
I. INTRODUCTION

Community pride and cooperation are highly contagious--especially in Barnstable, where people care very much about maintaining their quality of life. In 1996 our Town Council adopted the Town's first local historic district in the downtown area of Hyannis called the Hyannis Main Street Waterfront Historic District a.k.a. the Hyannis Historic District (HHD). We asked a nationally-known preservation consultant, Candace Jenkins, as well as the Massachusetts Historical Commission and the National Trust for Historic Preservation to assist us in the creation of this historic district. This is how they described the district and its residents:

“Downtown Hyannis is a lively, diverse commercial district built on the New England tradition of small independent enterprises. As Cape Cod's traditional retail center, and Barnstable's most visible and well known village, it plays a key role in defining public perceptions of both region and town. Local historic districts are a widely known preservation tool that have proven to be a powerful ally in the successful establishment of such preservation/development partnerships. In Massachusetts, most local historic districts are established under the 1960 state enabling legislation known as the Historic Districts Act, or Chapter 40C. Such districts are locally enacted and administered by design review commissions that regulate exterior changes to buildings; they have no authority to regulate use. Rather, local historic districts complement local zoning by establishing clear design standards for existing buildings, settings, and new construction. The stated purpose of the Massachusetts enabling legislation, closely echoed by the proposed Hyannis ordinance, is to:

- Preserve and protect the distinctive characteristics of buildings and places significant in the history of the Commonwealth and its cities and towns;
- Maintain and improve the settings of those buildings and places;
- Encourage new designs compatible with existing buildings in the district.”

The experts were right--both residents and business owners know they have something good here and want to keep it. Preserving this local district requires a little effort all around--a united community effort.

Whether you are a District resident, property owner, tenant, architect, contractor, or business owner, please become familiar with the Hyannis Historic District Commission's (HHDC's) guidelines. Before making any exterior changes to your property, read this booklet cover to cover. Learn about the Commission and its procedures. Then go back and reread the sections about the specific projects you have in mind. Refer to these guidelines when planning rehabilitation, new construction, or additions to ensure results compatible with the district's character.

The HHDC manages the district's continuing evolution and development. To do this, it needs your full cooperation. It has developed these guidelines after carefully analyzing the

area's architecture and the changes most frequently proposed. The Commission's recommendations help safeguard all the qualities that make the HHD a unique, special neighborhood. It protects and enhances those qualities by encouraging preservation and rehabilitation work that reflects and builds on the HHD's historic architecture and design.

Please notice the Commission does not stipulate specific designs or solutions to problems; it prefers that you have the freedom to plan your own rehabilitation or construction work. At the same time, the Commission has a mandate from the Town Council to channel this work so that it complements the district's character. The HHDC's staff and the staff of the Historic Preservation Division can help you in preparing for Commission review.

Applicants who follow the recommendations in these guidelines when drawing up their design proposals should have little difficulty. These guidelines encourage both a creative approach to design problems and the innovative use of new materials and construction techniques.

II. HISTORIC YET CONTEMPORARY: HYANNIS MAIN STREET WATERFRONT HISTORIC DISTRICT'S REMARKABLE DEVELOPMENT AND BALANCE!

Hyannis is one of seven distinctive villages within the Town of Barnstable. The Hyannis Main Street Waterfront Historic District incorporates the core of Hyannis Village. The HHD chronicles the area's development over 200 years, from its 18th century settlement, through its growth during the 19th century as a prosperous seaport, to its role in the 20th century as the seat of local government, popular summer resort, and regional center of commerce.

This richly diverse area focuses on Main Street between the World War I and Sylvester Memorials at the east end and Sherman Square at the west end. It also includes large portions of North and South Streets which frame Main Street, the short connecting streets like Pine, Pearl, Pleasant and School, and the west side of the Inner Harbor.

During the first third of the 19th century, Hyannis contained fewer than fifty buildings, most of which were located within the HHD. These included the Baptist Church of 1825, the Universalist Church of 1830, a schoolhouse, a few shops and several houses, one of which contained the Post Office, established in 1821.

Between 1835 and 1856, when the John Hale and H.F. Walling maps were published, Hyannis grew dramatically. Numerous roadways were laid out; however, the most important new transportation improvement was the Cape Cod Branch Railroad, introduced in 1854. Many buildings were added to the area as well. Most were dwellings, but several were specialized in function, representing a major change from earlier periods and defining the beginnings of a centralized institutional/commercial district. They included a Methodist Church, a train depot, two telegraph offices, a

milliner's shop, two tin shops, a paint shop, a shoe shop, a tailor shop, two blacksmith shops, a village market, a village hall, a Masonic Temple, the Hyannis Hotel (1832), two new schools and several other structures. A vast majority of these specialized buildings were erected within the HHD.

