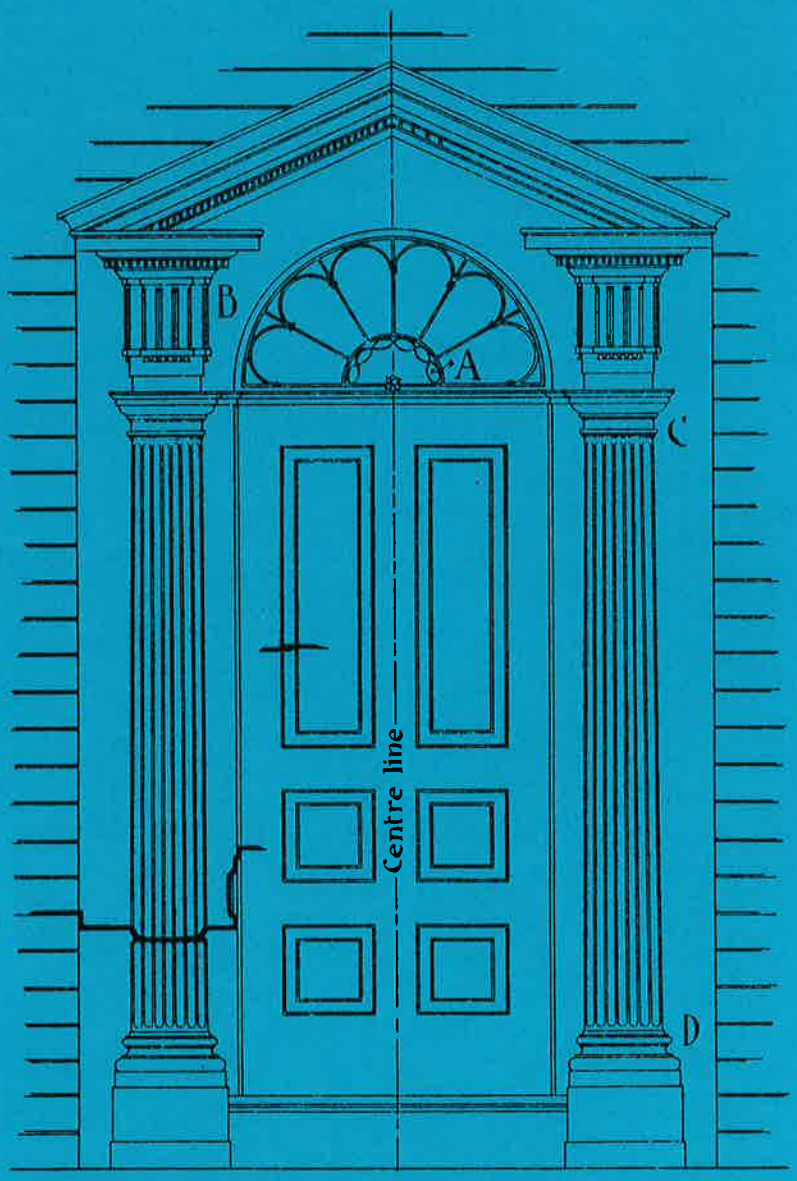
The Historic District of Farmington Village



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The Farmington Historic District Commission wishes to thank the following contributors:

Ann J. Arcari for texts for History of the Town and the Formation of the District.

The Connecticut Trust for Historic Preservation for the use of its illustrations and descriptions of architectural styles from the 1600's through the 1930's.

PREFACE

The Historic District Commission offers this brief history of the Town and the Historic District along with the stated Aims of the Commission for the general interest of the public as well as for the specific use of residents of the District contemplating construction.

In addition to the aims of the Town's Historic District Commission, other relevant information can be found in the State's enabling legislation relating to Historic Districts as well as the U. S. Secretary of the Interior's Standards for Rehabilitation, the Dept. of Interior, Park Service's Preservation Briefs, and the U. S. Secretary of the Interior's Guidelines for Rehabilitating Historic Buildings, excerpts of which may be found in the Appendix.

The Planning Staff at Town Hall will be of assistance in describing the application and certification process.

History of the Town of Farmington

THE SEVENTEENTH CENTURY

The town of Farmington, settled in 1640 as the plantation of Tunxis, was the first inland settlement in Connecticut. On January 16, 1639/40, a committee set out to view Tunxis Sepus, which means "at the bend of the little river," and on June 15, the General Court in Hartford ruled that settlement could proceed. By December of 1645 the new town, settled predominantly by families from Hartford, was incorporated and called Farmington, a typical and descriptive English name. It differed from other new towns, in that a large proportion of early landowners were nonresident. Of 37 landowners, 18 remained in Hartford for some years.

Seventeenth century Farmington was a compact village of small unpainted houses, situated on large home lots cluttered with out-buildings and livestock, gardens and orchards. The farmers, for such they all were, grew leeks, onions, beans, radishes, carrots and cabbages in their gardens. Wheat, hay, oats, peas, Indian corn, hemp and flax were grown in the fields. The growing of flax and the presence of looms on probate inventories indicated weavers in the community. Indeed, many of Farmington's early settlers and proprietors came from Essex County, England, a center for cloth production.

For several years town fathers made no effort to establish a church. Farmington's residents were content to remain under the pastoral care of Thomas Hooker. With Hooker's death in 1647, finding their own minister became necessary. On October 12, 1652 seven men - the "seven pillars" - Roger Newton, Stephen Hart, Thomas Judd, John Brownson, John Cowles, Thomas Thomson and Robert Porter "joined in covenant" and established the First Church of Farmington with Newton elected as pastor. Early services may have been held in his home, with worshipers summoned by the beat of the town drum. By 1658 there were 48 adult members of the church. The first meetinghouse was built by 1672. When Newton left to go to Milford Samuel Hooker, son of Thomas Hooker, assumed the pastorate and served from 1661 to 1697.

