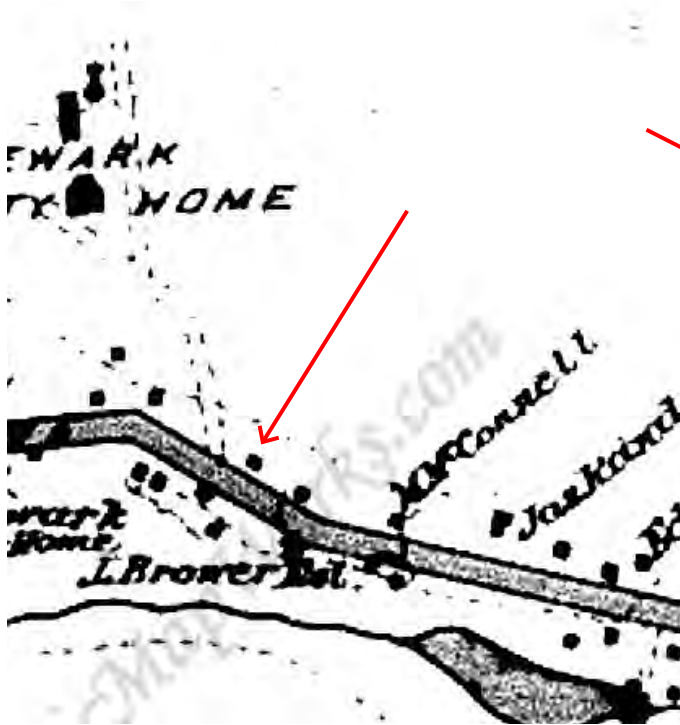
The second floor consists of two bedrooms, large storage rooms and closets over the present living room. A bathroom was added with plumbing in 1930. The front bedroom measures 13 feet 9 inches by 12 feet 4 inches and has 7 foot 6 inch ceiling heights. The back bedroom is 8 feet 7 inches by 12 feet 4 inches. A small 6 foot by 2 feet 6 inches batten door in the hall led to a small flight of stairs to the attic. The attic again reveals its age by the old hand-hewn framework rafters ridge, etc. The old property map of Verona reveals the early owners to be the McConnells.

The property is wholly within the R-4 zone district wherein the minimum lot size is 8,400 square feet. The existing dwelling is on a non conforming parcel because it only containing 5,856 square feet. Summary from the Verona Master Plan

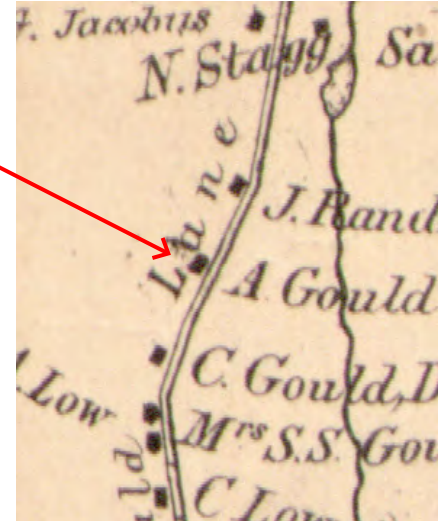


Historic Photo





1890 Essex Co. Atlas detail



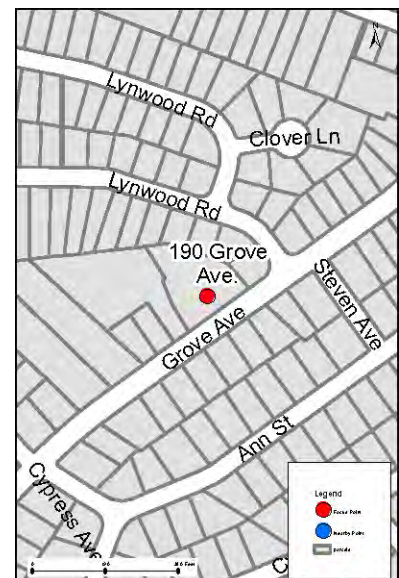
1850 Essex Co. Atlas detail



1887 Essex Co. Atlas detail



1906 Essex Co. Atlas detail



GIS Map

Address/Location: 229 Grove Ave.

Block #: 1201 Lot # 23

Date(s) of Construction: ca. 1921

Square Footage: 1,648 SF

Photograph:

Historic Name:

Survey # 33

Style: Queen Anne Vernacular with Colonial

Acreage: 0.35



Description: 229 Grove Avenue is a simple 2-1/2 story, 3 bay Queen Anne Vernacular end gable house with Colonial Revival details. It features a full-width front porch with hipped roof and divided into three bays by Doric columns. The porch and first floor are raised above grade on a brick foundation. Windows are simple double hung replacement units on all three stories. Simple wood casing, painted white, surround the windows and doors. The first floor windows have old wood shutters, painted dark green. The body of the building is wood lap siding, painted a pale yellow color. The front-facing gable is clad in white scalloped siding. There is a central period brick chimney in the center of the rectangular mass of the roof.



GIS Map

Surrounding Site Features: The property retains much of its original landscape, housing density, sidewalk and inviting porch. There is another house worth studying almost directly across the street at 226 Grove Ave.

Historic/Architectural Significance: 229 Grove Avenue retains a reasonable amount of architectural and material integrity, though there are better examples in the township for study.

Recommendation: Because of its lack of historic context and removal from clusters of historic houses, this property would not be a good candidate for register listing.

Address/Location: 32 Lakeside Ave.

Block #: 1806 Lot # 13

Date(s) of Construction: ca. 1924

Square Footage: N/A

Photograph:

Historic Name: Our Lady of the Lake

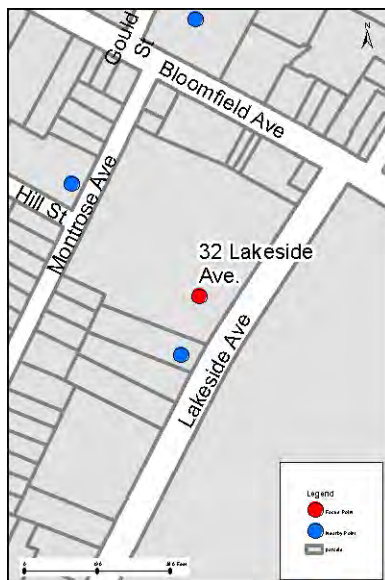
Survey # 34

Style: Georgian Revival

Acreage: 0.14



Description: Located across the street from Verona Park, Our Lady of the Lake is a complex that includes the original 1924 Georgian Revival Church, now the school, the mid-century Gothic inspired Church and the Rectory. The new church, built in a Gothic revival style, is closest to Bloomfield Avenue. The three-story building is entered centrally, through a set of double doors. The original door, a centered pointed arch on the second floor, has been closed, however the prominent limestone arch remains. Above the doorway is a faux-steeple with an alcove that houses a stature of the Virgin Mary. There are faux-buttresses symmetrically placed near and protruding through the front parapets. Windows are casements, varying in size, with muted trim that matches the brick. Some windows have been closed and filled in. The base is made of sandstone, while the second and third stories are clad beige brick. The Rectory is simple, front-facing gable building. Done in a Georgian influenced style, the front-facing gable is moderately sloped, allowing for a generous third floor. Out the side of the building is a one-story addition and



GIS Map

shed dormer. The Rectory entrance is made of stone, flanked by mulled double hung windows and wall mounted lamps. The entry is done in a Georgian, broken swam pediment style, with a cross-centered above the entry. There are sidelights and a transom above the entry door, with a single double hung window and arched brickwork. Windows vary in size, but all are units are 6/6 double hung. The building is clad in a yellow brick, with stone headers above windows facing Verona Park. There is a horizontal beltcourse band in line with the sill of the second floor windows that visually breaks down the mass of the building. Fascia rafters are painted a subtle beige, almost matching the trim of the windows.

Historic/Architectural Significance: The modern interpretation of the Gothic Style has good material integrity on the exterior and blends cohesively with the earlier church structure. The entire complex could contribute to a future historic district.

Address/Location: 36 Lakeside Ave.

Block #: 1806 Lot # 20

Date(s) of Construction: ca. 1895

Square Footage: 1,696 SF

Photograph:

Historic Name: Charles Bahr House

Survey # 35

Style: Queen Anne Cottage

Acreage: 0.47



Description: Set back from Lakeside Avenue, 36 Lakeside Avenue is a 3 bay, 1-1/2 story Queen Anne Cottage style Victorian house. Directly across from Verona Park, the building, masked by mature landscaping, features an outstanding cross gable roof. There is a front-facing gable, with hipped dormers penetrating the side of the gable. Facing Verona Park is a one-story porch that wraps part of the building. Vergeboards on the gambrel are decoratively carved, as is the spindle work on the porch brackets. The decoration on the front-facing gable is done in a semi-circular arch, with the arch terminating at decorative brackets. Posts are simple square columns. Windows appear to be wood double hung, trimmed in a soft teal maroon casing. There is a mulled set of double hung windows centered in the front-facing gable. The color palette for the home is pastels, specifically beige (stucco body of the home), teal and maroon (trim, porch, spindle work). Dormers are cedar shingled, done in a similar color as the body of the building. Roof planes are clad in cool brown asphalt shingles.



GIS Map

Surrounding Site Features: The property is well maintained and contextually surrounded by the historic church buildings, the lake and mature landscaping. A carriage house adds to the historic integrity of the property.

Historic/Architectural Significance: The Charles Bahr House, built ca. 1895, is a well-preserved Queen Anne style cottage with decorative Romantic Revival porch and gable ends. Charles Bahr was a German immigrant to Verona in the 1870s and ran a lumber store on Durrell Street.

Recommendation: The Bahr House property should be designated as a Contributing resource in a potential Residential Historic District.



Historic photo ca. 1913



1907 Sanborn Insurance Map detail

Address/Location: 66 Lakeside Ave.

Block #: 1806 Lot # 26

Date(s) of Construction: ca. 1893

Square Footage: 2,731 SF

Photograph:

Historic Name: Pease House

Survey # 36

Style: Queen Anne

Acreage: 0.28



Description: Set back from Lakeside Avenue and masked by trees, 66 Lakeside Avenue is a large hip roofed Queen Anne with a large wrap around porch. The single-story porch provides views of Verona Park, with bays divided by tapered Doric columns. Foundations and column bases are warm colored river rock. Also affronting Verona Park is a two-story hipped roof extension, which identifies the entry, protruding from the main body of the building. A 1-story bay window extends into the porch, providing additional undulation to the buildings mass. The three-story building has a hipped dormer extending from the third floor. Affronting Pease Avenue is a side-gable which houses a double hung window. Most windows are replacement double hungs which vary in size, though many have Craftsman sash styles. Casing around the doors and windows is simple, but thick and painted white. With the exception of the foundation, the building is clad in warm grey lap siding with matching corner trim. All roof planes are asphalt shingle.

Gilbert Pease built the house, located at 66 Lakeside Ave., on the corner of Lakeside Avenue and Pease Avenue in 1893. His brother, Captain John Pease, lived there until he was 90 years old. The association of the house with the Pease family, early settlers of Verona, meets the criteria for listing by association with a figure from local history. The impact of the Pease family upon Verona is more notable in the subdivision which stands nearby.

Surrounding Site Features: Overgrown landscaping obscures any appreciation of the property and limits views to/from the lake which was the reason for its original setting.

Historic/Architectural Significance: According to the book "History of Verona" by Grace Kass, "the original Captain William Pease purchased a large tract of land (circa 1847) running up the hill from the west side of Verona Lake almost to the present Essex Fells line." This land comprises nearly one-quarter of the land that makes up present-day Verona and thus is some considerable historic significance. Apparently the house maintains several, significantly unique architectural features on the interior. There are seven ceilings with different patterns pressed into them

that are original to the house. There is also tin trimming in the upstairs hallway and bedrooms where gas fixtures are still found attached to the bedroom ceilings. The original old hinges and doorknobs are still found on the bedroom doors. The main stair layout was altered many years ago from a narrow stairway that turned at a landing to a wider, longer, and straightened stairway, however, the old banisters were retained and reworked into the new stair design. The cellar has massive four-by-eight inch beams that are 16 inches on center. It also has brick piers made out of 12-inch solid masonry. The head height of the cellar is 6'-1".

66 Lakeside Avenue (Pease House)

According to the History of Verona by Grace Kass, "the original Captain William Pease purchased a large tract of land (circa 1847) running up the hill from the west side of Verona Lake almost to the present Essex Fells line." This land comprises nearly one-quarter of the land that makes up present-day Verona and thus is some considerable historic significance.

"The homestead was on the corner of Corby Lane (designated around 1859) and now Lakeside Avenue and the present Pease Avenue. (Later Gilbert B. Pease, a younger brother born in Verona, and with Clinton Baldwin, developed all this property under the name of Sunnywood Heights.)

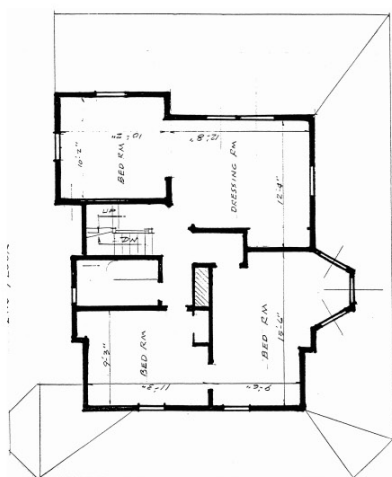
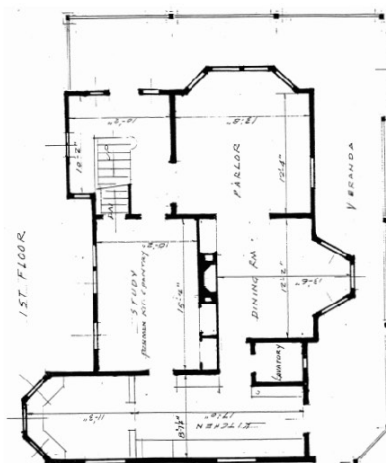
Mrs. Helen Flicker, who has lived here all her life, says her great-great uncle Gilbert Pease built this house in 1893 and there until he was 90 years old. An old map of Verona Township (circa 1893) confirms the presence of this homestead at the northeast corner of Pease Avenue and Lakeside Avenue.

This house has several unique architectural features that are significant. There are seven ceilings with different patterns pressed into them that are original to the house. There is also tin trimming in the upstairs hallway and bedrooms. The gas fixtures are still found attached to the bedroom ceilings. The original old hinges and doorknobs are still found on the doors. The bedroom door is higher than the closet door.

The stairwell layout was changed many years ago from a narrow stairway that turned at a landing to a wider, longer, straight stairway. However, the old banisters were retained. The cellar has four-by-eight inch beams sixteen inches on center. It also has brick piers made out of twelve-inch brick. The height of the cellar is six foot one inch.

The property is wholly within the R-3 zoning district, which requires a lot size of 10,000 square feet. The property is 80 feet by 159 feet or 12,720 square feet.

Summary from the Verona Master Plan





Recommendation: The Pease house has been sided, altered, and is an unremarkable example of circa 1893 vernacular Queen Anne architecture. However, because of its many historical associations, the house should be included as a “Contributing” structure in a larger residential historic district but is not currently register eligible as an individual local landmark.



1907 Sanborn Insurance Map detail



GIS Map



Address/Location: 14 Manor Rd.

Historic Name: Idle Woods

Block #: 612 Lot # 1

Survey # 37

Date(s) of Construction: ca. 1868

Style: Carpenter Gothic

Square Footage: 2,208 SF

Acreage: 0.51

Photograph:

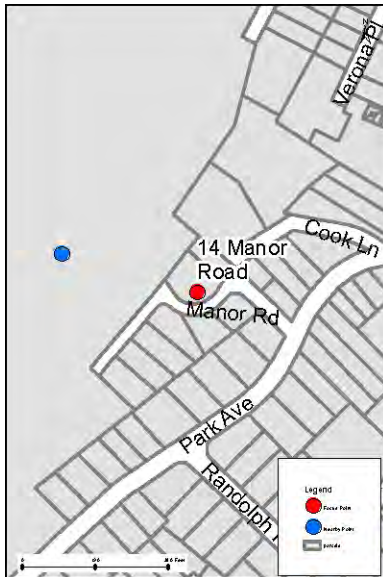


Description: Nestled away from the street by a white picket fence and wall-like hedges, the residence at 14 Manor Road is a wonderful example of the Carpenter Gothic aesthetic. The two-story home has a unique street presence from its combination of window variation and roof styles, even though it is a simple form. Facing the street, one sees a front gable and hexagonal shaped turret. Along the side of the home is another gable (wing) decorated with the same eave trim and brackets as the front of the home. All roof planes are asphalt shingles. Additional details unique to the home are the slender second story windows, which have a pyramid-like arch. Windows are trimmed in white and plum, which match both the eaves and the upper gable, which is board and batten siding. Siding on the home is in an olive hue, with parts of the home being beaded wood siding and other being a wood laid in a brick-like pattern. Under the gable at the front of the home, vines have begun to obscure the siding. While the home appears to have been added onto, it was done in a way that respects the original character of the home. The overall building appears to be well maintained, with the paint and trim showing no obvious neglect.

Surrounding Site Features: Very good contextual significance close to Verona Lake. A detached garage, from the second or third decade of the 20th century, is the only remaining outbuilding.

Historic/Architectural Significance: Romantic Revival style farmhouse based on the pattern book designs of AJ Downing, with center cross gable, decorative porch, French doors, and bay windows, representing the complete updating and sensitive remodeling of a much older house.