During the colonial period Farmington's area was 225 square miles or 144,000 acres. By 1655, 3,300 acres had been distributed to landowners. The village itself took up about 300 acres, leaving almost 3,000 acres of arable and meadow land in the hands of 45 landowners. In 1671 the first division of reserved lands took place with 1,000 acres set aside in the Great Swamp (Berlin). Until this time new proprietors had been admitted informally, but in 1672/3 84 proprietors formally constituted themselves as a body and decreed that after that time newcomers, if judged worthy, might receive house lots, but could gain proprietary rights to reserved land only through purchase from an original proprietor or by outright inheritance. In this way large portions of land remained reserved for the use of a select group - the descendants of the original proprietors.

The native Americans for the most part maintained peaceful relations with the English settlers. Clearly however there were difficulties over land. According to several deeds negotiated with the Tunxis Indians from 1636 to 1673, certain lands had been set aside for their use. However English encroachments gradually pushed the Indian from his rightful land, especially that fertile area called Indian Neck where the Pequabuck and Farmington Rivers meet. The Tunxis, having learned some of the Englishman's ways, petitioned the General Court for redress. A new deed was drawn in May of 1673 confirming tribal ownership of 200 acres of upland to be held in perpetuity. The town paid £3 to seal the agreement. In the course of time it became clear that no deed was able to keep the English from using Indian land for their own purposes.

THE EIGHTEENTH CENTURY

By 1700 there were 155 taxable citizens and a total population of perhaps 750. In 1704 Farmington ranked second in the colony in per capita wealth, at £64 per taxable inhabitant. It was by now a bustling community with blacksmiths, shoemakers, weavers, tanners, coopers, masons and carpenters. The General Court voted £6 for the services of physician Dr. Daniel Porter. John Brownson had set up the first mill by 1650. Later the Hart family operated a larger mill opened on the river. But the town was predominantly an agricultural town, where everyone farmed regardless of what other trade they may have had.

Beginning in 1705 new parishes were set up in Great Swamp (Berlin), Southington (1724), New Cambridge (Bristol) in 1744, Northington (Avon) in 1750, New Britain in 1754 and Burlington in 1774. These new parishes served as the seeds for new towns which would be set off from Farmington later in the century.

By 1709 the meetinghouse became too small and a new one was finished in 1714. Sixty years later the meetinghouse again was worn out and in 1769 the Ecclesiastical Society voted to replace it. Captain Judah Woodruff and Fisher Gay were named to obtain materials for the building. Timber from Maine was purchased on trips to Massachusetts. The frame was erected in the summer of 1771 and the octagonal spire raised in one piece. The building was finished the following summer and opened for worship in November of 1772. In 1774 a copper bell was hung. Acknowledged to be one of New England's most beautiful eighteenth century meetinghouses, it still stands as a testimonial to the skill of the builder, and to the congregation who paid a tax of "a penny on the pound" to fund its building. Credit must be given to Judah Woodruff also for many of the fine houses he built for Farmington citizens that still stand on Main Street and Mountain Spring Road. His own house on Mountain Spring Road is a fine example.

The first decades of the eighteenth century brought threats of Indian raids which increased during the French and Indian Wars. There was fear that the Tunxis would join with other tribes against the British. They remained loyal however and several Indian men fought against the French during the hostilities.

In 1733 minister Samuel Whitman, to help Christianize the Indians, started a school for them in Farmington. An Indian youth who reached grammar or secondary level and aimed toward the ministry was awarded an English suit to wear. Otherwise he was to have a large blanket! Eight Farmington families boarded the students at four shillings per week.

On the eve of the Revolution the Indians of Farmington were destitute from lack of land to farm or lease. Although early deeds had supposedly guaranteed the Indian Neck to them, constant encroachments by English farmers reduced their holdings pitifully. Also fines for crimes forced Indians to sell parcels of land to pay debts. The Tunxis petitioned the General Assembly for relief to no avail. In 1772 a young Mohegan missionary, Joseph Johnson, visited Farmington on his way to Oneida country. The Tunxis persuaded him to stay and open a school for their children. He taught a dozen Indian and one or two English youngsters, held prayer meetings and initiated a religious revival among the natives. At his urging the Tunxis decided to sell their lands and live with the Oneidas. They relocated to Brothertown, New York but by the early 1800's were forced west again, to Brothertown, Wisconsin where their descendants still live.

The passing of the Stamp Act in 1765 rallied Connecticut in protest. In 1770 the town resolved to suspend trade with New York and anyone suspected of trading with the British. Resolutions supporting nonimportation and American manufacturing were adopted. During the blockade of Boston a Committee of Correspondence was established to organize food supplies for that city and Fisher Gay collected 300 to 400 bushels of grain to be shipped. In addition 70 armed men stood ready to go to Boston's aid.

Farmington was among the first towns to fill and send a company of militia to Massachusetts. Company Six of the Second Connecticut Regiment was formed with 94 men under Captain Noadiah Hooker. Another company under Major Joel Clark of Southington was composed mainly of Farmington men and reported to have been carrying arms made in town, possibly at the Hammond gun works on Zach's Brook in Unionville. In February of 1776 General Washington ordered Fisher Gay to secure all available gunpowder in Connecticut and Rhode Island. He rounded up several tons, to the commander's satisfaction. Shortly thereafter Gay, who was then extremely ill, died from dysentery.

There were some inhabitants of the town who remained neutral or professed their loyalty to the king. Tory Mathias Leaming, after family lands were confiscated, registered his protest on his tombstone - that he was now "beyond the reach of parcecushion." Moses Dunbar of New Cambridge (Bristol), a Tory who actually joined the British army, was hanged at Gallows Hill in Hartford.