Recommendation: Idle Woods has Carpenter Gothic details on a Picturesque, Romantic Revival style house built circa 1868-71. The property was built by Hiram Cook, who developed Verona Lake and many of the neighboring residential areas in the second half of the 19th century. It should be designated as a Contributing resource in any potential Residential Historic District.



GIS Map



1906 Essex Co. Atlas Map detail

According to Verona historian Robert Williams, Idle Woods was saved from imminent danger of demolition around 2010, “Captain Cook, who served in Company D of the 5th New Jersey Volunteers during the Civil War, came to Verona from Morris County in the late 1860s. He undoubtedly heard the reports of a prospective rail line that would extend through the community so he invested in some land and began building for himself and for investment purposes. He first lived in the home with the circular drive at the junction of Park and Sunset, then built and moved to the home on the corner of Sunset and Mountain View.

A beautiful porch was attached to the front of the house and ornate double doors opened to a small vestibule that opened to a double parlor flanked on each end with bay windows. I can only imagine the parties and gatherings that took place in this elegant space. Aside from the signature carpenter Gothic windows, these double parlor ceilings were decorated with Victorian moldings and unique plaster cornices among the nicest I have seen in a country house. The house was gutted in 2011, save for the front double parlors which were kept intact along with nearly all of the original windows and moldings.”



Inset photo of Hiram Cook from circa 1907 and view of Idle Woods during restoration in 2011, from northjersey.com.



Historic photo before much of the Carpenter Gothic was removed



Historic photo of Capt. Cook at the home

Address/Location: 42 Martin Rd.

Historic Name: Enos Martin House

Block #: 910 Lot # 17

Survey # 38

Date(s) of Construction: ca. 1785, 1810, 1884

Style: Colonial with Queen Anne alterations

Square Footage: 1,737 SF

Acreage: 0.31

Photograph:



Description: 42 Martin Road, the Enos Martin House, is a simple side-gabled Colonial with an expanded Queen Anne Bungalow style enclosed porch facing Martin Road. The 1-1/2 story building is raised above a dressed sandstone foundation and accessible through a wooden beveled glass door off Martin Road. The foundation of the expanded porch rests on slender concrete piers. Three gabled dormers punctuate the roofline, with 6/6 replacement double hung windows. All windows, while varying in size, are double hung 6/6 windows. The exception is the porch enclosures, which appear to be operable plexiglass units. The bays of the lean-to porch are filled with lap siding below the unit sill plates. Detailing is extremely basic with square posts and wooden pale beige lap siding. All other trim, including fascia boards, rafters and trim is painted a soft white. The roof is covered in a dark grey asphalt shingle. The brick chimneys have survived in good condition for their age.

Surrounding Site Features: The corner property sits high on a slight hill making it hard to overlook. The deep property allowed for a recent wood workshop/carriage house addition which compliments the main home. There is mature landscaping including a large oak tree at the corner.

Historic/Architectural Significance: The Enos Martin House, built in the late 18th century retains key features of early farmhouse architecture, including an exposed stone fireback on the end wall. The 1-1/2 story frame house has been added to over time, but is still a good example of the “East Jersey Cottage” form typical of Essex County’s colonial domestic architecture. The main block once appeared as the Brower does with “eyebrow” attic windows, but these were expanded to larger dormer windows during the circa 1884 Victorian era improvements.

Recommendation: The Martin House is in very good condition on a large contextual lot. Its mix of early architectural styles and sympathetic alterations makes this house eligible for Register listing and designation as an individual local landmark.

42 Martin Road
(at one time part of Ridge Road)

According to an early map of Verona 1730 to 1887, the first store was opened by John and Caleb Baldwin in 1834. In 1850, a rival store was opened by Alex Gould. In "History of Verona" by Grace Kass 1940, "by 1830 about 50 families clustered on farms on either side of the Old Road (now Claremont Avenue). The Goulds and Martins were listed among those farmers. In the history of the "Priest Homestead," author Alfred Harris writes "the building shown on Martin Road, the street running north and south above Claremont Avenue



is the Enos Martin Homestead, a part of which dates back to the 18th century. The building still stands and is located on the north Corner of Martins Beach Street."



CELLAR PLAN 42 MARTIN RD.
Scale 1/4" = 1'-0"



SECOND FLOOR PLAN 42
Scale 1/4" = 1'-0"

Examination of the cellar of the southern portion of this building reveals tree post supports of the first floor, adzed beams overhead, and two small windows in old stone foundations exhibit age. The floor levels of the southern and northern portions are at different levels as are ceilings and roofs. A six-foot diameter cistern under the old kitchen entry floor is about 1780.



FIRST FLOOR 42 MARTIN RD.
Scale 1/4" = 1'-0"

The property is currently located wholly in the R-4 zone district wherein the minimum lot size is 8,400 square feet. The existing dwelling is on a conforming parcel containing 12,784 square feet.

Summary from the Verona Master Plan





Historic Photo - ca. 1785 house is on the left, ca. 1810 East Jersey Federal house is on the right



GIS Map



1907 Sanborn Insurance Map detail - note the large farm area and numerous agricultural outbuildings across what is now Beach Street

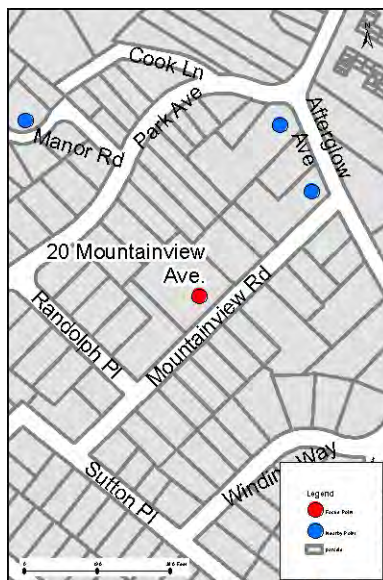
Address/Location: 20 Mountainview Rd.
 Block #: 606 Lot # 22
 Date(s) of Construction: (ca. 1870), 2017
 Square Footage: 4,009 SF
 Photograph:

Historic Name:
 Survey # 39
 Style: Italian Villa
 Acreage: 0.80



Description: Located behind full-grown trees, 20 Mountainview Road is an Italian Villa residence with a steep slope front gable. Immediately noticeable upon facing the building is a large arched entry. The entry is double doors, with large beveled glass following the shape of the arch. Over the large entry doors is a bulky gabled overhang. Most windows, with the exception of the faceted double hung windows in the first floor bay, are slender double hung windows with arched outer sash, 2-over-2. The body of the building is stucco, with detail limited to the entry and gable vergeboards and brackets. The building is painted a burnt orange color, while the all roof planes are clad in a grey asphalt shingle. An original lantern or tower with cupola has been removed.

Update: The house was demolished in 2016. Rendering of new house above. See photo of original home below for its description.



GIS Map



Address/Location: 24 Montrose Ave.

Block #: 1807 Lot # 13

Date(s) of Construction: ca. 1950

Square Footage: 2,292 SF

Photograph:

Historic Name: United Methodist Church

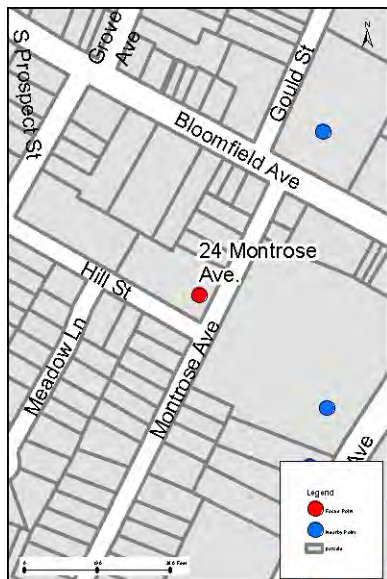
Survey # 41

Style: Eclectic Italianate

Acreage: 0.73



Description: Located at the corner of Montrose and Hill Street, 24 Montrose Avenue, the Verona United Methodist Church is an Akron plan building, trimmed in Italianate detail, specifically in the central turret. This lantern, the tallest and most noticeable feature, is hexagonal in plan, with three arched windows in each facet. Above the arched windows is a simple copula, where on top rests a weathervane. The Montrose and Hill Street façades are imposing, with large arched stained glass windows (possibly Tiffany) below moderately pitched gables. At the corner of Montrose Avenue and Hill Street is an hexagonal turret with each facet having arched stained glass window. All stained glass windows have a limestone keystone centered above each arch. There are gabled entries at each street and the corner of the octagonal turret. Around the building is a limestone water table. The building is predominately yellow brick, with rafter trim and gutters being a dark brown. The central turret is painted a sandstone color, as is the copula. All roof planes are clad in brown asphalt shingles.



GIS Map

Historic/Architectural Significance: An unusual eclectic style building of yellow brick, the Methodist Church is dominated by an Italianate hexagonal lantern on top, reminiscent of 19th century tabernacle buildings erected by the Methodists in NJ vacation communities such as Ocean Grove and Ocean City.



Address/Location: 12 Orchard St.

Block #: 1605 Lot # 49

Date(s) of Construction: ca. 1926

Square Footage: 1,542 SF

Photograph:

Historic Name: Gould House

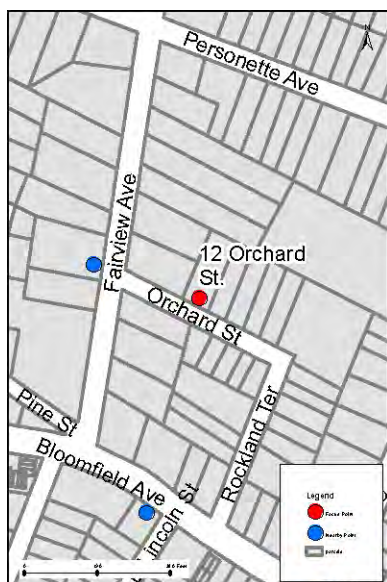
Survey # 42

Style: American Foursquare

Acreage: 0.32



Description: 12 Orchard Street is a 2-1/2 story hipped roof American Foursquare. Stepped above grade and set on a brick foundation, there is a full width front porch divided into two bays with thick, tapered square columns that sit on brick bases. There is a gable roof over the entry, trimmed in period detail and a two-story bay window protrudes beyond the main building. Hip dormers with large overhanging eaves penetrate each main hip roof on the third floor. Window sizes vary, but are all 6/1 double hung windows. The mass of the building is covered in lap siding, painted a sky blue color. All trim around window, doors and gutters is wood painted white. The porch fascia and corner brackets are white, trimmed in darker blue. All roof planes are clad in a grey asphalt shingles.



GIS Map

Surrounding Site Features: The streetscape is intact and the home's setting remains relatively unchanged over time. A 1-car gable roof garage sits behind the house which enhances the property's historic integrity.

Historic/Architectural Significance: 12 Orchard Street is a typical Main Street "American Foursquare" style New Jersey home from the mid-1920s.

Recommendation: The home is not register eligible but the Gould House property could be designated as a Contributing resource in a potential Fairview Avenue Residential Historic District.

Address/Location: 42 Sunset Ave.

Block #: 203 Lot # 34

Date(s) of Construction: ca. 1925

Square Footage: 2,880 SF

Photograph:

Historic Name: William C. Young House

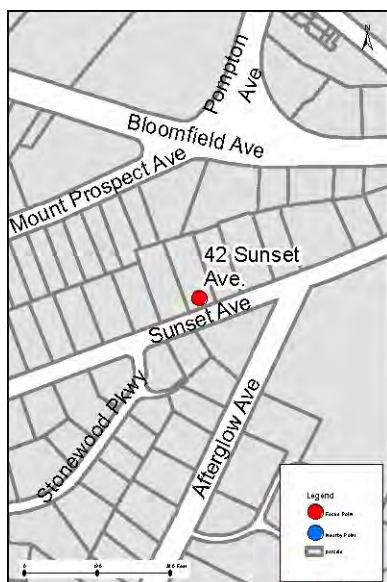
Survey # 43

Style: Dutch Colonial with Shingle elements

Acreage: 0.33



Description: 42 Sunset Avenue is a 2-1/2 story Dutch Colonial with Shingle influence. The elevation facing Sunset Avenue is dominated by the third floor end-facing gambrel roof. Off the side is a transverse gambrel. Windows are all similar sized period double hung windows. Most have a 6/6 muntin configuration. The third floor is unique as it is three mullied windows, with a centered radial transom. These windows are fixed with similarly proportioned pane sizes. A bracketed gable overhang defines the entry. Horizontal bands visually break up the mass of the building. The first floor is clad in lap siding, painted a muted green-blue. The second and third floors, painted a similar color, are clad in cedar shingle siding. All trim around window, doors and rafters are maroon, gold and beige. All roof planes are clad in a gray asphalt shingles.



GIS Map

Surrounding Site Features: Very good streetscape visual context comprising numerous large examples of Colonial Revival style homes worthy of further study.

Historic/Architectural Significance: Though the Tax Assessor lists this home as dating from 1871, there were no homes on the north side of Sunset according to the 1906 and 1907 maps. William Young was the property owner in 1928 and probable builder of the home. The house retains a high degree of architectural interest and material integrity.

Recommendation: The property should be designated as a Contributing resource in a potential Sunset Avenue Residential Historic District.

Address/Location: 79 Sunset Ave.

Block #: 501 Lot # 38

Date(s) of Construction: ca. 1771

Square Footage: 3,490 SF

Photograph:

Historic Name: Corby Farm (JC Shaffer House)

Survey # 44

Style: Colonial

Acreage: 0.35



Description: 77-79 Sunset Avenue, known as the Corby Farm, is a two-story Colonial House with later Revival alterations and additions. It is perhaps the oldest dated house in the entire Township. Facing Sunset Avenue is an end gable with a centered first story bay window. There is a wrap around porch divided into multiple bays with by square, period column posts. Centered on the older section is a front facing gabled dormer. Within this gabled dormer are two mulled double hung arched 4/4 windows. Window sizes and types vary in size, however most are vinyl replacement double hung. Muntin layout also varies throughout the fenestration. Several windows have dark shutters that match other trim around the building. The building is clad in a pale yellow wood lap siding. Wood trim around the windows, corner boards and rafter fascia are white. The roof is clad in a dark asphalt shingles. There is a historic brick end chimney off the older 1-1/2 story northern section.

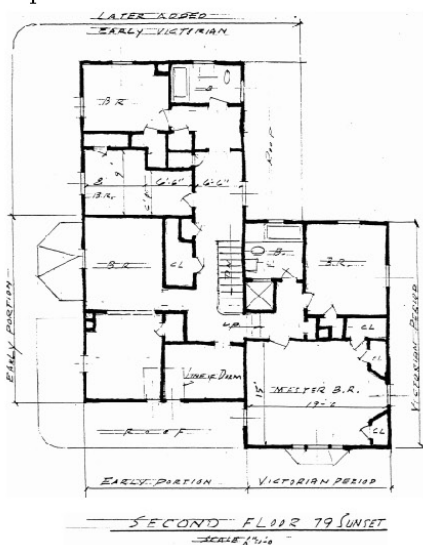
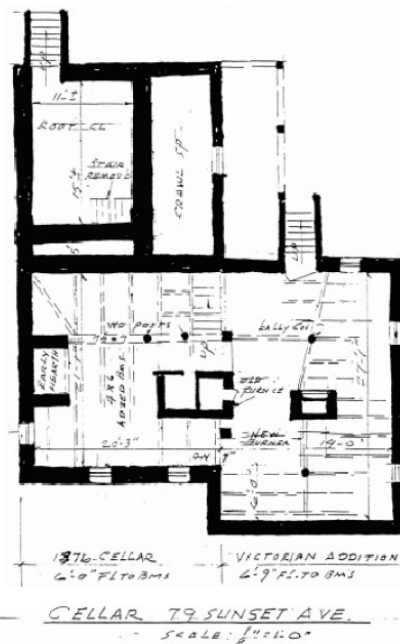
Surrounding Site Features: The property sits at a prominent bend in the road adjacent to a brook, indicative that it predates the Township's street system. The mature landscape, foliage and historic setting is well maintained and streetscape visual integrity is high.

Historic/Architectural Significance: This is an early farmhouse at the core, with extensive mid-nineteenth century additions in the Picturesque style. It was owned by the Baldwin family, prominent settlers and owners of significant property in this section of town in the 19th century.

Recommendation: The property should be designated as a "Key" or Contributing resource in a potential Sunset Avenue Residential Historic District. The house is also state and national register eligible, or could be designated as an individual local landmark because of its importance.

77 Sunset Avenue (Farm House)

According to History of Verona by Grace Kaas published in 1940, Mr. Butters followed "an Indian trail through dense woods and settled near the Pompton Pike in 1730." Later, in 1776, Nathaniel Baldwin settled near the intersection of Prospect and Butterstown Road, now called Sunset Avenue. Early maps indicate the date of Butterstown Road to be 1833, but it was probably 1776 as Mr. Butters holdings were incorporated then and the properties of Nathaniel Baldwin, Calvin Schaffer at 79 Sunset Avenue, and others were included. In 1870, an effort was made to build a railroad through Verona. A map indicating the proposed Erie railroad right-of-way shows the owner of 79 Sunset Avenue to be a Susan Schaffer, probably a descendent of Calvin Schaffer. The earliest records of ownerships at the town assessor's office shows Florence Whitaker in 1917 with John Subrug Jr. taking over in 1939 and Mary Scafer in February 1939 for one day. In 1945, E. Woodward Allen became owner for thirty-three years to 1978. Denis Whit took ownership to 1987. The present owner is Mrs. Barbara Keisewetter. Exterior repairs and alterations to the interior has taken place

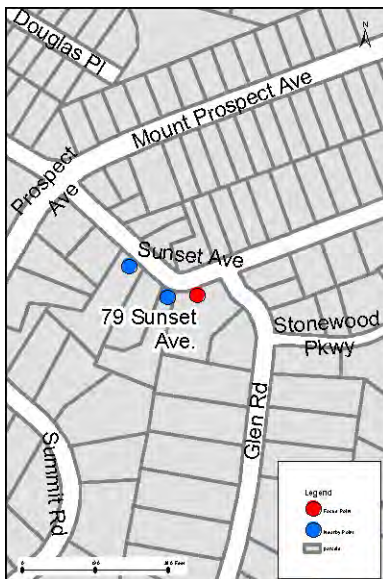


under the new owner. The cellar, 20 feet 3 inches by 21 feet 1 inch, in the northwest portion of the house reveals age in the 7 and one-half feet by 7 feet adzed girder with 4 inch x 8 inch adzed beams pegged into the girder. The columns are tree posts typical of very early construction. A huge early strong hearth and headknocking ceiling heights and very small widows in 3 feet thick hand laid stone foundation walls also exhibit age. Adjacent to the cell but separated by a 5 foot thick wall was a 11 foot by 15 foot cellar. This must have been a root cellar, entered then by stairs long removed.

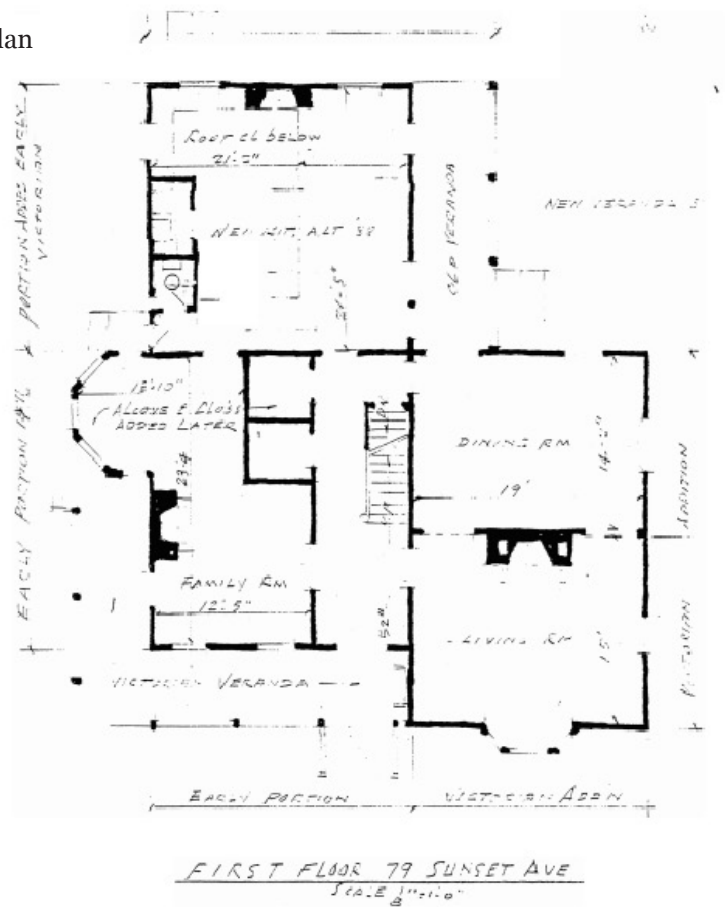
Summary from the Verona Master Plan



Drawing from the Verona Master Plan



GIS Map

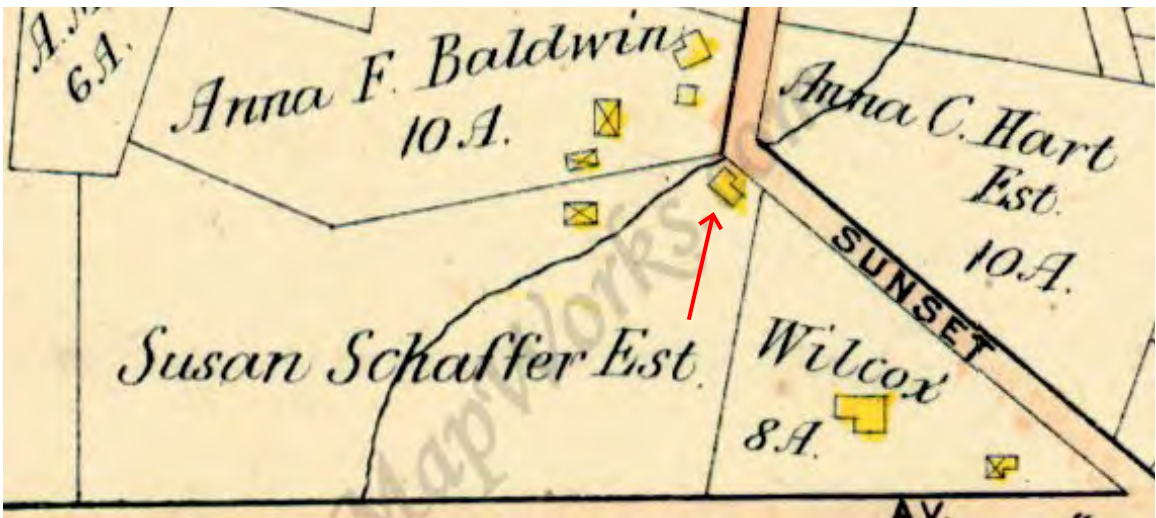




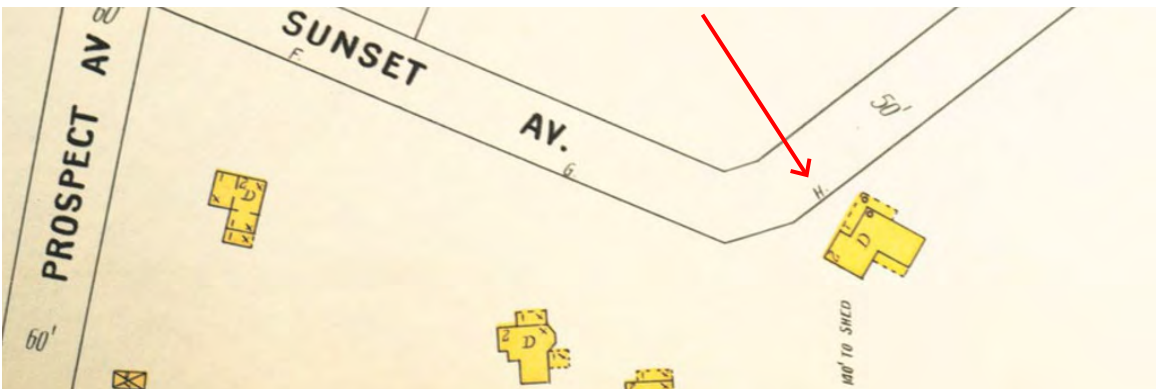
1850 Essex Co. Atlas Map detail



1877 Essex Co. Atlas Map detail



1906 Essex Co. Atlas Map detail



1907 Sanborn Insurance Map detail

Address/Location: 83 Sunset Ave.

Block #: 501 Lot # 37

Date(s) of Construction: ca. 1931

Square Footage: 2,748 SF

Photograph:

Historic Name: David M. Ramsay House

Survey # 45

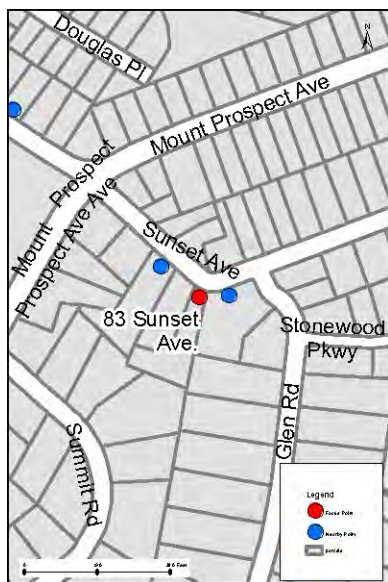
Style: National Folk

Acreage: N/A



Description: This circa 1931 residence was likely an outbuilding from the adjacent Corby Farm that was subdivided and adaptively transformed into a home sometime in the 1920s prior to 1928. Finished in the National Folk style, 83 Sunset Avenue is set back from the main road, directly adjacent to a small brook. The 1-1/2 story building main mass is a side and end gable, with punctuations of shed and gable dormers into the roof. The gable profile is replicated for the entryway over the front door, supported by simple square posts. Directly adjacent to the entry is a one-story box bay with three mulled double hung windows. On the building's eastern façade the second story is set back from the first floor breaking down the building's mass. Windows vary in size, but are all vinyl replacement double hung. Many, especially all on the first floor, are 6/6.

Only the mulled double hungs on the second floor in the front facing gable have shutters, painted a dark navy. The building is clad in a sky blue lap siding. Trim around the windows, corner boards and rafter fascia are white. The roof is clad in cool grey asphalt shingles. No chimneys were visible for inspection.



GIS Map

Surrounding Site Features: The property is a flag lot, which opens up towards the rear and contains heavily foliage. The house is set far back off of Sunset Avenue.

Historic/Architectural Significance: Possible outbuilding or carriage house for the neighboring Corby Farm property at 79 Sunset, which has been adaptively reused as a residence.

Recommendation: The property could be designated as a Contributing resource in a potential Sunset Avenue Residential Historic District.

Address/Location: 89 Sunset Ave.
 Block #: 501 Lot # 35
 Date(s) of Construction: (ca. 1815), 2003
 Square Footage: 3,384 SF
 Photograph:

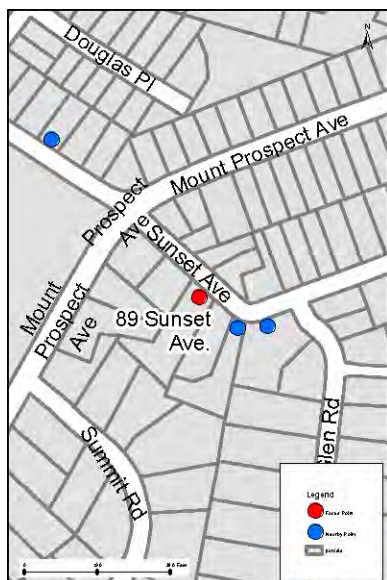
Historic Name: Baldwin Home
 Survey # 46
 Style: Contemporary Colonial
 Acreage: 0.46



Description: The original building at 89 Sunset Avenue was demolished in 2003. In its place stands an American builder mansion detailed with contemporary vinyl siding.

Surrounding Site Features: The brick pillars, gated entrance drive and modular pavers are completely out of context with the neighborhood streetscape.

Historic/Architectural Significance: The demolished home was a Baldwin family house, in a simple late 19th-century Shingle Style, created by thoroughly remodeling an earlier farmhouse which dated to at least pre-1820, if not earlier. The old house appeared on every map of Verona next to the Corby Farm. This loss makes a difficult case for a future Sunset Avenue Residential Historic District, since the Baldwin House would have been directly in the center of it.



GIS Map

Recommendation: The property would be a Non-Contributing resource in any potential Historic District.



Historic Photo - note the dressed dark sandstone foundation

Address/Location: 108 Sunset Ave.

Block #: 201 Lot # 40

Date(s) of Construction: ca. 1840s, 1890s

Square Footage: 2,990 SF

Photograph:

Historic Name: Marshall Baldwin House

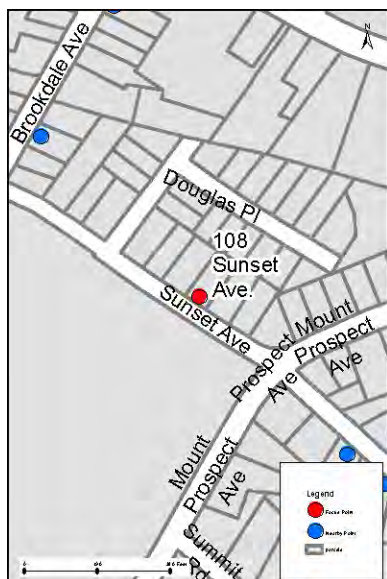
Survey # 47

Style: Queen Anne Stick

Acreage: 0.24



Description: 108 Sunset Avenue is an old homestead updated and added onto in the 1890s in a fashionable Queen Anne Stick style. Today the home is adjacent to the Montclair Golf Club. The three-story home's most notable design feature is its front facing hipped tower, which extends off the main gabled building. There is a semi-circular two-story addition out the west façade and a wrap around porch to the east, supported by simple turned posts. Windows vary in size, but are all vinyl replacement double hung, typically 2/2. The exceptions are the third floor, which on the front façade appear to be casements. Windows are trimmed in a color similar to that of the porch posts and fascia. The building is covered in a white vinyl siding, with the third floor and semi-circular addition clad in a white scalloped wood siding. The roof is clad in a gray asphalt shingles.



GIS Map

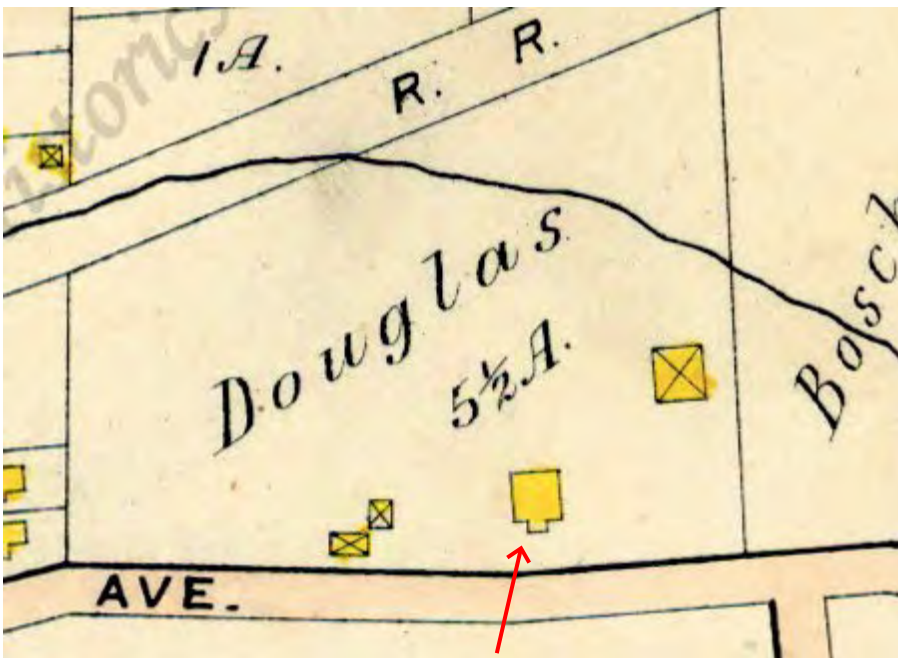
Surrounding Site Features: This is probably the oldest house along this area of the street and retains an early 20th century appearance with mature landscaping and streetscape interest.

Historic/Architectural Significance: The Marshall Baldwin House is an example of an early farmhouse transformed into a later Queen Anne style with Stick elements. Built circa 1890, the wood shingle and board & batten clad structure is articulated by a 3-story square tower with pyramidal roof intersecting with the main gabled body of the house. Marshall Baldwin was known locally for a skin cancer cream and had a carpet Cleaning and wood sawing business in an outbuilding according to the period maps.

Recommendation: The property could be designated as a Contributing resource in a potential Sunset Avenue Residential Historic District.



Historic photo



1906 Essex Co. Atlas - note Prospect has not yet been extended past Sunset

Address/Location: 181 Sunset Ave.
 Block #: 606 Lot # 19
 Date(s) of Construction: ca. 1887, 1911
 Square Footage: 3,680 SF
 Photograph:

Historic Name: Captain Cook Villa
 Survey # 48
 Style: Carpenter Gothic/Second Empire
 Acreage: 0.26



Description: Located at the corner of Sunset Avenue and Mountainview Road, 181 Sunset Avenue is a unique Carpenter Gothic with Second Empire details including a prominent mansard roof. The 2-story house is asymmetrical and capped by a mansard cupola tower. The home is nestled at the top of the gentle slope away from Sunset Avenue. There is a corner-facing wrap around porch, which has been enclosed with vertical picture windows. Above the windows are rectangular transoms. A single-story box bay with one large picture window extends towards Sunset Avenue. The roof of the building is a concave mansard that pitches to a hipped roof beyond the curb line. Projecting from the mansard roof are simple shed dormers. Each dormer houses a 6/1 double-hung window, trimmed in period scrolled surrounds. The mansard cornice brackets around the entire roof and cupola, spaced tightly together and painted black, similar to the scroll detail found on the dormered windows. Identical detailing is found on the cupola, which has additional design elements such as a set of paired windows and an inset wood panel with diamond motif. The mansard of the cupola has small shed dormers that house picture windows. Windows on the first floor are larger and done in a 2/2 muntin configuration. All trim around the building is white, exceptions being for the cornice brackets and window scrolling, which are black. The mass of the building is clad in a wood lap siding, painted yellow. The roof is covered in grey asphalt shingles.

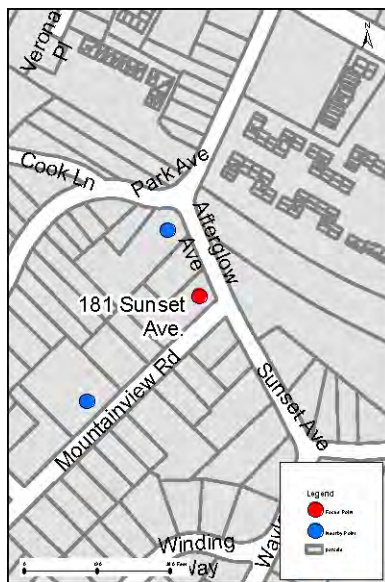
Surrounding Site Features: This corner property has ample yard frontage amidst a mature landscape setting and a high degree of streetscape integrity, although a nearby historic home on Mountainview was recently demolished.