Farmington's safe inland position brought increased traffic and its benefits to the town. Large caches of gunpowder were stored here. Taverns did well with passing troops and travelers avoiding the coast. Innkeeper Phineas Lewis hosted General George

Washington who passed through Farmington several times on trips to meet with Rochambeau. However it was the French army officers who wined and dined Farmington's young ladies while encamped in the meadows.

During the Revolution the demand for independence and participation in government prompted outlying parishes to demand incorporation. Citing the loss of a voice in government by reason of the great distance to travel, Southington in 1779, then Berlin and Bristol in 1785, split off as towns in their own right. This reduced Farmington's population from 10,000 to 2,700, a considerable loss of tax base and territory.

THE NINETEENTH CENTURY

In the post Revolutionary years farming began to decline as soils were exhausted after 200 years of cultivation. The opening of western lands lured New England's young men to "go west" and Farmington saw a tide of emigration as residents sought out new lands in Vermont, New York and the Western Reserve. Men began to turn to trade to make a living. The number of stores in town increased as merchants sold farm goods from the country in exchange for manufactured articles.

Foreign trade, using Farmington's surplus farm products as a commodity, was carried on by John and Chauncey Deming and the five sons of Elijah Cowles. They made fortunes importing tinware, seal furs, silks, tea and porcelain from China. Several Farmington-owned ships carried kiln dried Indian corn, horses and barrel staves to the West Indies and brought back sugar, molasses and rum. Local manufactories included Stephen Brownson's cloth works, Asa Andrews' tin shop and Hammond's gun factory on Zach's Brook in the Union District.

The relative increase in wealth brought changes to the staid Puritan village. Stately homes arose on Main Street for wealthy merchants, such as the Timothy Cowles House at 87 Main Street and Gad Cowles' brick mansion with its ballroom at 63 Main Street. Broadcloth replaced homespun and luxuries like pianos helped create pleasant evenings. Subscription libraries were started which provided reading material for debates and evening discussion groups. The Farmington Academy, established in 1816, provided higher education beyond the common school level for both boys and girls. In 1844 Miss Sarah Porter, daughter to town minister Noah Porter, founded a female seminary to educate young ladies.

The rise of trade required better roads. The year 1792 ushered in the turnpike era in Connecticut. The Talcott Mountain Turnpike which ran through Farmington to New Hartford became the main artery from Hartford to Albany. Farmington was also linked by turnpikes to Bristol, Middletown and Danbury.

New York's canal building craze spurred a group of New Haven men to propose building a canal from Long Island Sound to the Massachusetts border to draw off trade from Hartford and the

Connecticut River. Farmington supported the idea immediately and by June of 1828 the feeder from Unionville and the aqueduct were finished and the first boat launched. The canal put the Union District in the west end of town at the head of navigation and gave rise to the industrial community of Unionville where a water power company with its own canals and numerous mills produced paper, hardware and cloth in the decades following.

The second decade of the century saw a reform movement sweep the nation and the town. Anti-Masonry, temperance and abolition all were targets of those who sought changes in public morals and political parties. Anti-Masonry was short-lived but the temperance and abolition movements garnered much support.

In the early 1800's liquor was cheap, abundant and untaxed. In 1824 there were 21 taverns, stores and shops selling liquor. It was recognized early, by Dr. Eli Todd, as a source of poverty and crime. In 1842 the Washington Temperance Society was formed, its members pledging to total abstinence. Lemonade became the featured drink at social events. Within a few years the society had 569 members and was active until the Civil War.

An Anti-Slavery Society was formed in 1846 by a substantial and vocal minority. During an anti-slavery speech in the Union Hall the previous December rowdies threw a brick at the speaker, narrowly missing his head. A riot ensued. Thirteen of Farmington's "men of standing" were arrested but none were convicted. The case was later dropped to preserve town harmony.

Farmington became the leading abolition center in Hartford County and local men, notably Austin F. Williams, Samuel Deming and John T. Norton, were active in support of the Amistad Africans in the early 1840's. When freed in 1841 Cinque and his band were brought to Farmington to live while awaiting return to Africa. The presence of the Amistad Africans did much to sway local opinion in favor of abolishing slavery and freeing American slaves. The town was so active in anti-slavery activity that Farmington was called the Grand Central Station of the Underground Railroad.

When the Civil War commenced the town raised its quota of volunteers, chiefly from Unionville. From a population of 3,000, 299 men enlisted from the town. There were 44 deaths and casualties and a number of men imprisoned in southern prison camps at Andersonville and Libbey Prison. In 1865 Farmington voters supported a constitutional amendment that would have granted black suffrage had it passed statewide.

After the war the two ends of town began to diverge more and more in general character and economy. Farmington, always agricultural, remained so but began looking for more economical ways to farm. A creamery was set up which ran profitably for 20 years and the American Guernsey Cattle Club formed. The Root brothers and later the Wadsworths invested in mountain grown peaches and apples. Unionville enlarged and diversified its mills to produce tools, hardware and cutlery. By 1880 Unionville factories employed 300 people.

The extension of the trolley line to Unionville in 1894 changed the town from an isolated village to a growing suburb. A wave of immigration took place as Italians, Poles and Slovaks joined the Irish immigrants who came to work on the canal several generations earlier. After the turn of the century, 25 percent of the population was foreign born.

THE TWENTIETH CENTURY

When World War I broke out in 1914, 177 men went to serve and citizens joined forces in volunteer groups to patrol water pipes, sell bonds and make clothing for their soldiers. Two American Legion posts were named after men killed - the Louis Hanrahan Post in Unionville and the James Palache Post in Farmington. Much the same kind of volunteer activity took place during World War II. Citizens served as air raid wardens, they ran paper and salvage drives and sold war bonds.

The postwar years found the town admitting that it was no longer a small town. The population of 5,300 in 1940 rose to 10,800 in 1960. Soon there were 12,000 residents scattered not only in both centers but in numerous developments. Inhabitants voted in 1946 to consolidate several voting agencies and to adopt a council-manager form of government, better able to handle the problems of a rapidly growing suburb.