Historic/Architectural Significance: A well-preserved example of an unusual type, the Mansard-roofed cottage. It was built about 1877 by local entrepreneur and builder, Hiram Cook, with Carpenter Gothic details which have been since removed.

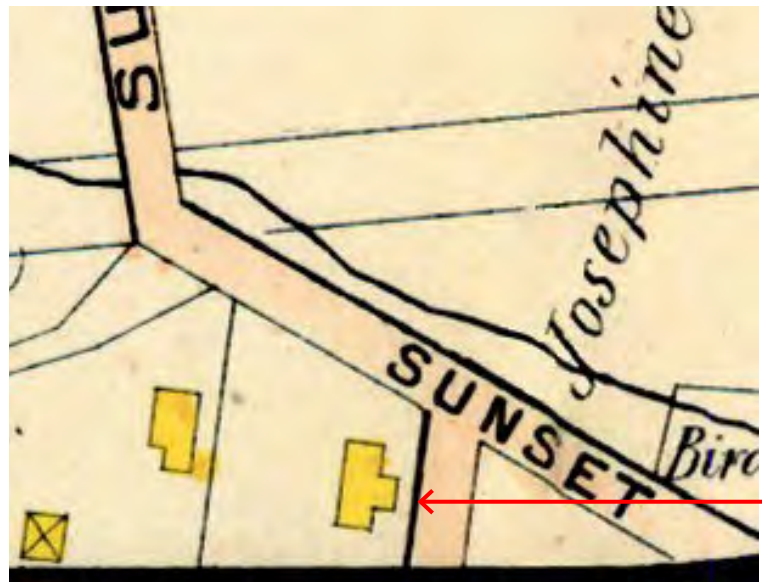
Recommendation: The property could be designated as a Contributing resource in a potential Sunset Avenue Residential Historic District.



Historic photo before much of the Carpenter Gothic was removed



GIS Map



1906 Essex Co. Atlas Map detail - note 191 Sunset to the left

Address/Location: 191 Sunset Ave.

Block #: 606 Lot # 17

Date(s) of Construction: ca. 1869

Square Footage: 2,620 SF

Photograph:

Historic Name:

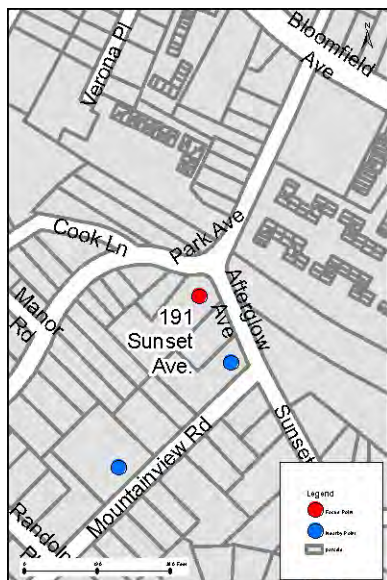
Survey # 49

Style: Queen Anne with Folk-National elements

Acreage: 0.62



Description: Located at the intersection of Sunset Avenue and Park Avenue, 191 Sunset Avenue is an Queen Anne with Folk National elements farmhouse surrounded by trees and set back from roadways. The two-story building is a gable-end facade featuring a hipped roof tower (which aligns with the height of the gables) and one-story addition that projects beyond the front-facing gable. The diminutive tower, which has no windows, housed the entry door, which is covered by a gabled overhang. Additionally, there is a one-story box bay window that projects out the front gable, with windows on all facets. Windows vary in size, but are typically vinyl replacement double hungs with either a 4-over-4 or 8-over-8 muntin layout. Around the windows of the front gable there are black non-operable, non-original shutters. All faux trim around the building is cream, including the window trim and front entry gable. The mass of the building is clad in a grey shaker siding. The roof is covered with cool grey asphalt shingles.



GIS Map

Surrounding Site Features: Corner property set back from the street with period carriage house and mature landscaping.

Historic/Architectural Significance: A gable-end facade house enriched with a diminutive corner tower. It includes Gothic-style windows, a decorative front portico, and shingle siding. It was constructed by Hiram Cook in 1869, making it the earliest of his houses on the south side of Verona Lake.

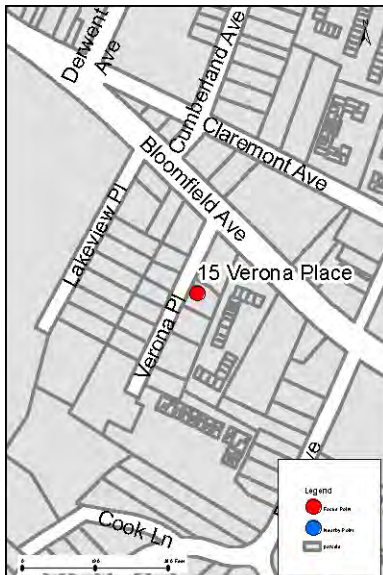
Recommendation: The property could be designated as a Contributing resource in a potential Sunset Avenue Residential Historic District.

Address/Location: 15 Verona Pl.
 Block #: 613 Lot # 4
 Date(s) of Construction: ca. 1862
 Square Footage: 2,625 SF
 Photograph:

Historic Name:
 Survey # 50
 Style: Greek Revival
 Acreage: 0.14



Description: Located just off of Bloomfield Avenue, 15 Verona Place is a three-story side-gabled building with an enclosed front porch and full width third-story shed dormer. The foundation is a coated concrete block. Basement window fenestrations are visible from Verona Place. The first floor, raised above grade, has an enclosed wrap around porch extending from the main body of the building. Mulled double hung windows enclose the one story porch. At the opposite corner, the building is cutaway and the second floor projects beyond. In that facet is a double hung window. Windows are all vinyl double hung, with the third floor being paired together. Some windows, especially on the front façade, have a pair of non-operable shutters. All trim around the building is white, including the window trim and shutters. The mass of the building is clad in a warm grey aluminum siding. The roof is covered in cool grey asphalt shingles.



GIS Map

Surrounding Site Features: This part of Verona is undergoing redevelopment because of its proximity to Bloomfield Ave. and the downtown.

Historic/Architectural Significance: None. There is almost nothing left of an original house to date or study. The interior was not accessible to determine or confirm age of the home.

Recommendation: Because of misguided alterations, the property would be a Non-Contributing resource in any potential Historic District.

Address/Location: Lakeside Ave.
 Block #: 2501 Lot # 2
 Date(s) of Construction: ca. 1920
 Landscape Architect: Olmsted Brothers
 Photograph:

Historic Name: Verona Lake Park
 Survey # 52
 Style: City Beautiful
 Acreage: 54 ac.



Description: Bordered by Bloomfield Avenue and Lakeside Avenue, Verona Park is a 54-acre park with a large lake. Weeping willows and winding pathways, which are illuminated at night, surround the lake. Near the center of the park is an arched pedestrian bridge, which provides access from Lakeside Avenue to the boathouse and concert area. The Boathouse is an expansive, Tudor influenced one-story building on the property. The building is a combination of hip roofs and front-facing gables. The building's main mass is brick, with half-timbering in the gables. The Boathouse sits directly on the lake and has views out to the entire park. Since the land was first acquisitioned in 1920, Verona Park has been used for a verity of activities including boating, skating, tennis, picnics and band concerts.

Surrounding Site Features: Outstanding historic and landscape architectural design context.

Historic/Architectural Significance: The history of Verona Park can be traced back as early as 1814, when a Doctor Bohn dammed the Peckman River, which was an old swamp for a grist mill. The water behind that dam formed a 13-acre Lake. Later this beautiful lake surrounded by weeping-willow trees and winding paths became an ideal location for family activities. Verona Lake proved a popular attraction for weekend picnicking by the 1890s, with commercial boathouses and concession stands. Meanwhile, the Trolley that ran up Bloomfield Avenue from Newark brought additional visitors.

Verona Lake Park's first land acquisitions occurred in 1920; this action was delayed only due to economic conditions caused by World War I. Initially, acquiring part of this land owned by the Erie Railroad Company required an agreement allowing the ERC to retain a right-of-way across the park by means of a bridge. (Sketches showed a bridge with a series of high arches that spanned the lake and roadway.) Fortunately, this bridge never materialized. Instead, the existing arched pedestrian bridge over the lake presents a quaint architectural highlight.

State and National Register of Historic Places

Verona Lake Park⁵

Summary from the Verona Master Plan

The history of Verona Park can be traced back as early as 1814 when Doctor Bohn dammed the Peckman River, which was an old swamp, for a grist mill. The water behind that dam formed a 13-acre Lake. Later this beautiful lake surrounded by weeping willow trees and winding paths became an ideal location for family activities. The Lake was a popular attraction for weekend picnicking by the 1890s, with commercial bathhouses and concession stands. The trolley that ran up Bloomfield Avenue from Newark brought additional visitors. The first land acquisitions for the park were made in 1920. Demand for acquisition of this desirable tract had been increasing for some time, but action was delayed due to economic conditions caused by World War One. To acquire part of this land owned by the Erie Railroad Company, an agreement was made allowing the railroad to retain a right-of-way across the park by means of a bridge. Sketches showed a bridge with a series of high arches that spanned the lake and roadway. Fortunately, this bridge never materialized. Instead, the existing arched pedestrian bridge over the lake presents a quaint architectural highlight.



Local citizens conceived the idea of a formal Verona Lake Park around the lake, joining with the Essex County Parks Commission to purchase enough land by the 1920s to bring the total area of the Park to 54 acres. Essex County later brought in the Olmsted Brothers Landscape firm to design a showcase public space, just as the Olmsted Brothers had done for New York City's Central Park a generation earlier. The landscape plans prepared by the Olmsted Brothers were approved the same year Verona Park was acquired. Actual development did not start until several years later due to court proceedings concerning condemnation of some of the land. There was no inconvenience to the public during the delay because the park was already being used for boating, bathing, skating, picnics, and band concerts.



GIS Map

Recommendation: The Park should be designated as an individual local landmark or as part of larger historic districts. The Township should also seek state and national recognition so the history of the property is recalled and archaeological work may be carried out if any disturbance takes place. The development that took place here by the Verona Lake and Park Association is an important and unique part of the town's history. The Association was created in 1900, although for 30 years prior Hiram Cook and his family had operated a recreational facility here. Commercial recreation gave way to public ownership in 1920, when the Lake was purchased by the Essex County Park Commission, and the landscape redesigned by the noted Landscape Architecture firm Olmsted and Sons.

Address/Location: Second Mountain

Historic Name: White Rock

Block #: Lot #

Survey # 52

Date(s) of Construction: Paleoindian Period

Style: N/A

Photograph:



Description: Rather than a part of the built environment, the White Rock is the centerpiece of a stunning natural environment. However, the rock's location atop the Second Mountain and its recognizable form have long made it a meeting place for human activity, and the site is associated with local history for two hundred years. There may well be archaeological evidence in the area not only of gatherings since 1805, but of Native American presence at the rock. A cut stone marker, delineating the town line as established in 1907, is visible nearby. Allegedly one of the first religious meeting places in Verona in the early 1800's, White Rock sits high atop Second Mountain. It is centered in a stunning environment, which used to have an excellent view of the Verona Valley. Recently, the surroundings have become shrouded by trees, creating a barrier between the old history of White Rock and the modern bustle in the valley below. No written records are known to exist about the early activities at the White Rock. Only the local stories offer a glimpse of its importance as a meeting site. Many of these stories have been handed down orally from generation to generation.

Surrounding Site Features: Open space is not well interpretive signed nor easy to find.

Historic/Architectural Significance: This landmark boulder sitting high atop the Second Mountain is the centerpiece of a stunning environment, as well as the focus of local stories and history concerning its use as an important meeting site. No written records have been found about early activities at The White Rock. However, according to stories that have been handed down from generation to generation, the White Rock was supposedly one of the first religious meeting places in Verona in the early 1800s.

For many years the land around and below the White Rock was cleared, thus providing an excellent view of the Verona Valley. Today, the landmark boulder sits in obscurity shrouded by trees that protect it from the modern sights and sounds in the valley below.

The White Rock

This landmark boulder is high atop the second mountain. It is the centerpiece of a stunning environment as well as the focus of local stories and history concerning its use as an important meeting site. No written records have been found about early activities at the rock. However, according to stories that have been handed down from generation to generation, the White Rock was supposedly one of the first religious meeting places in Verona in the early 1800s.

For many years the land around and below the White Rock was cleared, thus providing an excellent view of the Verona Valley. Today, the landmark boulder sits in obscurity shrouded by trees that protect it from the modern sites and sounds in the valley below. In fact, the White Rock is now located in the Hilltop Parkland and is therefore protected from potential development.



Summary from the Verona Master Plan

Recommendation: Recognition as an individual local landmark. The land surrounding the rock should be kept for public use and gathering, and the rock and town line marker designated as local landmarks for their strong association with local history, particularly of religious denominations. There should be particular awareness of the archaeological potential at this site, and any proposed digging (for road or parking installation, for instance). should be preceded by at least a preliminary investigation by a qualified archaeologist. Part of the rock's value was as the site of a tremendous view from the Second Mountain east and south across Verona. Reopening the view would enhance its historic significance.

Address/Location: 10 Cambridge Rd.

Block #: 104 Lot # 15

Date(s) of Construction: ca. 1919

Square Footage: 3,910 SF

Photograph:

Historic Name:

Survey # 53

Style: Tudor Revival

Acreage: 0.52



Description: Set on a gentle incline and back from the street, 10 Cambridge Road is a large, 2-1/2 story residence. Done in a subdued Tudor style, the building is first distinguished by its stone and white stucco exterior. The building's south and north corner, where there is a three-story front facing gable, are clad in a dark river rock, which terminates into the stucco. The gable is capped in a patina copper. The roof is a steep slope hip, with two shed dormers, extending out to the street-facing façade. Windows vary around the building, with the most interesting being on the first floor. There is a leaded glass thermal window, set into the river rock on the southern edge of the building. Additionally, next to the thermal window embedded in the stucco, are floor-to-ceiling casement windows, in a 12-pane configuration. Around both floor-to-ceiling window sets are an inset arched detail in the stucco. Windows on the second floor are typically ganged double hung windows, with a 2-over-2 muntin configuration. Windows are trimmed in a dark forest green, while the gutters are trimmed in white. The roof is covered in a dark brown asphalt shingle.

Surrounding Site Features: Besides the few historic houses, Cambridge Road has poor architectural integrity and provides a muddled visual streetscape inappropriate for designation.

Historic/Architectural Significance: 10 Cambridge Road is a large eclectic Tudor Revival home built circa 1919. The house is a 2-1/2 story, 8 bay stone and stucco clad residence with a hipped roof and dominated by a 2-story gabled stone wall dormer, blind round arches inset on French doors and elaborate window groupings.

Recommendation: The property could be designated as a Contributing resource in a potential Kip's Castle Residential Historic District.

Address/Location: 16 Cambridge Rd.

Historic Name: Windy Gables

Block #: 104 Lot # 16.01

Survey # 54

Date(s) of Construction: ca. 1923

Style: Tudor Revival

Square Footage: 4,402 SF

Acreage: 0.55

Photograph:



Description: Set back from the street by topography and retaining walls, 16 Cambridge Road is a three-story Tudor influenced residence. Two prominent front facing gables first distinguish the building. The second and third floors project from the first floor and are supported by prominent wood brackets. The rafters of the gables are prominent. The house is clad in an off white stucco, with half-timbering occurring on the second floor. Additional Tudor details around the building are cloverleaf cutouts above the entry and arched entry door. Leaded glass side panels flank the entry door, while other windows around the first floor are leaded glass casements, ganged in four, with 16 total panes. Second floor windows are cottage style, varying in width. The cottage fenestration have a diamond pattern on the top sash and 12 panes on the lower sash. Windows are trimmed in a dark brown, as is the timbering and rafters, while the gutters are trimmed in a color that matches the stucco. The roof is a steep slope side-facing gable, with a single shed dormer extending out to the street-facing façade. The roof is clad in period slate.

Surrounding Site Features: The property fronts on both Cambridge and on an adjacent cul-de-sac with poor architectural and historic integrity. Stone walls facing Cambridge are contextually fitting though the viewsheds and streetscape are not distinguished.

Historic/Architectural Significance: 16 Cambridge Road is a large Tudor Revival 2-1/2 story, 4 bay, rectangular plan wood frame residence built circa 1923. The half-timber and stucco clad structure is articulated by a variety of steeply pitched gables, some forming bracketed box bays, leaded windows and exposed rafter tails.

Recommendation: The property could be designated as a Contributing resource in a potential Kip's Castle Residential Historic District.

Address/Location: 9 Crestmont Rd.

Block #: 205 Lot # 7

Date(s) of Construction: ca. 1921

Square Footage: 2,782 SF

Photograph:

Historic Name:

Survey # 55

Style: Colonial Revival Bungalow

Acreage: 0.61



Description: 9 Crestmont Road is a simple 1-1/2 story, 3 bay Colonial Revival Bungalow residence. The building is a side-gable, which in the front overhangs the porch. A long shed dormer projects out on the second floor towards Crestmont Road. Four equally spaced square, unadorned columns support the porch. The columns have simple detailing and are painted white, as are the rafter supports and window and door trim. The exterior is clad in a beige painted cedar shingles and aluminum siding. Windows on the first floor are floor-to-ceiling casements, with 10 panes each. Each floor-to-ceiling window has full width black shutters. Windows on the shed dormer are ganged rectilinear double hungs, with striped blue awning shades. The roof is clad in light brown asphalt shingles. The masonry end chimney has been stuccoed with a metal cap.

Surrounding Site Features: The historic landscape has been replaced with a modern asphalt driveway and more modern pavers. Mature trees provide a backdrop to the rear yard.

Historic/Architectural Significance: 9 Crestmont Road is 1-1/2 story, 3 bay Colonial Revival Bungalow style wood frame residence with a vernacular full width post supported porch, a gambrel roof with shed dormer and French full height windows on the first floor level.

Recommendation: The property could be designated as a Contributing resource in a potential Kip's Castle Residential Historic District.

Address/Location: 11 Crestmont Rd.

Block #: 205 Lot # 6.01

Date(s) of Construction: ca. 1921

Square Footage: 3,894 SF

Photograph:

Historic Name:

Survey # 56

Style: Georgian Revival

Acreage: N/A



Description: 11 Crestmont Road is a large 2-1/2 story, 5 bay Georgian Revival residence. The building is a side-gable, with a roof clad in slate. A centered gable dormer projects from the slate roof. Out each side and over the entry, are porticos, supported by classically proportioned columns. Above each portico roof is an ornate railing ornamentation. All wood trim, including the porticos and dormer are painted white. Embedded ionic columns and sidelight flank the entry door, which has an arched transom above. The building is clad in a soft blue colored stucco. Fenestration on the first floor are ganged cottage style casement windows, in a 2/6 pattern flanking a central 3/9 pattern. The second floor has 6/6 double hung windows. All windows on the first and second floor have period black wooden shutters. Windows on the third floor are 4/4 double hungs.

Surrounding Site Features: A large, well maintained hedge row almost completely obscures view of the house from the street. The property is set below the road grade and requires stairs down from the sidewalk. A new Tudor derived architectural community development is across the street with numerous historic homes along the west side of Crestmont Road.

Historic/Architectural Significance: 11 Crestmont Road is a large stucco clad Georgian Revival residence constructed circa 1921. The house was reportedly built of steel reinforced concrete and features classicizing details throughout. The property is well maintained and in good overall condition retaining many original architectural and historic design elements.

Recommendation: The property could be designated as a Contributing resource in a potential Kip's Castle Residential Historic District.

Address/Location: 17 Crestmont Rd.

Block #: 107 Lot # 4

Date(s) of Construction: ca. 1911

Square Footage: 2,874 SF

Photograph:

Historic Name:

Survey # 57

Style: Colonial Revival

Acreage: N/A



Description: 17 Crestmont Road is a two-story Colonial Revival residence. The building is a side-gable, with a roof clad in red slate tiles. Out one side is a two-story addition with a shallow hipped roof. An additional addition out the opposite side, a garage, appears to have been added later. On the first floor of the addition, the corners are decorated with embedded columns. Surrounding the centered entry door is a large portico, supported by classically proportioned columns, similar to the columns on the first floor addition. Trim is painted white, which includes the portico, window trim, corner boards, and rafter fascia and ornamentation. The body of the building is clad in warm grey lap siding. Windows on the first and second floor are similarly sized double hungs, with interior wood shutters noticeable on the first floor windows. Windows centered over the portico are a combination of a centered double hung flanked by two slender cottage style windows.

Surrounding Site Features: The property is adjacent to a quiet cul-de-sac and the yard is well maintained with mature landscaping and a Belgium block driveway.

Historic/Architectural Significance: 17 Crestmont Road is a Colonial Revival 2-1/2 story, 5 bay rectangular wood frame residence with a gable roof, brick end chimney and period massing additions on both sides and the rear of the house. Built circa 1911, the clapboard clad structure is articulated by a paired Tuscan column portico with full entablature and classicizing front door surround with transom and sidelights.

Recommendation: The property could be designated as a Contributing resource in a potential Kip's Castle Residential Historic District.

Address/Location: 24 Crestmont Rd.

Block #: 104 Lot # 10

Date(s) of Construction: ca. 1920

Square Footage: 7,816 SF

Photograph:

Historic Name:

Survey # 58

Style: Tudor Revival & Picturesque

Acreage: 3.54



Surrounding Site Features: Kips Park is a 15 acre park located on the boarder of Verona and Montclair at First Mountain. The park consists of the grounds of Kips Castle, a large Norman-style mansion. In addition to the mansion, the Carriage House, done in the same Norman-style, is also on the grounds. The entry on Crestmont Road is a river rock gateway, which gives an individual access to the park. The serpentine drive to Kips Castle is supported on some corners by retaining walls. Retaining walls, clad in river rock are visible from Crestmont Avenue. The adjacent Claridge House is a mid-century modern midrise condominium that somewhat detracts from the tranquil quality of the mountaintop. Its parking lot and tennis courts come are set very close to the historic home. The house and the adjacent Salvatorian Father's home and Kip's Castle properties all straddle the municipal boundary between Montclair and Verona.

Historic/Architectural Significance: 24 Crestmont Road is a large Tudor Revival influenced 2-1/2 story, 5 bay, irregularly planned masonry bearing residence. Constructed circa 1910, the stucco and stone clad structure features a round arched fieldstone porte-cochere, steeply pitched gable roofs, and occasional half-timber facade construction with decorative vergeboards. The house has similar massing, materials and appearance to two nearby homes down the hill, which were



built around the same time period and possibly designed by the same architect - 10 and 16 Cambridge Road.

Recommendation: The property could be designated as a Contributing resource in a potential Kip's Castle Residential Historic District.

Address/Location: 21 Nassau Rd.

Block #: 106 Lot # 6

Date(s) of Construction: ca. 1941

Square Footage: 1,120 SF

Photograph:

Historic Name: Pendleton House

Survey # 59

Style: Eclectic Colonial Revival

Acreage: 0.09



Description: 21 Nassau Road is a 2-1/2 story Eclectic Colonial Revival Style residence, complete with period attached passage and carriage house. The main house is a front facing gable, with shed dormers projecting out of each side of the gable. Out the west is a two-story steep slope side gable that connects to a two-story front facing gabled carriage house. The gabled entry extends from the main building. The entry is arched, with a circular transom above the entry door. The building is clad in soft white stucco, with trim around the windows, doors and rafters painted sage green. The shed dormers are clad in lap siding, painted the same sage green as the trim. Windows on the first and second floor are similarly sized leaded glass casements, 8 panes total. Wood casements on the third floor are smaller, with 6 total panes per casement. All windows appear to be original or exact replicas and painted sage green with the exception of the garage's second story vinyl replacement unit. The roof is clad in dark brown asphalt shingles.

Surrounding Site Features: The property fronts Nassau directly across the street from the entrance to Cambridge. The neighborhood streetscape does not have architectural or historic integrity. The house has a well maintained period landscape and the mass of the home does not directly face the street creating a subtle Picturesque type of entry experience.

Historic/Architectural Significance: The Pendleton House is a Eclectic 2-1/2 story, 2 bay "T" shaped, stucco clad residence. Constructed in the 1930s, the evocative farmhouse features a pedimented portico with round arched entry, shed dormers piercing the gable roof and wood stick trim on the stucco walls.

Recommendation: The house is an important example of pre-World War II architecture representing a distinct period of design transition with few comparable examples remaining for study. The property should be designated as a Contributing resource in a potential Kip's Castle Residential Historic District.

Address/Location: 37 Afterglow Ave.

Block #: 305 Lot # 1

Date(s) of Construction: ca. 1908

Square Footage: 3,514 SF

Photograph:

Historic Name: Vincent Marriott House

Survey # 60

Style: Tudor Revival

Acreage: N/A



Description: Located at the corner of Afterglow Way and Afterglow Avenue, 37 Afterglow Avenue is a large 3-story Tudor Style residence. The main building mass is a side-facing gable, with two hipped dormers projecting out of the gable. A prominent single-bay front facing gable projects from the left side of the house. A two-story gable extension projects from the opposite side. The first floor is clad in brick, which tapers at the buildings corners. The second floor is clad in a warm, cream colored stucco with dark half-timbered members. The half-timbering runs vertically on the building, aligning with corners and windows. There is a shed overhang, supported by brackets over the main entry door. Metal windows on the first floor are leaded glass casements, ganged in two, 9 panes per window. Notably different are the prominent sidelights and transom over the conservatory doors in the expansion off the south side of the building. There is a mixture of leaded casements and double hung windows on the second and third floors. Certain double hungs have a 6/1 muntin layout. The windows trim matches the timbers used on the exterior. The roofs are clad in dark red asphalt shingles with original, offset dark red brick chimneys.

Surrounding Site Features: The property has architectural and historic integrity with well maintained mature landscape and intact streetscape and viewsheds.

Historic/Architectural Significance: 37 Afterglow is a large Tudor Revival 2-1/2 story, 4 bay rectangular wood frame residence. Built circa 1908 on the old Niven property, the stucco and half-timber clad structure is articulated by steeply pitched intersecting gables, overhanging eaves and hipped roof dormers. Probably designed by the firm of A.F. Norris (1864-1915).

Recommendation: The property should be designated as a Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 44 Afterglow Way

Block #: 305 Lot # 7

Date(s) of Construction: ca. 1911

Square Footage: 3,000 SF

Photograph:

Historic Name: Giles St. Clair House

Survey # 61

Style: Eclectic Colonial Revival

Acreage: N/A



Description: 44 Afterglow Way is a large two-story, 5 bay Colonial Period Revival residence with original single story conservatory additions on either side. The main building mass is a rectilinear hipped roof building with two single floor additions out each side. There is a small gable that is centered over the entry of the building. The central front entry is the most prominent and noticeable aspect to the building. On the first floor, the entry door is flanked by sidelights, with an arched transom overhead. There is an overhang over the entry, supported by detailed brackets and supports with an ornamental railing above the overhang. On the second floor, set back from the main body of the building, is an arched top door with double hung sidelights. Tailed pergolas cover extensions out each side of the house. One extension is open-air, while the second has been enclosed with large leaded windows. Windows on the first floor are cottage style double hungs with 12/6 muntins and full height wooden shutters on each first floor cottage window. The second floor fenestration is a mixture of cottage windows and double hungs, each with different muntin layouts. Shutters, similar to the first floor, are also found on the second floor windows, all painted black. Wood window trim, as well as roof rafter trim, rafters, details and gutters are painted white. The body of the building is clad in stucco, painted a soft yellow. The roofs are clad in dark grey asphalt shingles and there are symmetrical period masonry chimneys at each side of the hipped roof.

Surrounding Site Features: The property has architectural and historic integrity with a well maintained mature landscape, stone garden walls and intact viewsheds from Afterglow Way.

Historic/Architectural Significance: 44 Afterglow Way is an excellent example of a large symmetrical Eclectic Colonial Revival style residence with a hipped roof relieved by a center gable, flared eaves and end chimneys. The center entrance bay is emphasized by a detailed segmentally arched surround with balcony.

Recommendation: The property should be designated as a Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 45 Afterglow Way

Block #: 401 Lot # 16

Date(s) of Construction: ca. 1925

Square Footage: 3,940 SF

Photograph:

Historic Name: William Hubbard House

Survey # 62

Style: Tudor Revival

Acreage: 0.31



Description: Located at the corner of Afterglow Way and Bellclaire Avenue, 45 Afterglow Way is a large three-story Tudor Style residence. The main building is a hipped roof building, with side-facing gables projecting out, with two shed dormers projecting out of the street-facing gable. There is a prominent front facing gable projecting out one end of the building. The first floor is clad in brick, which tapers at the buildings corners. The second floor is clad in off-white stucco and dark half-timbered members. The half-timbering runs vertically and horizontally on the second floor, aligning with corners and windows. There is a shed overhang, supported by brackets over the entry door. Windows on the first and second floor are ganged double hungs with a 6-over-1 muntin configuration. There is a mixture of leaded casements and double hung windows on the third floor, visible from the gable and shed dormer. The windows trim matches the timbers used on the exterior. The roofs are clad in warm grey asphalt shingles.

Surrounding Site Features: The property has architectural and historic integrity with a well maintained mature landscape, stone garden walls and intact viewsheds from Afterglow Way.

Historic/Architectural Significance: 45 Afterglow Way is large Tudor Revival 2-1/2 story, 4 bay wood frame residence with rectangular plan. Constructed circa 1925, Tudor elements include a brick first floor contrasted with a half-timber and stucco second floor, steeply pitched gables and interesting wood window groupings. Possibly designed by the firm of A.F. Norris (1864-1915) or inspired by their designs.

Recommendation: The property should be designated as a Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 50 Afterglow Ave.

Block #: 302 Lot # 31

Date(s) of Construction: ca. 1922

Square Footage: 2,631 SF

Photograph:

Historic Name: Kent Costikyan House

Survey # 63

Style: Tudor Revival

Acreage: 0.39



Description: Sloped away from the street, 50 Afterglow Avenue is a two-story Tudor Style residence. The main building is a side gabled building; with side facing shed roof extension to the south. The prominent feature of the building is a front facing second floor gable projecting towards the street, adjacent to the chimney. The projected gable, on the second floor is half-timbered, clad in white stucco and dark timbers. The main body of the building is clad in brick. There is a bay window projecting from the second floor, ornamented with cloverleaves and leaded glass, diamond pattern windows. Windows are mostly leaded glass casement, with some exceptions for small decorative windows around the arched entry. Windows trim is black. The roofs are clad in slate shingles.

Surrounding Site Features: The steeply sloped property has architectural and historic integrity context with a well maintained mature landscape and intact viewsheds from Afterglow Avenue.

Historic/Architectural Significance: 50 Afterglow Way is Tudor Revival 2-1/2 story, 4 bay wood frame residence with an irregular plan. Constructed circa 1922, Tudor elements include a half-timber and stucco covered entrance gable with a half-hexagonal window bay.

Recommendation: The property should be designated as a Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 64 Afterglow Ave.

Block #: 302 Lot # 34

Date(s) of Construction: ca. 1922

Square Footage: 2,459 SF

Photograph:

Historic Name: Mary Jones House

Survey # 64

Style: Tudor Revival

Acreage: 0.30



Description: 64 Afterglow Avenue is a 2-1/2 story Tudor Revival style residence. The main building mass is a side gabled building with a front facing gable projecting towards Afterglow Avenue. The projected gable houses the central, oversized brick chimney. The building is clad in beige stucco, with half timbering on the first and second floors. There is a small-hipped roof overhang over the entry. Second floor windows project beyond the roofline. On the front facing gable, rough-cut boards with uneven edges begin at the roofline. Windows are mostly leaded glass casement, with a diamond cut pattern. There is a ganged set of windows and transoms over the entry. The wood window trim is dark timber. The roofs are clad in period slate tiles with numerous vent stacks protruding through the roof deck.

Surrounding Site Features: The steeply sloped property has architectural and historic integrity context with a well maintained mature landscape and intact viewsheds from Afterglow Avenue.

Historic/Architectural Significance: 64 Afterglow Way is Tudor Revival wood frame residence consisting of 2-1/2 stories and 3 bay with an "L" shaped perpendicular projection toward the street with chimney. Constructed circa 1922, with an irregular plan, this half-timber and stucco building is relieved by pent roofed dormers containing leaded glass windows. A brick and clapboard addition forms a perpendicular projection from the main house with a massive brick end chimney, designed in an Arts & Crafts Jacobean style.

Recommendation: The property should be designated as a Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 79 Afterglow Ave.

Block #: 402 Lot # 9

Date(s) of Construction: ca. 1925

Square Footage: 6,878 SF

Photograph:

Historic Name: Robert Prescott House

Survey # 65

Style: Tudor Revival

Acreage: 1.60



Description: Situated between Afterglow Avenue and Belclaire Place, on a large parcel of land, the Prescott House is a large three-story Tudor-Style residence. The main building is a side-facing gable roof building, with two prominent angled, 1-1/2 story, gable roofed extensions out from the main building. One projection, housing the garage, is angled towards Belclaire Place, while the other gabled extension is perpendicular to Afterglow Avenue. Facing Afterglow Avenue is a small side gable with a thin leaded window centered in the gable on the third floor. The main front-facing roof extends beyond the roofline towards the first floor to cover the arched limestone entry. Prominent brick chimneys with Jacobean style cowls extend beyond the roofline. The main building mass has a front facing gable, which is clad in brick featuring an inlaid diamond pattern. The first floor, second floor and most gables are clad in river rock, with areas of the second floor clad in half-timbering. The stucco base is a warm cream color, with sepia painted timbers. Some gables have timbering near their peaks. Period windows vary in size, but appear to be leaded glass casements. Some windows are detailed with transoms. Prominent sills and headers are limestone. All roofs are clad in slate tiles with either copper or ark brown painted aluminum gutters and leaders.

Surrounding Site Features: The large lot has architectural and historic integrity context with a well maintained mature landscape and intact viewsheds from Afterglow Avenue.

Historic/Architectural Significance: Characterized by Gibbs surrounds, stone mullions and steeply pitched gables, this outstanding Tudor style residence was constructed circa 1925.

Recommendation: The property should be designated as a "Key" or Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 4 Belleclaire Pl.

Block #: 401 Lot # 14

Date(s) of Construction: ca. 1935

Square Footage: 3,744 SF

Photograph:

Historic Name: Hirsh House

Survey # 66

Style: Tudor Revival

Acreage: 0.45



Description: 4 Belleclaire Place is a three-story Tudor Style residence. The main building is a side-facing gable, with a prominent three-story front facing front gable within a gable that defines the front entry encased in leaded glass fenestration. The first floor is clad in brick while the second floor is clad in white stucco and dark half-timbered members. The prominent chimney is clad similarly to the building with a mixture of brick and stucco. The half-timbering runs vertically on the building, aligning with corners and windows over the entry. Windows on the first and second floors are both period leaded glass casements and double hungs. Some windows are ganged, and some have wooden shutters that are painted similarly to the half-timbered trim. The windows trim matches the timbers used on the exterior. The roofs are clad in original slate tiles.