The hurricane of August 19, 1955 was an unprecedented disaster. As the river flooded, portions of Farmington and New Britain Avenues were wiped out. Thirteen lives were lost including two policemen, Charles Yodkins and Joseph Morin, Jr. Over 100 houses were destroyed and 90 seriously damaged.

The flood of 1955 brought efforts to prepare a comprehensive plan of development to deal with the resulting destruction of parts of town and with the town's rapid growth.

Redevelopment in the 1960's and 1970's to replace buildings and jobs lost in the flood saw a new Unionville center replacing the old wooden shops and houses previously located there. A new Town Hall and industrial and professional parks were built to handle growing town and commercial interests. Interstate 84 and the Westfarms Mall attracted large companies, giving Farmington an attractive tax base.

The 1990 Census data reported Farmington's population at 20,608 and that it contained over 8,600 housing units. Only slightly more than 13 percent of the town's total land area is currently considered usable for future residential development.

Adapted from Farmington in Connecticut by Christopher Bickford, 1982.

Formation of the Village of Farmington Historic District and Aims of the Farmington Historic District Commission

At the first Study Committee meeting in September of 1962 Town Planner Robert Donald brought several points to the Committee's attention. He noted that there was considerable land available for development in Farmington's central residential district; that new highway construction then being planned would bring increased growth to the center of town; and as Hartford expanded westward, Farmington village was in danger of being absorbed into an "urban sprawl" and might lose its distinct village character. Concerned with the route that new construction and growth might take, the Study Committee decided unanimously to recommend the formation of a historic district whose objective would be to preserve the three century span of outstanding architecture found in the historic village center.

At subsequent meetings the Committee developed the aims of a Historic District more fully. Its overall purpose was to preserve the architectural significance of individual buildings and the historic architectural character of the village as a whole. An immediate goal was to control the appearance of future alterations and new construction and in particular to keep appearances of business properties consistent with the district. The Committee stated that it was not concerned with interiors, nor would its guidelines be made retroactive, that is, require changes to existing buildings. The boundaries of the proposed district were initially drawn along Farmington Avenue from Mountain Spring Road, south on Main Street to Tunxis Street, west to the river and east up Mountain Road.

The Historic District Study Committee then began planning a campaign to acquaint residents with the aims of districting, using criteria developed by the National Trust for Historic Preservation. The criteria addressed issues of architectural and historical significance, suitability, adaptability and educational use.

The proposed Farmington district contained all the criteria set forth by the National Trust. Its boundaries were clearly defined, encompassing the area traditionally known as "the village" which contained houses and other structures associated with individuals and events important in the town's history. The architecture included styles of three plus centuries, with many of the buildings adapted for contemporary use as school dormitories, classrooms, galleries and shops. In addition there were two public museums, the Hill-Stead and the Farmington Museum. Hill-Stead was the home of architect Theodate Pope Riddle and houses a collection of Impressionist period paintings and drawings collected by her parents. The Farmington Museum, now called the Stanley-Whitman House, is a colonial house museum built c. 1720. Both are open to the public. Farmington can also point to a significant history of aboriginal man as may be seen in the Paleo-Indian collection of artifacts in the Day-Lewis Museum opened after the formation of the District. The area also enjoys adequate fire and police pro

tection and good public access. The proposed Farmington district obviously included all the necessary criteria in one package.

After large public meetings and small neighborhood meetings took place to acquaint residents with the proposal and gain their support, the Study Committee submitted its report to the Town Council on May 23, 1963. The Town Council rejected the proposal because of "sufficient opposition." The Study Committee revised its proposal, dropping the acreage from 422 to 273 with substantial cuts to the boundaries. The second proposal was also rejected by the Council which decided that the 75 percent approval required by law was not enough, given the strength of the opposition. The Study Committee then disbanded.

A second Study Committee was formed in March, 1964. It prepared a proposal that included only those property owners who were in favor of a historic district, and not those opposed. This proposal was successful in being approved. The Town Council passed an ordinance creating the Farmington Historic District as of July 1, 1965. A commission of five members was appointed; Richard D. Butterfield, Chair, Wallace MacDonald, Theodore W. Stedman, Corey H. Bush and James McA. Thomson.