Surrounding Site Features: The property retains much of its landscape including mature plantings, stone walkways, and neighborhood context.

Historic/Architectural Significance: 4 Belleclaire Place is a Tudor Revival 2-1/2 story 5 bay rectangular plan residence. Built circa 1935, its Tudor inspired elements include a brick first floor, half-timber and stucco second floor, wood buttress strips, and interesting groupings of steel sash casement windows. The house gives the appearance of an early split-level type of horizontality.

Recommendation: The property should be designated as a Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 10 Belleclaire Pl.

Block #: 401 Lot # 11

Date(s) of Construction: ca. 1930

Square Footage: 3,699 SF

Photograph:

Historic Name: Philip Haberle House

Survey # 67

Style: Tudor Revival

Acreage: 0.49



Description: 10 Belleclaire Place is a 2-1/2 story Tudor Revival style residence. The main building mass is an “L” shape projecting toward the street with slate tile gable roof. At the inside corner of the “L” is a prominent river rock and brick chimney. One gable extends beyond the roofline to enclose the arched entry. The entry is clad in river rock, while the rest of the building clad in smooth grey stucco. Replacement vinyl windows on the first and second floors are mostly double hungs, typically 6/6 muntins. Some windows are ganged and most have wooden shutters that are painted black. The roof’s original slate tiles are colorful with a decorative scalloped finish.

Surrounding Site Features: The sloped property retains much of its landscape including mature plantings, large trees, carriage house, and neighborhood context.

Historic/Architectural Significance: 10 Belleclaire Place is a Tudor Revival 2-1/2 story, 4 bay irregularly planned residence. Constructed circa 1935, the roofline is composed of steeply pitched gables, an ornate brick chimney, and a slate roof. Other features include a round arched stone entrance surround.

Recommendation: The property should be designated as a Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 35 Belleclaire Pl.

Block #: 402 Lot # 6

Date(s) of Construction: ca. 1930

Square Footage: 4,553 SF

Photograph:

Historic Name: Rodfield House

Survey # 68

Style: Tudor Revival

Acreage: 0.42



Description: 35 Belleclaire Place is a prominent 2-1/2 story Tudor Revival style residence. Set far back from the street, the main building is a side-facing gable, with an original one story gabled addition off the left side. There is a prominent front facing gable projecting out the main building over the main entry and a minor, though similarly designed, gable projection off the right side of the facade. The main roof has a hipped dormer to the left of the entry gable while the addition has two smaller, though similarly designed, hipped dormers. The main building mass is clad in decorative over-grouted brick and dark half-timbered members with massive brick end chimney on the right side. The half-timbering runs vertically and horizontally on the building, aligning with corners and windows. Brick patterns purposely vary in each bay. Steel windows on the first floor are ganged leaded glass casements with varying muntin patterns. Notably, over the main entry, is a series of patterned leaded windows, which are full height in the gable projection. The fenestration trim matches the timbers used on the wood exterior. The roofs are all clad in period slate tiles.

Surrounding Site Features: The sloped property retains much of its mature landscape including coniferous plantings, large trees, carriage house, and neighborhood context. Excellent viewsheds.

Historic/Architectural Significance: 35 Belleclaire Place is a Tudor Revival 2-1/2 story, 6 bay irregularly planned residence. Constructed circa 1930, the brick facade is relieved by the use of exceptional half-timber stickwork.

Recommendation: This outstanding property should be designated as a Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 36 Belleclaire Pl.

Block #: 401 Lot # 9

Date(s) of Construction: ca. 1930

Square Footage: 3,065 SF

Photograph:

Historic Name: Taylor House

Survey # 69

Style: Tudor Revival

Acreage: 0.57



Description: 36 Belleclaire Place is a three-story Tudor Style residence. The main building is a hipped roof, with an extending front facing gable. The gable extends further to house the entry. All roofs are clad in late tiles. There is a mixture of river rock and brick on the first and second floors, while the front facing gable clad in stucco and half-timbering. Windows on the first floor are leaded glass casements with varying muntin layouts. There is a mixture of leaded casement windows on the second and third floors of varying sizes. Window trim matches the timbers used on the exterior.

Surrounding Site Features: The property retains much of its architectural integrity and landscape including mature plantings, large trees, carriage house, and neighborhood context.

Historic/Architectural Significance: 36 Belleclaire Place is a Tudor Revival 2-1/2 story, 4 bay irregularly planned residence built of wood, stone and brick. Constructed circa 1930, the structure is characterized by an irregular roofline created by steeply pitched superimposed gables and a variety of building materials creating interesting architectural surface texture.

Recommendation: The property should be designated as a Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 11 Cole Rd.

Block #: 402 Lot # 8

Date(s) of Construction: ca. 1925

Square Footage: 3,852 SF

Photograph:

Historic Name: John Foster House

Survey # 70

Style: Tudor Revival

Acreage: 0.78



Description: 11 Cole Road is a 2-1/2 story Tudor Style residence. The main building mass, with a front facing gable, radiates out on an angle to the east and west. Roofs are steeply pitched gabled and clad in slate tiles. The facade is clad in varying sizes of dressed limestone blocks, set in a random ashlar pattern. The pointed arched entry is simple, yet prominent, centered on the front gable. The entry door is recessed. The main end chimney is clad similarly to the building on the right side of the extension. Most windows around the building are casements, framed in metal. Some windows are grouped with two or three units. One feature window, on the addition to the right, is full height bay window composed of groups of 6 pane casements.

Surrounding Site Features: The large property retains much of its historic integrity and the landscape includes its mature plantings, large trees, carriage house, and neighborhood context.

Historic/Architectural Significance: 11 Cole Road is a large Tudor Revival 2-1/2 story, irregular bay radiated planned residence built of stone. Built circa 1925, the house features an ogee arched stone door surround and an interesting composition of gabled bays and steeply pitched roof lines.

Recommendation: The property should be designated as a “Key” or Contributing resource in a potential Afterglow Residential Historic District.

Address/Location: 11 Glen Rd.
Block #: 302 Lot # 9
Date(s) of Construction: ca. 1955
Square Footage: 4,164 SF
Photograph:

Historic Name: Gardner Residence
Survey # 71
Style: Dutch Colonial Revival
Acreage: 0.47



Description: Situated at the top of a hill, 11 Glen Road is two-story Dutch Colonial Revival style residence. The building is rectilinear in plan, with a gambrel roof overhanging the first floor. There are three equally spaced gabled dormers protruding from the roof. The first floor is clad in dark brownstone stone, set in a random ashlar pattern. The second floor is clad in beige painted cedar shingles. The entry door is centered on the building, flanked by sidelights. There is thick, yet simple classical trim around the door and sidelights. Windows on the first floor are all 8/8 double hungs, with white painted wood shutters and storm windows. Second floor windows, those in the three gabled dormers, are 6/6 double hungs. The wood windows and trim, including rafters and gutters are white. The roof is clad in dark brown asphalt shingles.

Surrounding Site Features: The property retains much of its historic integrity and the landscape retains mature vegetation and neighborhood context.

Historic/Architectural Significance: 11 Glen Road is a Dutch Colonial Revival style 2-story, 5 bay, rectangular plan stone residence Built circa 1955, the structure features a classicizing door surround with sidelights, flared eave roof, gabled dormers and a dressed brownstone first floor facade. The house is a quality design example of a Dutch Colonial style home built after World War II, when Glen Road was laid out.

Recommendation: The property should be designated as a Contributing resource in a potential Sunset or Afterglow Residential Historic District.

Address/Location: 15 Glen Rd.
Block #: 302 Lot # 8
Date(s) of Construction: ca. 1915
Square Footage: 3,458 SF
Photograph:

Historic Name:
Survey # 72
Style: Eclectic Tudor Revival
Acreage: 0.49



Description: Situated at the top of a hill and set back from the street, 15 Glen Road is three-story Eclectic Tudor Revival style residence with later period details. The building is a side-facing gable with decorative clipped ends and two hipped dormers protrude from the main roof. Off the left side of the house is a two story gabled addition set back from the front facade; while out the opposite side is a one-story gabled addition. Towards the street is an enclosed porch with a shed roof and stucco exterior. The entry door is accessible via a shallow pointed arch opening. Centered over the entry is a bay window, which is flanked by two box bays, supported by simple brackets. The building is clad in light grey stucco, with the second floor incorporating half-timbering, which runs vertically and horizontally. The timbers are painted a cool sage color, which matches the window trim, roof rafter and gutters. Offset brick chimneys punctuate the roof and date the house as being designed prior to the 1920s. Fenestration on the first floor are thick metal casements, with leaded glass transoms above. Most windows on the first floor are grouped in three. Windows on the second floor are double hungs in the bays, with some having a 6/1 muntin layout. Third floor windows in the hipped dormers are thin casements with transoms above.

Surrounding Site Features: The sloped property sits up on a commanding bluff and retains much of its historic integrity. The landscape retains mature vegetation, tall trees, and neighborhood architectural context.

Historic/Architectural Significance: 15 Glen Road is a Eclectic Tudor Revival style 3-story, 5 bay, rectangular plan wood frame residence. Built circa 1915, the stucco clad structure is articulated by box bays flanking a symmetrically arched door surround. The facade is ornamented with half-timber stickwork.

Recommendation: The property could be designated as a Contributing resource in a potential Sunset or Afterglow Residential Historic District.

Address/Location: 23 Glen Rd.
Block #: 302 Lot # 6
Date(s) of Construction: ca. 1912
Square Footage: 3,371 SF
Photograph:

Historic Name:
Survey # 73
Style: Colonial Revival
Acreage: N/A



Description: Set back from the street, 23 Glen Road is 2-1/2 story Colonial Revival style residence. The building is a side-facing gable, with three equally spaced gabled dormers protruding from the main roof. There is a two-story addition to the south. The entry is at the north corner of the building, with a gabled entablature over the doorway. Flanking the door and its arched transom are embedded, classically proportioned columns. The rest of the building is fairly simple in its ornament, sans a prominent fascia board dividing the roof and the wide cool grey lap siding. Trim around the entire building is white, including the rafters and gutters. There is a brick chimney visible from the street. Windows on all floors are double hung windows, typically 8/8 muntin layouts. Double hung windows in the gabled dormers are 6/6 units, with prominent white trim on the jams and headers.

Surrounding Site Features: The property retains much of its architectural and historic integrity with tall hedgerows and mature landscape.

Historic/Architectural Significance: 23 Glen Road is a Colonial Revival style 2-1/2 story, 4 bay, rectangular plan wood frame residence with side entry hall. Built circa 1912, the clapboard clad facade is articulated by a Federal door surround with handsome elliptical transom fanlight. Further ornament includes symmetrically placed period pedimented dormers and a central brick chimney reminiscent of early Saltbox type of New England construction.

Recommendation: The property could be designated as a Contributing resource in a potential Sunset or Afterglow Residential Historic District.

Address/Location: 26 Glen Rd.
Block #: 602 Lot # 27
Date(s) of Construction: ca. 1937
Square Footage: 2,250 SF
Photograph:

Historic Name:
Survey # 84
Style: Colonial Revival
Acreage: 0.19



Description: Situated behind a white picket fence, 26 Glen Road is a large 5-bay, 2-1/2 story side gabled Georgian-style Colonial Revival home. Set slightly above grade, the center hall plan creates a symmetrical front façade. The entry, centered on the building, is adorned with Georgian-style detail including broken swan's neck entablature. The entry and cornice are the only areas of noticeable decoration on the building, another being the denticulated box cornice at the main eaves. Two symmetrical end chimneys protrude beyond the ridge line. Flanking the entry are four-bay vinyl replacement casement and transom windows (3 equal pane transoms-over-12) that bow outward. Windows on the second floor are double hung windows, typically 6/6 muntin layouts. The only exception is the window over the entry, which is a slightly smaller 6/1 unit. All second floor windows have wood shutters, painted burgundy with small metal latches located near the bottom of each shutter. There is a one-story extension off the south side of the house with large casement and transom windows similar to the bay windows flanking the entry. The body of the building is clad in a clapboard siding, painted warm beige. All trim around window, doors, gutters, and chimneys is painted white and the roof is clad in a warm brown asphalt shingles.

Surrounding Site Features: The property retains much of its historic integrity with a handsome white picket fence, rear carriage house, hedgerows and mature landscape.

Historic/Architectural Significance: 26 Glen Road is a Colonial Revival style 2-1/2 story, 5 bay, rectangular plan wood frame residence. Built circa 1937, the clapboard clad facade is articulated by a broken pediment door surround flanked by transomed multi-pane bay windows. Further ornament includes a modillioned cornice and end chimneys.

Recommendation: The property could be designated as a Contributing resource in a potential Sunset or Afterglow Residential Historic District.

Address/Location: 69 Mount Prospect Ave.

Historic Name:

Block #: 501 Lot # 30

Survey # 74

Date(s) of Construction: ca. 1911

Style: Spanish Eclectic Revival

Square Footage: 3,266 SF

Acreage: 0.22

Photograph:



Description: Situated at the corner of Mount Prospect and Summit, 69 Mount Prospect Avenue is a 2-1/2 story Spanish Eclectic Revival influenced residence. The stucco clad building is a hipped gable, with an arched glass window protruding out of the hipped roof towards Mount Prospect Avenue. Facing Summit Road is a prominent gabled overhang supported by brackets over a side entry. Over the main entry on Mount Prospect Avenue is a gabled portico supported by large tapered columns at the corners. The house is clad in a light salmon-colored stucco. Most windows on the first floor are grouped double hung windows, 6/1 muntin layouts. On the first floor, the grouped double hungs are covered by a hipped over the windows, supported by small brackets. On the first floor are also a group of casement windows. Trim around the fenestration is painted maroon, which matches the color of the rafters, gutters, and brackets. The roof is clad in grey asphalt shingles and there is a single rectangular chimney which protrudes from the left side of the hipped roof and is turned parallel with the front facade.

Surrounding Site Features: The sloped property has architectural integrity and historic context with intact viewsheds from Mt. Prospect Avenue.

Historic/Architectural Significance: 69 Mt. Prospect Avenue is a Spanish Eclectic Revival influenced 2 story, 2 bay, rectangular plan wood frame residence. Built circa 1911, the stucco clad house is articulated by a pointed arch portico, wide overhanging eaves, a central eyebrow window, and a bracketed pent roof first floor window grouping.

Recommendation: The property could be designated as a Contributing resource in a potential Sunset or Afterglow Residential Historic District.

Address/Location: 73 Mount Prospect Ave.

Historic Name:

Block #: 501 Lot # 9

Survey # 75

Date(s) of Construction: ca. 1926

Style: Spanish Eclectic Revival

Square Footage: 2,910 SF

Acreage: 0.45

Photograph:



Description: Situated at the corner of Mount Prospect Avenue and Summit Road and hidden behind trees, 73 Mount Prospect Avenue is a 2 story Spanish Eclectic Revival influenced residence. The building is a hipped gable, clad in red asphalt shingles. Facing Mount Prospect Avenue are two one-story gabled wings. The mass of the house is clad in textured white stucco. On the main building is a horizontal band of red and blue tile dividing the first and second floor. The entry is centered on the main facade, facing Mount Prospect Avenue. The entry has a hipped roof over it and is entered by double doors, each has a grouped double hung window centered under the gable. Facing Summit Road, are one-story additions that appear to have been added at a later date, yet retain the characteristics of the home (white stucco, dark trim). Most windows on the building are grouped double hungs, either 8/1 or 8/8. Most notably, there are three equally spaced cloverleaf leaded glass windows on the second floor. Trim around the windows is painted dark brown. Rafter, visible rafter trim and gutters and leaders are white.

Surrounding Site Features: This corner property's original Mediterranean landscaping has been compromised and currently detracts from the architectural integrity of the house.

Historic/Architectural Significance: 73 Mt. Prospect Avenue is a Spanish Eclectic Revival influenced 2 story, 3 bay, "U" shaped plan stucco clad residence. Built circa 1926, the tripartite facade is divided into a hipped roof central block facade flanked by perpendicularly set gables. The central block is spanned by a tiled frieze band above which are quatrefoil cutout windows.

Recommendation: The property could be designated as a Contributing resource in a potential Sunset or Afterglow Residential Historic District.

Address/Location: 7 Summit Rd.

Block #: 501 Lot # 29

Date(s) of Construction: ca. 1921

Square Footage: 2,897 SF

Photograph:

Historic Name:

Survey # 76

Style: Colonial Revival

Acreage: 0.47



Description: 7 Summit Road is a 2-1/2 story Colonial Revival building. The building is rectilinear in plan with a small two-story extension out the side. The roof is a steep slope side-facing gable, with a hipped dormer, extending out to the street-facing façade. The first floor is clad in off-white stucco, with the second floor clad in an off-white painted cedar shingle. A small, arched portico is centered over the front door, which is surrounded by simple ornamentation. The posts supporting the portico are square, with simple detailing. Two large brackets support the portico. To the right of the entry is a bay window with shallow roof. Fenestration is similar in size with the exception of the small window above the front portico and the bay windows. Double hung windows on the first, second and third floors have a 6-over-1 muntin configuration. Most windows are ganged in two, except in the first floor bay. The exception is are the three-ganged casement windows, with 8 equal panes each, found on the first floor side addition. Windows are trimmed in white, as are the gutters and other trim found on the building. The roof is clad in grey asphalt shingle with a brick end chimney.