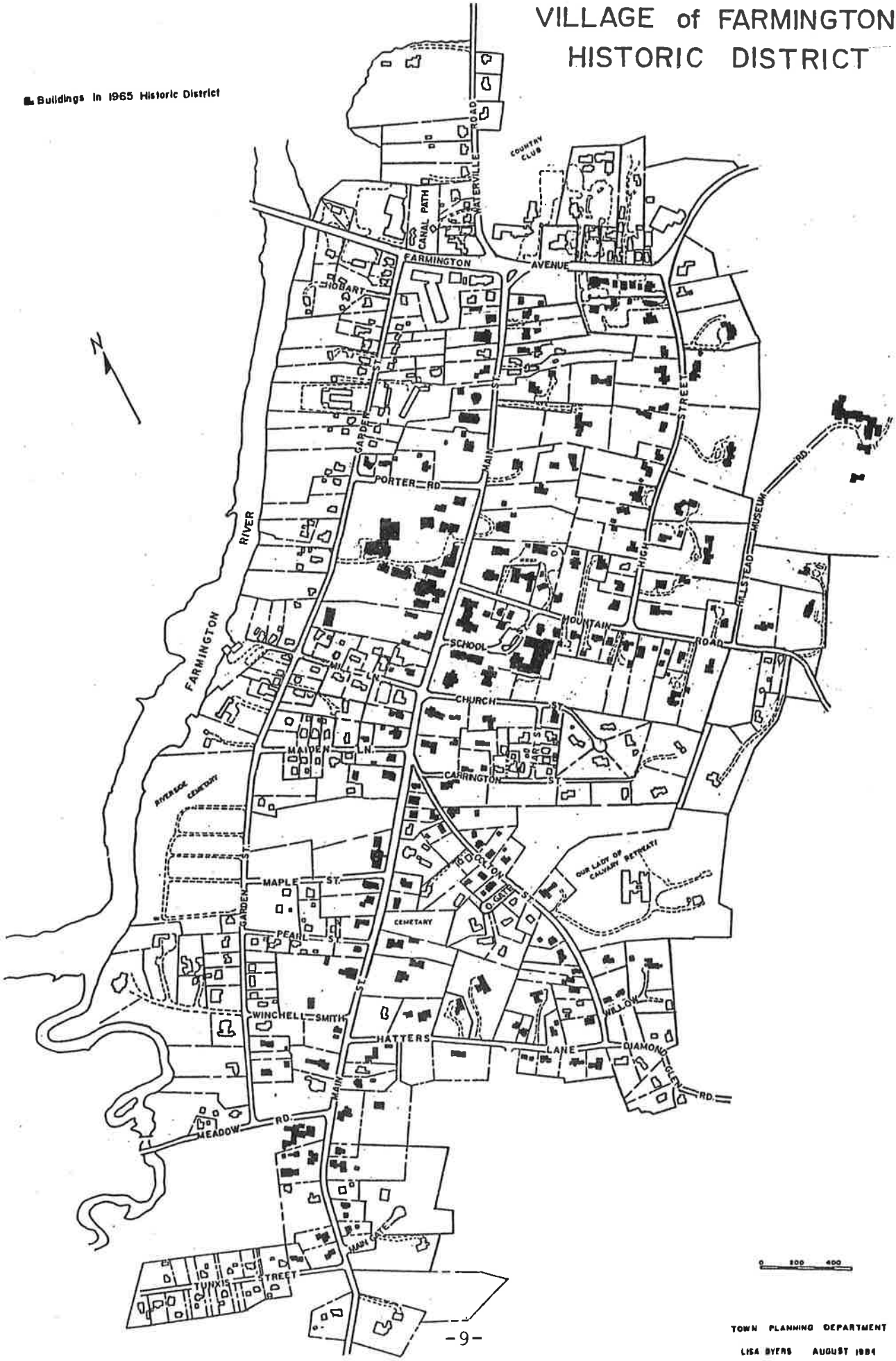
> The mission of the Historic District was stated as follows: "..... To promote the educational, cultural, economic and general welfare of the town through preservation and protection of buildings and places of historic interest; and through development of appropriate settings for such buildings and places."

The Commission's goal was "to work to maintain a three century span of architecture which is of rare historic character and epitomizes the New England village in its grandest form."

The Historic District at its founding included 115 houses dating from 1650 to mid-twentieth century, clustered around the 1771 meetinghouse, the Stanley-Whitman House and Miss Porter's School.

In 1972 the Farmington Historic District was listed on the National Register, the nation's list of cultural and historic resources. By working for National Register listing the Commission felt that historic Farmington would have better protection from the network of highways then being planned and implemented by the state. In 1984 the Commission began studying the enlargement of the district along the lines of the first Study Committee proposal. The Farmington Historical Society in 1985 obtained a $15,000 grant to prepare a Historic Resources Inventory. The Inventory, commonly called the Architectural Survey, researched and photographed over 400 structures in Farmington. The Survey was published in 1986 and will serve as a useful resource should the Commission apply for enlargement of the district in the future.

VILLAGE of FARMINGTON HISTORIC DISTRICT



Typical Architectural Styles Relating to the District and Surrounding Areas

Many old houses do not fit neatly into a specific style category. Some exhibit elements of several architectural styles while others have simple, unpretentious designs that lack identifying features. Others are distinctive as examples of a type of building rather than a style; the design of these "vernacular" houses is often a reflection of functional and structural needs rather than stylistic aims. Whether your house is humble or "high style," examining its forms, plan and decorative details should enable you to recognize some basic characteristics.

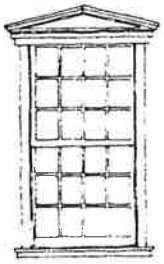
1600's-1700's — Early New England House

This vernacular housing type, popularly called a "Colonial," is characterized by a boxlike form, prominent central chimney and a steeply pitched gable roof with narrow eaves. Exterior walls are covered with narrow clapboards or wood shingles. In larger examples, the upper story may project beyond the lower. Simple and unadorned, its design reflects postmedieval English building traditions adapted to local materials and climatic conditions; its low ceilings, small windows and rooms clustered around a central chimney served colonist's basic need to keep warm in New England winters. The familiar "saltbox" shape is the result of extending the rear roof slope to create additional space. Because they were often subsequently updated in the Georgian or Federal styles, few original examples of this simple housing type survive.

Typical Examples: 23 Main Street
33 High Street

1700's-1810's — Georgian Style

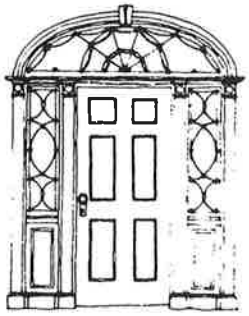
The exterior of the Georgian house often looks similar to the early New England house type, but has a more formal plan and displays a new emphasis on classical decorative detail. It is characterized by a symmetrical facade featuring a centered front entryway capped by a crown or pediment with flanking



pilasters. The cornice is often emphasized with modillion blocks or decorative molding. Windows have double-hung sashes with six, nine or twelve panes per sash. Wood frame examples of the style predominate in Connecticut, although some brick versions were constructed. The use of classical elements reflected the demand for more fashionable buildings as the American colonies prospered and expanded in the 18th century.