Surrounding Site Features: The property's setting and architectural integrity are intact.

Historic/Architectural Significance: 7 Summit Road is a Colonial Revival 2-1/2 story, 4 bay, rectangular plan wood frame residence. Built circa 1921, the shingle and stucco clad house features a half-hexagonal bay window, a segmentally arched pilastered portico and a hipped roof set back on the facade.

Recommendation: The property could be designated as a Contributing resource in a potential Sunset or Afterglow Residential Historic District.

Address/Location: 10 Summit Rd.

Block #: 501 Lot # 10

Date(s) of Construction: ca. 1930

Square Footage: 6,040 SF

Photograph:

Historic Name: Arthur Pulas House

Survey # 77

Style: Colonial Revival

Acreage: 0.43



Description: 10 Summit Road is a two-story Classical Revival building. The building is square in plan, with prominent overhangs from the hipped roof and a centrally located eyebrow dormer. There is also a small one-story extension with a flat roof parapet to the right side. The building is clad in a 5-1 brick garden bond, consistent for the period, with decorative, inlaid brick arch details over the first floor windows. The most prominent feature from the street is the large limestone entablature surrounding the ironwork around the front double door. The addition is capped in limestone as are the window headers and sills. Vinyl replacement fenestration is similar in size and are all double hung on the facades. First floor windows have limestone sill and headers. Second floor windows are double ganged and also have limestone sills. All windows are trimmed in white and are not original or in keeping with the home's design. The roof is clad in grey asphalt shingle and built-in or Yankee gutters follow the bracketed eave fascia around the roof perimeter.

Surrounding Site Features: The property's setting, architectural and landscape integrity are intact.

Historic/Architectural Significance: 10 Summit Road is a Colonial Revival 2 story, 3 bay, rectangular plan brick residence. The Tax Assessor lists the home being constructed in 1904, though no map or architectural evidence supports this date. Built circa 1930, the symmetrically composed facade is detailed with an engaged Ionic column supported door surround, bracketed overhanging eaves and blind brick arches on the first floor.

Recommendation: The home's 1/1 vinyl replacement windows significantly detract from the home's architectural and material integrity. The property would be designated as a Harmonizing (Altered) resource in a potential Sunset or Afterglow Residential Historic District, though with well-guided restoration the house could be re-evaluated as Contributing.

Address/Location: 13 Summit Rd.

Block #: 501 Lot # 27

Date(s) of Construction: ca. 1921

Square Footage: 4,512 SF

Photograph:

Historic Name:

Survey # 78

Style: Tudor Revival

Acreage: 0.40



Description: 13 Summit Road is a two-story Tudor influenced residence. The building is side gabled and rectilinear, with a front facing gable roof extension. The front gable extends to a false front on the right side elevation with a arched garden entry. There are two additional dormers, one gable and on shed, which extend front the side-facing gable. The building is divided between the first floor, clad in tapered fieldstone, as is the chimney, and the second floor, clad in stucco and half-timbering. The stucco facade used on the second floor is a beige color. Fenestration is similar in size and are all double hung. First floor windows, set into the fieldstone, have an arch over them and are either ganged in three or individual units. Windows on the second floor are either individual or ganged in two. Windows appear to be metal and are trimmed in a dark brown color, as are the gutters and half timbering. The roof is clad in a warm brown asphalt shingle.

Surrounding Site Features: The property has a circular driveway with low shrubbery and its setting, architectural and landscape integrity are intact.

Historic/Architectural Significance: 13 Summit Road is a Tudor influenced 2 story, 5 bay, rectangular plan masonry residence. Built circa 1921, the fieldstone and half-timber and stucco building is articulated by a variety of steeply pitched gables, round arched multi-paned windows and a fieldstone chimney.

Recommendation: The property would be designated as a Contributing resource in a potential Sunset or Afterglow Residential Historic District.

Address/Location: 14 Summit Rd.

Block #: 501 Lot # 11

Date(s) of Construction: ca. 1914

Square Footage: 4,024 SF

Photograph:

Historic Name:

Survey # 79

Style: Eclectic Revival

Acreage: 0.63



Description: Nestled at the top of a hill, 14 Summit Road is a two-story, 3 bay Period style residence. The building is rectilinear, with a large overhang tiled hip roof. There is a trellised entryway centered on the front of the building. Simple columns support the entry structure composed of exposed and extended tailed rafters in an Arts & Crafts style. The building is clad in gray stucco. Vinyl replacement windows vary in width, but are all double hung. Windows over the entryway are three ganged double hung windows, with a 6/6 muntin pattern. Windows on the first floor, adjacent to the entry, are four ganged casement windows with 9 total panes. Windows on the second floor are double hung with dark green shutters. The roof is clad in green roof tiles with three large end chimneys visible and built-in or Yankee gutters which follow the plain eave fascia around the roof perimeter.

Surrounding Site Features: The property is built on a gently ascending bluff and its historic setting, architectural and landscape integrity are intact.

Historic/Architectural Significance: 14 Summit Road is an Eclectic styled home, with a mix of Italian Renaissance, Prairie and Arts & Crafts styled elements. The building is 2 story, 3 bay, rectangular plan stucco clad residence. Built circa 1914, the hipped roof central block is flanked by low slung one story wings. Other features include a Doric order supported trellised portico and a door surround with 2-pane wide sidelites.

Recommendation: The home's 1/1 vinyl replacement windows significantly detract from the home's architectural and material integrity. The property would be designated as a Harmonizing (Altered) resource in a potential Sunset or Afterglow Residential Historic District, though with well-guided restoration the house could be re-evaluated as Contributing.

Address/Location: 25 Summit Rd.

Block #: 501 Lot # 25

Date(s) of Construction: ca. 1920

Square Footage: 2,176 SF

Photograph:

Historic Name:

Survey # 80

Style: Craftsman Style

Acreage: 0.49



Description: Concealed from the main road by shrubs, 25 Summit Road is a 2-story Craftsman style wood and stone residence. The building is composed of two main masses, both with hipped roofs; with one projecting mass extending towards Summit Road. Its most noticeable feature is its fieldstone facade, which is also used on the massive street-facing chimney. The second floor, not entirely clad in stone, has a cool grey cedar siding and soft grey stucco. The entry is situated near the chimney, angled away from the façade. The entry, as with all windows on the first floor, has arched tops. A bluestone pathway accesses the entry. To the north, extending from the home is a false front that has an arched entry which accesses the rear yard. To the south is a driveway, which leads to a period detached garage. Windows vary in size, but are all double hung, typically 6/6 units. Some windows have additional trim around them to compensate for the stone arches. Windows are trimmed in a white, as are the metal gutters. The roof is clad in cool grey asphalt shingles.

Surrounding Site Features: The property has an outstanding fieldstone yard wall and its setting, architectural and landscape integrity are intact. A period 2-car carriage house with stone facing and hipped roof sits behind the house.

Historic/Architectural Significance: 25 Summit Road is a Craftsman styled 2 story, 4 irregular bay, rectangular plan fieldstone and wood frame residence. Built circa 1920, the home features a wood shingled upper story, slate covered hipped roof, round arched fieldstone window and door surrounds and a fieldstone wall with gate around the perimeter of the lot.

Recommendation: The property could be designated as a Contributing resource in a potential Sunset or Afterglow Residential Historic District, though proper windows should be re-installed.

Address/Location: 27 Summit Rd.

Block #: 501 Lot # 24

Date(s) of Construction: ca. 1921

Square Footage: 3,285 SF

Photograph:

Historic Name:

Survey # 81

Style: Tudor Revival

Acreage: 0.56



Description: 27 Summit Road is a two-story, irregular bay Tudor Revival influenced stucco-clad residence, set back from Summit Road. The house has a front facing massing projection to the north or left side of the facade, with shallow hip roof. The roof overhangs are prominent. There is a one story shed roof extension to the south. The building is simple, clad in an off-white stucco with minimal ornamentation. The most unique feature of the home is a front facing central Tudor derived window gable with box bay windows, which extends from the second floor. The overhang is supported by decorative brackets and features half timbering and leaded casement windows and transoms. The half timbering is painted to match the other window trim, which is finished in a light earthy tone. Windows on the front facing extension are ganged double hung windows, with a 6/6 muntin pattern. Other fenestration around the property appears to be original leaded casement windows. The roof is clad in a brown asphalt shingles and a period masonry chimney .

Surrounding Site Features: The property's setting, architectural and landscape integrity are intact.

Historic/Architectural Significance: 27 Summit Road is a Tudor influenced 2 story, 6 irregular bay, rectangular plan wood frame residence. Built circa 1921, the stucco clad facade features irregular surfaces and roof lines, a steeply pitched gabled box bay ornamented with half-timber stickwork and various windows and window groupings.

Recommendation: The property would be designated as a Contributing resource in a potential Sunset or Afterglow Residential Historic District.

4 Recommendations

The Township of Verona has a wealth and wide-array of architectural housing stock from a myriad of design styles and historic periods. In order to protect the quaint quality and small town feel, Verona needs to first put the legal infrastructure in place to combat the threat of teardowns, municipal redevelopment, and destructive over-development. This would include periodic (6-10 years) Re-Examinations and updates to the Historic Preservation Element of the Master Plan as a guiding or strategic document. The Element needs to list every potential historic resource in the township, including every property surveyed through this project. The town then needs to strengthen the Landmarks Preservation Commission's mission and responsibilities to include the ability to designate local historic sites and districts with the ability to regulate improvements to these properties. Finally, the town should try and place a significant number of properties on the state and national registers of historic places to protect Verona from large scale projects involving the State of New Jersey or funded by the Federal government (examples could include cell towers, pipelines, highways, solar arrays, DEP cleanups, NJ Transit infrastructure, etc.).

CREATE A HOME FOR THE VERONA HISTORICAL SOCIETY

The Township of Verona should purchase the Brower-Hathaway House property for use as a meeting/gathering place and repository of the town's history. Because Verona is a Certified Local Government, a grant could be used to pay for a historic structure report with a preservation plan for the home's restoration and adaptive reuses. The property is an oversized, nonconforming lot, meaning it is in danger of a developer teardown/subdivision proposal in the near future. It also means that the property is an opportunity to create a town gathering location with off-street parking for visitors. The house could be leased to the Verona Historical Society for \$1/year. There is enough space to one day have an interpretive learning center for local architectural history, plant local gardens, entertain school field trips, host meetings, and possibly house a new research center building on the site (see Summit Historical Society). It would also provide a much needed tangible community and public service location to protect and interpret local history, as most other municipalities already have.

"Why pursue historic preservation? Try to think beyond preserving individual landmarks, but instead protecting the character of your community. Today there is a great desire to protect the uniqueness of a town or neighborhood, before our communities are engulfed in suburban sameness." Ron Emrich, Former Executive Director, Preservation New Jersey

STATE & NATIONAL REGISTER NOMINATIONS

The following properties should be listed on the State and National Registers of Historic Places:

Verona Lake Park
 Verona Civic Center

Kip's Castle & Park
 Methodist Church, Montrose Avenue
 Congregationalist Church & Rectory, Church Street
 The White Rock, archaeological

POTENTIAL INDIVIDUAL HISTORIC SITES:

The following properties should be locally designated by the Township of Verona as they possibly fall outside the boundaries of any proposed historic district but are of such cultural value that the Township could not afford to lose these buildings:

The Enos Martin House, 42 Martin Road
 The Brower House, 190 Grove Avenue
 The Priest House, 110 Claremont Avenue
 Idle Woods, 14 Manor Road
 The Johnson House, 16 Grove Avenue
 Dr. Personett House, 30 Grove Avenue

POTENTIAL HISTORIC DISTRICTS

In addition to the individual sites, there are several areas with a concentration of resources that are best described as historic districts. A historic district is often described as a resource where “the whole is greater than the sum of its parts”. Individual buildings may lack distinction, and there are nearly always some “intrusions” or more modern buildings inserted, but on the whole, these historic districts present a coherent environment and streetscape reflective of a particular period of architectural significance.

Verona's residential neighborhoods present several likely historic districts, from different decades, expressed in varied architectural styles. The boundaries are not precisely defined in this initial examination, but the reader even casually familiar with Verona should recognize the distinctive characteristics of the districts. Some of these residential environments are so familiar, it may come as a surprise to consider them “historic resources”. But they are an important part of Verona's historic development pattern, and need to be legally recognized soon to prevent property owners from replacing them with something new and eroding the tax base.

Claremont Avenue Area

In the mid-to-late 19th century, this neighborhood was developed with fashionable middle-class houses. The earliest in date are located at the southern end of the road, and 93 and 110 are



recommended for individual landmark listing. A historic district extending along Claremont Avenue from Westview Road north to Hamilton Road, and along some of the cross streets for about a block in either direction, such as Elmwood Road, and Hillcrest Terrace, would include houses from the Romantic Revival style

periods and the later Queen Anne style. Most of these houses are altered to some extent, and none appears to be eligible for individual landmark listing. However, as a group, they reinforce each other's character and context, and district designation may be effective in stimulating individual homeowners to restore their homes with more authentic materials and designs.

A potential Claremont Avenue Historic District is located in the southeast quadrant of the town. It is bounded on the north by the rear property line of the lots on Claremont Avenue, on the east by the rear property line of the lots on Elmwood Road, on the south by Bloomfield Avenue, and on the west by Church Street. One Colonial Revival residence located at 37-39 Hillcrest Terrace could also be included in the district. Of the 10 surveyed buildings, 1 is ecclesiastical and 9 are residential. Although most of the structures have maintained a relatively high level of integrity, some have been altered to a degree that most original features have been obscured. Architectural styles represented by the surveyed buildings include the Queen Anne, followed by Colonial Revival, eclectic vernacular, and Victorian Gothic in descending order of frequency. 27 Elmwood Road, built circa 1885, is another representative example of Queen Anne residential architecture, and includes most of the stylistic features generally associated with the style. The United Church of Christ, built circa 1880 at 19 Church Street, is significant as the district's only example of Victorian Gothic ecclesiastical architecture. The district is distinct from surrounding neighborhoods by virtue of its age and architectural quality of its surveyed buildings. Nearby structures are generally smaller in scale, less well maintained, more recent, and/or commercial.

Significance:

The surveyed architectural stock of the potential Claremont Avenue Historic District represents approximately 165 years in the history of Verona's settlement patterns, architectural tastes, and building techniques. Although its features have been masked by alterations, the earliest house in the district is thought to date from circa 1780 (Priest House), and is a tangible link to the Revolutionary War Era. Three early 20th century houses (Located at 181, and 191 Claremont Avenue, and at 37-39 Hillcrest Terrace, respectively) are evidence of the continued vitality of the district into the 1920s. The district is located primarily on Claremont Avenue, a road that links Bloomfield and Pompton Avenues, two of the earliest and most important trade and travel routes of western Essex County.



Forest Avenue, between Bloomfield and Pease Avenues

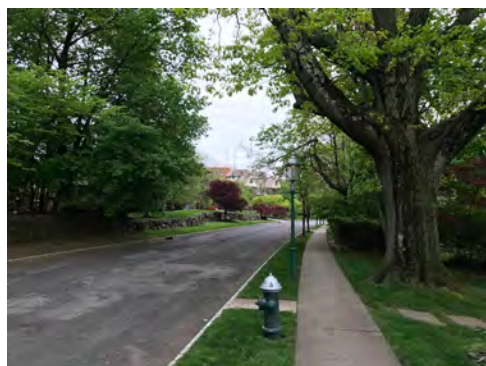
This neighborhood of houses from the late 19th and early 20th centuries retains a particularly attractive quality. The houses are well-kept and well-preserved, presenting the best of traditional streetscapes; a flat, tree-shaded street; a repetition of porches opening onto the street, and a regular spacing of houses in deep lots. The district needs to be properly surveyed in the future to yield further architectural information.

Sunnyside Heights

This is the historic name of a development established by Gilbert Pease and Clinton Baldwin in the 1910s, running north and south of Forest Avenue along, Hillside Avenue and Morningside Avenue. The Bungalow and Eclectic revival styles popular in the 1910s and '20s are prevalent here. Sunnyside marks both a new style of house and a new type of suburban development. The district could be combined with the Forest Avenue area but needs to be properly surveyed in the future to yield further usable information.

Kip's Castle Historic District

On the opposite side of town from Sunnyside Heights, and at a nearly opposite social and economic position, the area along Crestmont Avenue was also developed early in the 20th century with residences. Here, the lots were large, and traditional Colonial Revival style architecture predominated. The houses remain in good condition and with a high degree of



architectural integrity. Similar in style, and in location just below the ridge of the First Mountain, lies another potential historic district centered on Belleclaire Place and Afterglow Way. These two areas are not contiguous, but share many characteristics of wealthier development and history.

The potential Kip's Castle Historic District is located in the southeast quadrant of the city. Its approximate boundaries are the rear property lines of the lots off Cambridge Road to the north, the Verona border to the east, Westover Road to the south, and Pompton Avenue to the left. Included in the district are properties on Cambridge, Crestmont, and Nassau Roads. Of the 9 surveyed buildings, 1 is a monastery, 1 is a residence now used as county office space, and the remaining 7 are residential. All are in excellent condition. Architectural styles found in the district include Tudor Revival, Medieval Revival, Colonial Revival, and eclectic vernacular. Although no style predominates, the character of the area is established by its monumental, medieval revival structures. Kip's Castle built circa 1903 at 22 Crestmont Road, is a massive, fortress-like, stone former residence, now occupied by Essex County offices. Similar in scale, and style is the brick and stone monastery located at 23 Crestmont Road. Built in 1929 within view of Kip's Castle, it is an example of the enduring popularity of medieval influences, and is an indicator of the builder's desire for contextualism. The district is distinct from the surrounding area by virtue of its age and architectural quality. The surrounding residences are generally smaller in scale, less well maintained, and made of more recent, inferior materials.