Typical Examples: 66 Main Street
4 High Street

1780's-1820's — Federal Style

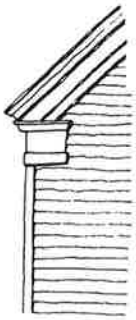


The Federal house represents a refinement of the Georgian style. Details are lighter and more delicate, low-pitched hipped roofs are common and elliptical, circular and fanlike shapes are frequently used. Windows have double-hung sashes with six, nine or twelve panes per sash. An important identifying feature is a front entryway topped by a fanlight with flanking sidelights. Both wood frame and brick examples were constructed in Connecticut. The style drew upon contemporary European trends, and the use of geometric patterns for decoration reflected a renewed interest in ancient classical motifs.

Typical Examples: 122 Main Street
130 Main Street

1830's-1860's — Greek Revival Style

Inspired by Greek temple forms, this style is most often identified by a gabled roof of low pitch, a wide bank of trim beneath the cornice line of the roof and an entry porch or full-width porch supported by square or round columns. The temple-like effect is frequently emphasized by a front-gabled roof with corner pilasters supporting a full triangular pediment or cornice edges which turn inward for a few feet to



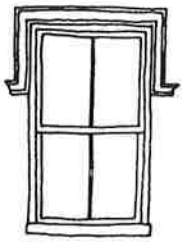
suggest the lower section of a full pediment. A front entryway (often in the gable end) is commonly flanked by narrow sidelights with a rectangular line of transom lights above. Windows have double-hung sashes with six panes per sash. The style appealed to the young American nation as a break from the English-based Georgian and Federal styles and for its associations with the ancient democracies of Greece.

Typical Examples: 56 Main Street
87 Main Street

1840's-1870's

Gothic Revival Style

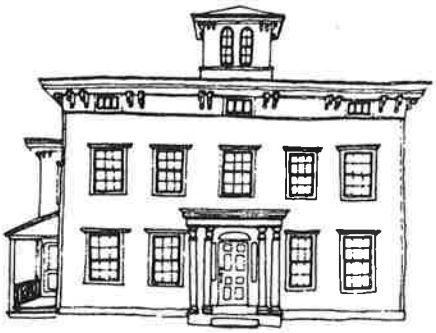
The informal plan and fanciful ornamentation of the Gothic Revival style was a reaction to the restrained, boxlike symmetry of preceding styles. Features associated with the style are steeply pitched roofs and gables, bay windows, wide one-story verandas and decorative wood trim along eaves and gable edges. Pointed arch windows are often used. The exterior is usually clad with clapboards or vertical board and batten siding. Windows are often crowned by a drip molding with upturned ends to deflect rainwater. The style's most popular form is the small house or "cottage" whose picturesque design and decoration and its romantic associations with the bucolic country life of rural England appealed to America's expanding working and middle classes.



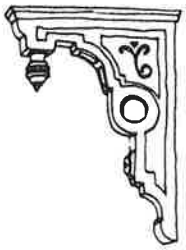
Typical Examples: 36 Main Street
14 Mountain Road

1840's-1880's

Italianate Style



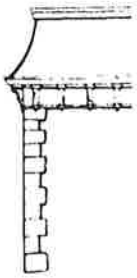
Loosely based on simple Italian villa designs, the Italianate house is characterized by a flat or gently sloping hipped roof having side eaves with decorative brackets, frequently topped by a square cupola. Other examples have square towers attached to the front facade.



Windows are usually tall, narrow and have double-hung sashes. Small entry porches or one story porches across the facade are common. Like the concurrent Gothic Revival, the Italianate style emphasized rambling, informal plans and picturesque decoration.

Typical Examples: 90 Main Street
45 High Street

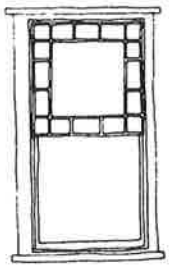
1850's-1880's — Second Empire Style



Reflecting the latest French building fashions, this style is characterized by the distinctive mansard roof, frequently with dormers. The boxy roofline permitted a full upper story of usable attic space. Below the mansard roof, examples of the style frequently resemble Italianate style designs with bracketed eaves, tall round-headed windows and prominent square towers.

1880's-1910's — Queen Anne Style

This highly decorative style, which dominated American domestic building at the turn of the century, is characterized by irregular massing and the exuberant use of a variety of forms, textures, materials and colors. Corner turrets and towers, tall chimneys, bays, porches and encircling verandas are combined to create a complex composition. Horizontal siding is juxtaposed with patterned wood shingles, half-timbering, ornamental woodwork, and brick, stone, slate and stucco to enliven exterior surfaces. Stained and other decorative glass is frequently used, especially in stairwell windows, transom panels and in the characteristic "Queen Anne sash," a large pane of clear glass bordered by smaller multi-colored panes.



Typical Examples: 28 Main Street
32 High Street

1880's-1910's — Shingle Style

The style is typified by a uniform covering of unpainted or stained wood shingles from roof to foundation walls. Like the Queen Anne style it usually has a rambling plan, irregular massing, an asymmetrical facade and ample porches, but is set apart by its lack of decoration and ornament. Casement and sash windows are generally small, may have many panes and are often grouped into twos or threes. The style originated in and is generally associated with coastal New England.

Typical Examples: 62 Main Street
143 Main Street

1890's-1940's — Period Revival Styles

In the initial decades of this century architects and builders borrowed from a range of earlier styles and forms to design modern houses with a consciously historical flavor. Many suburban developments from those years contain entire streets lined with clapboarded American "Colonials," half-timbered English "Tudors" and stuccoed "Mediterraneans."

The Colonial Revival style stemmed from a renewed interest in the early English and Dutch houses of the Atlantic seaboard. It combined 18th century Georgian and Federal styles with contemporary elements to create nostalgically appealing designs. Classical motifs associated with early American architecture - pediments, columns and pilasters, fanlights, etc. - were often incorporated into asymmetrical Queen Anne style designs. Colonial Revival houses can be distinguished from original houses of the 18th and early 19th century by the exaggerated proportions and the eclectic

mixing of details from simple vernacular houses with elements from grand classical buildings.

Typical Examples: 105 Main Street
37 Mountain Road

The Tudor Revival style is loosely based on medieval English prototypes ranging from thatched cottages to grand manor houses. It is characterized by an irregular plan with steeply pitched multi-gable roofs, overhanging upper stories and gables, prominent chimneys, wood or metal multi-paned casement windows and the use of half-timbering with brick or stucco infill.

Typical Examples: 49 Mt. Spring Road
80 Mt. Spring Road

The Mediterranean Revival style is based on Spanish colonial and southern European examples and is characterized by a low-pitched or flat roof covered with red tiles, an asymmetrical facade, arcaded porches and a stucco or brick wall surface. Towers and curvilinear parapets in imitation of Spanish mission architecture are frequently used, as are wrought iron window grilles and small balconies.

Typical Example: 182 Garden Street

1900-1930's — Bungalow

Derived from the Bengali word "bangla," meaning a low house surrounded by porches, the American bungalow has its roots in turn-of-the-century California, where favorable climatic and social conditions encouraged its spread as an informal and affordable housing type. Generally well constructed with good-quality materials, the bungalow quickly spread throughout the country by means of pattern books or working drawings ordered for as little as five dollars from popular magazines. The typical bungalow has a low, one to one-and-

a-half story form with gently pitched gables often sheltering a prominent open front porch. Natural materials such as wood, stucco and brick are emphasized. Its open and informal plan features a spacious "living room" replacing the old-fashioned parlor.

Typical Example: 126 Main Street

Some houses are distinctive as a type of building rather than for a specific architectural style. The American Foursquare house, popular from around 1900 into the 1920's, is a two-story square or rectangular box having a hipped roof with hipped roofed dormers, narrow clapboard siding and a full-width single-story front porch.

Typical Examples: 8 Mountain Road
10 Mountain Road

Also common to this period is the double-decker, a house type ideally suited to narrow city lots. It typically has two or three stories, a gable end facing the street, doors and windows regularly spaced and a multistory porch spanning the front of the house. Both house types are frequently decorated with Colonial Revival or Queen Anne details.

Typical Example: 88 Garden Street

1930's - The Modern Era

The influence of modern art following the industrial revolution may be seen in this style with its emphasis on function and directness of form. Asymmetrical plans and low-pitched or flat roofs frequently produced simple geometrical configurations. Windows often consisted of large clear expanses of glass with awning or casement operators. Trim as well as moldings were simple with a de-emphasis on ornament. In

contrast to earlier periods there was a strong emphasis on using materials as furnished by industry requiring a minimum of hand labor during construction.

Later, in the 1970's, a reaction to the tenets of early modernism developed. In search of new directions, abstractions of motives from earlier styles, Shingle, Queen Anne and even Classical were incorporated in what has become known as the "Post Modern" style.

Typical Examples: 190 Garden Street
27 High Street

APPENDIX A

EXCERPTS FROM STATE STATUTE
Relating to Historic Districts

Sec. 7-147f. Considerations in determining appropriateness. Solar energy systems.

(a) If the commission determines that the proposed erection, alteration or parking will be appropriate, it shall issue a certificate of appropriateness. In passing on appropriateness as to exterior architectural features, buildings or structures, the commission shall consider, in addition to other pertinent factors, the type and style of exterior windows, doors, light fixtures, signs, aboveground utility structures, mechanical appurtenances and the type and texture of building materials. In passing upon appropriateness as to exterior architectural features the commission shall also consider, in addition to any other pertinent factors, the historical and architectural value and significance, architectural style, scale, general design, arrangement, texture and material of the architectural features involved and the relationship thereof to the exterior architectural style and pertinent features of other buildings and structures in the immediate neighborhood. No application for a certificate of appropriateness for an exterior architectural feature, such as a solar energy system, designed for the utilization of renewable resources shall be denied unless the commission finds that the feature cannot be installed without substantially impairing the historic character and appearance of the district. .....

(b) In its deliberations, the historic district commission shall act only for the purpose of controlling the erection or alteration of buildings, structures or parking which are incongruous with the historic or architectural aspects of the district. The commission shall not consider interior arrangement or use. However, the commission may recommend adaptive reuse of any buildings or structures within the district compatible with the historic architectural aspects of the district.

APPENDIX B

EXCERPTS FROM THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION and THE DEPT. OF THE INTERIOR, PARK SERVICE'S PRESERVATION BRIEFS

A. Standard 6. of the Secretary of the Interior's "Standards for Rehabilitation" states that "deteriorated architectural features shall be repaired rather than replaced whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual qualities." Therefore, the Secretary's Standard and their accompanying Guidelines never recommend resurfacing buildings with any new material that does not duplicate the historic material because of the strong potential of altering the character of the historic building.

B. Outline of planning process recommended by the National Park Service to assist parties undertaking rehabilitation of historic buildings that meets the Secretary's "Standards for Rehabilitation."

1. Identify and preserve those materials and features that are important in defining the building's historic character: wood siding, brackets, cornices, window architraves, doorways, pediments, etc. ....

2. Undertake routine maintenance on historic materials and features: caulking, painting, etc. ....

3. Repair historic materials and features: patching, piecing, etc. ....

4. Replace severely damaged or deteriorated historic materials and features in kind rather than with substitutes if feasible: roofing, siding, etc. ....

C. Replacement of wood siding with aluminum or vinyl may be an acceptable alternative only if:

1. The existing siding is so deteriorated or damaged that it cannot be repaired.

2. The substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building.

3. The substitute material can match the historic material in size, profile and finish so that there is no change in the historic character of the building.