Significance:

The potential Kip's Castle Historic District is significant as a small grouping of historical revival residences. The surveyed structures were built between the years circa 1880 and circa 1930, thus encompassing both the area's boom period, when the extension of the railroad brought New York businessmen to the area, and the beginning of the area's decline, following the Great Depression.

The building from which the district takes its name was built by the Kip family, whose ancestor's are thought to have come to the New World on "The Half Moon" with Henry Hudson. It is individually significant as an example of the extreme efforts that were often made by wealthy families of the late 19th and early 20th century to duplicate or imitate European baronial estates in order to give themselves an aura of nobility. Beyond the eastern border of the district is a Montclair National Register neighborhood that contains buildings similar in age, scale, and style.

Afterglow Historic District

The potential Afterglow Historic District is located in the southeast quadrant of the city. It is bounded on the north by Bloomfield Avenue, on the east by the Verona border, on the south by Gordon Place, and on the west by Mt. Prospect Avenue. Other streets in the district include Afterglow Avenue, Afterglow Way, Belleclaire Place, Cole Road, Glen Road, Summit Road, and Sunset Avenue. The north side of Sunset Avenue includes an unparalleled collection of Colonial Revival houses built in the 1920s. Relatively large houses on uniform lots, no two are alike, but they share in their materials, overall design, and proportion. In good condition, the streetscape is one of the archetypal suburban visions of the first half of the 20th century. All of the 27 surveyed buildings are large scale residences in excellent condition. More than half of the residences are in the Tudor Revival style. Other architectural styles present are eclectic vernacular, Colonial Revival, Spanish Renaissance Revival, Italian Renaissance Revival, Queen Anne, and Craftsman, in descending order of frequency.



Typical of the most common style, 37 Afterglow Avenue is a Tudor Revival house, built circa 1910. The most recent building, 35 Belleclaire Place, built circa 1930 in the Tudor Revival style, has been included because it is an example of the popularity of a historicizing style and is an indication of the builder's desire for contextualism. Perhaps the most unusual structure in the district is

the elaborate Spanish Renaissance villa located at 73 Mt. Prospect Avenue. Its ornamentation includes quatrefoil windows and a tiled frieze band spanning the facade.

Significance: The district is distinct from the surrounding area by virtue of its age and architectural quality. On the streets surrounding the potential district are smaller scale residences which are less maintained, and/or more recent, non-contributing buildings. The potential Afterglow Historic District is a significant group of elaborate, large scale, historical revival residences that demonstrates the architectural tastes and building techniques of the late 19th and early 20th century. Beyond its eastern border, is a Montclair neighborhood that is similar in age and architectural quality. The houses on Mt. Prospect Avenue face the Montclair Golf Club, one of the oldest and most fabled golf courses in the world.



Fairview Avenue Historic District

The potential Fairview Avenue Historic District is located in the northwest quadrant of the city. Its boundaries are formed by the rear property lines of the lots on both sides of Fairview Avenue as far as Orchard Street on the south and Franklin Street on the north. Of the surveyed buildings, five homes have recently been lost to teardown development. Architectural styles included in the district are Queen Anne, Shingle Style, Colonial Revival, Stick Style, Prairie, and eclectic in descending order of

frequency. The oldest of the surveyed structures, located at 83 Fairview Avenue was built circa 1875. The only example of the Stick Style in the district, it provides an interesting contrast to 43 Fairview Avenue, a Colonial Revival residence constructed circa 1920. The circa 1890 frame house located at 100 Fairview Avenue was a particularly outstanding example of the Shingle Style, while 87-89 Fairview Avenue is a circa 1910 vernacular Prairie influenced duplex residential building. Its successively larger hipped roofs are an unusual feature. The district is distinct from the surrounding area by virtue of its age and architectural quality. The immediately surrounding neighborhoods are more recent, less affluent, and/or commercial in nature.

Significance: The potential Fairview Avenue Historic District is a significant group of large scale late 19th and early 20th century houses. Located within its boundaries are examples of the most popular styles of the period, each a tangible reminder of the architectural tastes and building techniques of the era when the extension of train service to the area enabled New York businessmen, attracted by the semi-rural atmosphere, to settle in the area. Unfortunately the potential Fairview Avenue district has been especially susceptible to teardown development over the past few years and has lost almost half of its contributing structures.

Other areas of Verona that should be architecturally surveyed and evaluated in the future include the downtown, commercial corridor of **Bloomfield Avenue**. Though not a contiguous grouping of the type of Main Street masonry buildings common in many towns, Verona has its share of contributing structures which could lend well to quality redevelopment and harmonious modern architecture. This would be a boost for Verona's mercantile sector and lead to increased pedestrian presence and town walkability.

Other residential districts could be centered on the post-war **Linden Avenue** development to the north of Bloomfield Avenue, the heavily shaded **Mountainview Road** neighborhood around the lake, and/or a **Brookdale Avenue** historic district centered on the well preserved elementary school. Because of their proximity to certain districts, some of these identified streets or pockets of historic buildings could always be surveyed, annexed and/or combined into a larger, preexisting historic district area at a future date.

5

Further Information

HISTORIC PROPERTY SURVEY - Sample Scope of Work

Architectural surveys provide information needed to make informed planning decisions, prioritize preservation goals and objectives, develop and implement land use policies, develop heritage tourism initiatives, and educate the public and increase the understanding of and appreciation for the built environment as a tangible reminder of the community's history. Surveys also aid in the identification of resources worthy of designation at the local, state, and/or federal levels.

The Consultant shall prepare an intensive-level survey report in accordance with Section 3.5 of the Guidelines for Architectural Survey. The report will be comprised of at least 30 pages of typewritten text (12 point font in a single spaced format), not including survey forms, maps, photos and illustrations.

- Conduct all primary and secondary source research to document and illustrate the historical and architectural significance of each building. The description of the resource will address the significance of the site and identify and comment on the character defining features and will be accompanied by exterior and interior photographs. In addition to overall photographs, there will be shown details of significant moldings, decorative features, stairs, windows, fireplaces, hardware, and mechanical elements, etc. The historic context will be footnoted and include a bibliography. Historical material, such as maps and photographs, will be referenced as to their source. Voids and deficiencies in the known historical record will be noted as well as possible inaccuracies, with recommendations for the future research.
- Prepare a New Jersey Inventory of Historic Properties form for each site visited by the field surveyor. All inventory forms include a capsule summary, current photographs, a photo log, copy of a USGS map showing the location of the property, a tax map showing the location of the property, and if warranted, floor plans of a structure. Include preparation of attachments and eligibility worksheets for those properties identified as potentially individually eligible. Include assessment of "key-contributing" (i.e. individually eligible), "contributing" and "non-contributing" status for all properties surveyed as part of the two historic districts.
- Survey photography shall include at least one digital color photograph of the entire principal elevation or view for every historic property in the intensive-level survey (this photograph shall appear on the Base Survey Form for the subject property). Additional photographs, which clearly contribute to an understanding of the property's significance, are strongly recommended. These photographs shall appear on continuation sheets following the survey form for the subject property. Survey photographs shall be submitted as color digital images in JPEG format with a minimum pixel array of 1200 by 1800 (approximately 4" by 6" at 300dpi).

- **GIS Mapping must be based existing digital parcel maps, or an HPO approved alternate, such as Global Positioning System (GPS) data.** Digital submissions must include separate ArcView shapefiles in the data structure provided by the HPO: Historic District boundaries (polygons). Where the Historic District boundary coincides with a municipal boundary, the Historic District Boundary must overlay the municipal boundary exactly. Property locations (points); Geospatial metadata sufficient to satisfy the metadata reporting requirements of the NJDEP Mapping and Digital Data Standards (2013) available online at http://www.nj.gov/dep/gis/NJDEP_GIS_Spatial_Data_Standards_2013.pdf. All digital data shall be submitted on CD-ROM in the formats referenced above. The GIS data shall serve as the basis for creating the 2" x 3" location map for each surveyed property. The location map shall be saved as a digital image in JPEG format that will be included on the hard copy survey forms provided by the HPO.
- Begin development of historic contexts for different geographical areas within the Districts. Consultant will create a preliminary list of thematic units and property types for resources identified.
- Compile and prepare final survey report booklet which will include the following:
 1. Research Design;
 2. Brief discussion of methodology utilized;
 3. Discussion of area of coverage for survey;
 4. Results of survey and location of survey data;
 5. A survey index of all properties surveyed under the Grant Agreement. The list will include: survey number, building name, specific address or location, and town;
 6. List of historic property types for the City, discussing the significant characteristics of each type and identifying examples from the properties surveyed;
 7. List of sites considered eligible for listing in the State and National Register of Historic Places with recommendations for documentation and nomination;
 8. Nomination reports for each district expansion including lists of each block/lot to be used for Local Designation by the City Council;
 9. Location of final products; and
 10. Recommendations for additional work.

The historic significance of the building, site, structure or object identified in the evaluation process will be conveyed by the drawings, photographs and other materials that comprise documentation. The historical, architectural, engineering or cultural values of the property, together with the purpose of the documentation activity, determine the level and methods of documentation. The Surveys will be performed in accordance with the Department of the Interior Secretary's Standards and Guidelines for Archeology and Historic Preservation and the Standards for Architectural Survey investigations in New Jersey. Documentation prepared for submission to the Library of Congress must meet the HABS/HAER Guidelines.

HISTORIC PRESERVATION ELEMENT of the MASTER PLAN - Sample Scope of Work

The selected vendor will provide consulting services to the municipality culminating in the creation of a comprehensive Historic Preservation Plan that builds on the municipality's existing planning documents. Wherever appropriate, the Consultant should use maps, charts, tables, photographs, and illustrations to convey information. The formatting of the Plan should be consistent with other municipal planning documents.

The Plan should include the following or similar sections, not necessarily in this order:

I. Executive Summary

A one to two page summary of the document's purpose, contents, findings and recommendations.

II. Introduction

The HPE should not assume that the reader knows about historic preservation issues. Basic terms should be explained. The values and benefits of historic preservation should be stressed.

III. Context - Historic and Architectural

Don't assume that the reader knows the local context. Give the reader a broader understanding of the value of surviving cultural resources within the community. Summarize the municipality's local history and historic themes, development patterns, and architectural patterns. For additional information and details include cultural resource survey forms as well as copies of New Jersey and National Register nominations as appendices.

IV. Inventory

Describe what an inventory is; describe which properties currently have inventory forms, which inventory forms need to be updated, and which properties should be documented on inventory forms; recommend a realistic and efficient strategy for developing a broad understanding of the municipal historic resources by neighborhood. Cite existing sources of information about historic resources in the community. These may include, but should not be limited to:

- Municipal cultural resource surveys
- County cultural resource surveys
- State Historic Preservation Office (SHPO) files
- New Jersey and National Register nominations
- Collections of the Historic American Buildings Survey (HABS), the Historic American Engineering Record (HAER), and Historic American Landscape Survey (HALS)
- Files and collections of local historical societies

V. Significance

Not all old buildings are significant. Explain why properties are "historic." What are the evaluation criteria? The National Parks Service has promulgated the National Register Criteria for Evaluation <http://www.cr.nps.gov/nr/publications/bulletins/nrb15/>. How old do they need to be? The National Register Program imposes additional hurdles for properties less than 50 years of age. What level of significance must they have -local, state, or national? What does significance mean? Include what is currently listed on the National and State Registers of Historic Places and

what may be eligible for listing; explain investment tax credits and applicable grant programs.

VI. Public Policy Review

Review the Master Plan's impact on historic resources. Briefly describe the town's other planning documents and summarize their discussion, if any, of historic preservation. Review the existing municipal regulations that impact historic preservation including but not limited to zoning, local historic districts, demolition delay, minimum maintenance regulations, subdivision regulations, signage regulations, and site plan review; recommend changes to existing regulations or additional bylaws that could help to promote the preservation, adaptive reuse, and sensitive rehabilitation of historic resources. Include a list of all historic municipally-owned properties such as school buildings, libraries, or parks; assess their historic significance and architectural quality; describe current management practices and whether changes should be made to better protect these resources; investigate future capital improvement projects such as transportation projects, new municipal buildings, and sewer line extensions for their impact on historic resources.

Discuss the role of the Historic Preservation Commission (if any); summarize and quantify the municipality's historic preservation efforts to date, including but not limited to local historic districts, easements, and National Register properties; describe the historic resources the municipality has lost, historic resources the municipality still has, and historic resources that are at risk; describe how the municipality can better protect its historic resources. Compare the local government's historic preservation policies to county and state historic preservation policies.

VII. Integrity & Existing Conditions/Issues

Integrity represents the authenticity of a property's historic identity. It enables a property to illustrate significant aspects of its past. It is the survival of the physical characteristics that existed during the temporal period during which the property achieved its significance. The National Register Program describes it as composed of the following seven qualities: location, design, setting, materials, workmanship, feeling and association.

Identify existing conditions and issues. Equally identify what is going right ("successes") and what is going wrong ("threats"). What are the current and projected future demographic and market forces at work in the community? Are household size and housing expectations changing? Are teardowns an issue in your community? Is demolition by neglect a significant issue? An explanation of private sector threats to the above identified historic resources that may warrant public sector actions including, but not limited to, trends in deferred maintenance, abandonment, change of use and increased permitting for building demolitions, alterations, and additions.

Analyses of the potential direct and indirect threats that current local public sector (municipal, county, state, and federal) policies have on the municipality's historic resources, including those policies and plans in the municipality's land use plan and land development ordinances, redevelopment plans, circulation and utility plans, open space conservation and farmland preservation plans, and other elements of the municipal master plan.

VIII. Local Historic Preservation Goal and Objectives

Investigate how local residents feel about their historic resources. For example, do they appreciate the existing historic properties? Are there historic resources that are not well-protected, do residents understand how vulnerable they are to loss? Do they understand what can happen to their historic resources under current zoning? An explanation of the community values that historic preservation may bring to a municipality, which values should inform the development of the municipality's historic preservation goal and objectives. What does the community want? There should be just one goal. An example might be: To protect, enhance and rehabilitate historic resources by identifying, evaluating, and designating significant places and ensuring that new growth and development is compatible with the municipality's historic and cultural values.

But there may be reasons that goal is desirable - these are objectives. Some will be tangible, some intangible. They may include: education, pleasure, fostering pride, community revitalization, beauty, reduction of carbon footprint, or discouraging unnecessary demolition.

IX. Evaluation of Public Policy Choices

A review of alternative public policy measures the municipality should consider to address private and public sector threats, including, but not limited to, designation as a local historic site or district, amendment of an existing historic district, amendment of the existing historic preservation ordinance or ordinance guidelines, and amendment of the municipal land use plan and ordinance, redevelopment plan(s) and other elements of the municipal master plan.

Include an evaluation of public policy choices, including, but not limited to:

- Complete an architectural survey. Consider conforming to the NJ Guidelines for Architectural Survey: <http://www.state.nj.us/dep/hpo/identify/survarcht.htm>
- Educate residents and business owners about historic preservation
- Consider variances that support historic preservation
- Consider establishing historic preservation overlays in the municipality's zoning
- Complete preservation plans for municipally owned historic properties
- Comply with the requirements of the New Jersey Register of Historic Places Act: <http://www.state.nj.us/dep/hpo/protection/njsa13.htm>
- Promotion of the NJ Rehabilitation Subcode: <http://www.state.nj.us/dca/divisions/codes/offices/rehab.html>
- Establish an awards program recognizing local historic preservation achievements
- Provide constituents with technical assistance resources

X. Action Plan/Agenda

Provide recommended municipal private and public sector historic preservation strategies included in an implementation agenda. Outline a realistic year-by-year schedule for implementing all of the above recommendations, including the name of the organization or board responsible for implementation; could include ongoing and long-term goals. This should be:

- Relatively easy to understand
- Relatively low/moderate in cost
- Accomplish multiple objectives
- Have a short turnaround time
- Be legally and politically viable
- Be publicly supportable/favorable

Recommend organizing the Action Plan/Agenda by:

- Resource Commitments (time, labor, money)
- Scheduling (short, medium, long-term)
- Responsible parties/Stakeholders (government offices or agencies, institutions, private sector)

XI. Suggested Appendices

- Copies of Completed Inventory/Survey forms
- Copies of New Jersey/National Register nominations
- The Secretary of the Interior's Standards for Rehabilitation:
<http://www.cr.nps.gov/tps/standards/four-treatments/treatment-rehabilitation>
- NJ Office of State Planning Memo on Historic Preservation:
http://www.nj.gov/dep/hpo/hpo_article.pdf
- A Five Minute Look at the New Jersey Register of Historic Places Act:
http://www.state.nj.us/dep/hpo/2protection/sr_5minlook_b.pdf
- NJ Municipal Land Use Law, Historic Preservation Related Sections:
http://www.nj.gov/dep/hpo/3preserve/mlul_7_07.pdf
- NJ Certified Local Government Program Guidelines:
http://www.nj.gov/dep/hpo/3preserve/clgguides8_07.pdf

The completed plan element will be a typewritten (12 point font) document of at least twenty-five (25) pages of text accompanied by maps and at least one photograph of each identified individually listed or eligible historic resources and each listed or eligible "contributing" historic resource in an identified district. The consultant shall produce the maps for the plan element utilizing Geographic Information System (GIS) maps to delineate any existing and proposed historic districts and historic preservation overlay zones.

6 References

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Appendices