Aluminum or vinyl is an acceptable substitute in most cases when replacing unhistoric siding if conditions 1. and 2. are met.

APPENDIX C

EXCERPTS FROM THE SECRETARY OF THE INTERIOR'S GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

Building Exterior:

Recommended	Not Recommended
Masonry:	
Identifying, retaining and preserving masonry features that are that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves; door pediments, steps, and columns; and joint and unit size, tooling and bonding patterns, coatings, and color.	Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished. Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.
Wood:	
Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediments; and their paints, finishes, and colors.	Removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished. Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "improved" appearance.
Inspecting painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.	Removing paint that is firmly adhering to, and thus protecting, wood surfaces.
Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (handscraping and handsanding), then repainting.	Using destructive paint removal methods such as propane or butane torches, sandblasting, or water-blasting. These methods can irreversibly damage historic woodwork.
Using chemical strippers primarily to supplement other methods such as handscraping, handsanding, and the above-recommended thermal devices. Detachable wooden elements such as shutters, doors, and columns may - with the proper safeguards - be chemically dip-stripped.	Failing to neutralize the wood thoroughly after using chemicals so that new paint does not adhere. Allowing detachable wood features to soak too long in a caustic solution so that the wood grain is raised and the surface roughened.

Recommended	Not Recommended
Architectural Metals:	
Identifying, retaining, and preserving architectural metal features such as columns, capitals, window hoods, or stairways that are important in defining the overall historic character of the building; and their finishes and colors.	Removing or radically changing architectural metal features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
Roofs:	
Identifying, retaining, and preserving roofs - and their functional and decorative features - that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features such as cupolas, cresting, chimneys, and weathervanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.	Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished. Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform or "improved" appearance. Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished.
Windows:	
Identifying, retaining, and preserving windows - and their functional and decorative features - that are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hoodmolds, panelled or decorated jambs and moldings, and interior and exterior shutters and blinds.	Removing or radically changing windows which are important in defining the overall historic character of the building so that, as a result, the character is diminished. Changing the number, location, size, or glazing pattern of windows, through cutting new openings, blocking-in windows, and installing replacement sash which does not fit the historic window opening. Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which radically change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame. Obscuring historic window trim with metal or other material.

Recommended	Not Recommended
Entrances and Porches:	
Identifying, retaining, and preserving entrances - and their functional and decorative features - that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilasters, entablatures, columns, balustrades, and stairs.	Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished. Stripping entrances and porches of historic material such as wood, iron, cast iron, terra-cotta, tile, and brick.
Repairing entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind - or with compatible substitute materials - of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.	Replacing an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate. Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.
Designing and constructing a new entrance or porch if the historic entrance or porch is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building.	Creating a false historical appearance because the replaced entrance or porch is based on insufficient historical, pictorial, and physical documentation. Introducing a new entrance or porch that is incompatible in size, scale, material, and color.
Designing enclosures for historic porches when required by a new use in a manner that preserves the historic character of the building. This can include using large sheets of glass and recessing the enclosure wall behind existing scrollwork, posts, and balustrades.	Enclosing porches in a manner that results in a diminution or loss of historic character such as using solid materials such as wood, stucco, or masonry.
Storefronts:	
Identifying, retaining, and preserving storefronts - and their functional and decorative features - that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures.	Removing or radically changing storefronts - and their features - which are important in defining the overall historic character of the building so that, as a result, the character is diminished. Changing the storefront so that it appears residential rather than commercial in character.

Recommended	Not Recommended
Building Site:	
Identifying, retaining, and preserving buildings and their features as well as features of the site that are important in defining its overall historic character. Site features can include driveways, walkways, lighting, fencing, signs, benches, fountains, wells, terraces, canal systems, plants and trees, berms, and drainage or irrigation ditches; and archaeological features that are important in defining the history of the site.	Removing or radically changing buildings and their features or site features which are important in defining the overall historic character of the building site so that, as a result, the character is diminished.
Retaining the historic relationship between buildings, landscape features, and open space.	Removing or relocating historic buildings or landscape features, thus destroying the historic relationship between buildings, landscape features, and open space.
Energy Retrofitting:	
Installing freestanding solar collectors in a manner that preserves the historic property's character-defining features.	Installing freestanding solar collectors that obscure, damage, or destroy historic landscape or archaeological features.
Designing attached solar collectors, including solar greenhouses, so that the character-defining features of the property are preserved.	Locating solar collectors where they radically change the property's appearance; or damage or destroy character-defining features.
Placing solar collectors on non-character-defining roof or roofs of non-historic adjacent buildings.	Placing solar collectors on roof when such collectors change the historic roofline or obscure the relationship of the roof to character-defining roof features such as dormers, skylights, and chimneys.

Recommended	Not Recommended
New Additions to Historic Buildings:	
	Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non-character-defining interior spaces.
Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.	Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.
Locating the attached exterior addition at the rear or on an inconspicuous side of a historic building; and limiting its size and scale in relationship to the historic building.	Designing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.
Designing new additions in a manner that makes clear what is historic and what is new.	Duplicating the exact form, material, style, and detailing of the historic building in the addition so that the new work appears to be part of the historic building.
Considering the attached exterior addition both in terms of the new use and the appearance of other buildings in the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.	Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location or setting.
	Using the same wall plane, roof line, cornice height, materials, siding lap or window type to make additions appear to be a part of the historic building.
Placing new additions such as balconies and greenhouses on non-character-defining elevations and limiting the size and scale in relationship to the historic building.	Designing new additions such as multistory greenhouse additions that obscure, damage, or destroy character-defining features of the historic building.
Designing additional stories, when required for the new use, that are set back from the wall plane and are as inconspicuous as possible when viewed from the street.	Constructing additional stories so that the historic appearance of the building is radically changed.