By mid-century, Hyannis stood poised between a quiet maritime post and a bustling tourist-oriented future. A *New York Times* correspondent wrote in 1855, “. . . it might become a favorite summer resort . . . There is a fine beach, plenty of sea room, a pure and bracing atmosphere and delicious drinking water; no mosquitoes.” The railroad of 1854 was a major factor in the area's development as a resort.

Hyannis grew rapidly during the 20th century, especially in the downtown area. A devastating fire destroyed much of the east end around the Train Depot in 1904, but the area was quickly rebuilt with fashionable new commercial establishments. Important buildings included the Normal School of 1897, the Town Hall of 1926, the library of 1908, the Masonic Hall of 1923, the Odd Fellows Hall c. 1920, and the impressive Colonial Block of 1930. West Main Street was the last to lose its former residential character, but even here by 1930 most houses had either been converted to commercial uses, moved, or demolished to make way for new shops, most in the Colonial Revival style and of wood-frame construction. Two of the most notable structures were the Tudor Revival style Hyannis Theater and the Queen's Byway, an early shopping mall with a full-sized reproduction windmill as its focus.

Today, buildings within the district range from traditional 1 and 1/2 story Cape Cod cottages that typify the early heritage of village and region, to chaste Greek Revival style mariners' homes and more imposing sea captain's dwellings produced by maritime prosperity, to a variety of institutional buildings, and a strong collection of turn-of-the-century commercial blocks. Together, the district buildings and (landscapes) *streetscapes* represent all facets of village history from its 18th century settlement as a remote southside outpost, to its 19th century growth as a thriving, prosperous seaport, to its modern role as the seat of local government, and centerpiece of a noted summer resort and regional shopping center.

III. A SENSE OF PLACE: HYANNIS MAIN STREET WATERFRONT HISTORIC DISTRICT'S ARCHITECTURE

Perhaps more than any other area in Barnstable, the Hyannis Historic District's unique physical environment creates a special sense of place. Because this district encompasses both the regional transportation hub of the Cape, and the Town center, as well as residential pockets that reflect specific aspects of the area's development; all facets of village, town and county history are represented in this one locale. The scale, placement, materials, design and detail of the district's buildings, landscapes and settings continue to

form a pleasing stage for human activity. The Hyannis Main Street Waterfront Historic District contains many individual buildings of outstanding architectural and historical significance. Many are listed in the National Register of Historic Places (NR). The most outstanding characteristics of the district are its variety, and the lively interest created by independent use and ownership. In addition to its architecture, the following factors help define the area's distinctive character:

- Human scale and pedestrian orientation created by relatively narrow streets coupled with sidewalks and trees to separate pedestrian and vehicular zones, a variety of small-scale buildings, and an interesting mix of uses;
- Predominance of wood-frame construction, and wood shingle or clapboard exterior siding, punctuated by occasional masonry buildings, usually red brick;
- Density of development in the Main Street commercial district, with buildings attached or very close to each other, with minimal setback from the sidewalk;
- Small, intriguing green spaces like the Village Green and the Baptist Church Cemetery, providing relief to the general density cited above;
- Low building heights generally ranging from 1-2 stories;
- Predominance of commercial uses punctuated with institutional and residential uses;
- Unique locally owned, independent businesses with close ties to community.

Reinforcement of these elements should be encouraged in the design of new buildings, building additions, and building alterations, and in changes to setting.

IV. WORKING WITH THE HYANNIS HISTORIC DISTRICT COMMISSION

Everyone now living and working in the town's first local historic district needs to understand the Commission's purpose. Simply put, the Commission preserves the architectural character of the neighborhood by reviewing and approving proposed changes.

So, if you are planning to change the exterior of your property, your first step toward making those changes is to call the Historic Preservation Division at Barnstable Town Hall, 230 South Street, Hyannis, MA at 508-862-4665 to ask the Commission's staff if the changes you are planning need design approval. The staff can help you up front to avoid delays later on. Your second step is to read the Commission's design guidelines. (See Section V of this document) Your third step is to fill out an application and present your proposal to the Commission for action. The Commission reviews all plans for exterior alterations, additions, new construction, signage, demolition and changes to setting/site, including Federal and State Accessibility mandates. To indicate that a project follows the guidelines, the Commission issues a Certificate of Appropriateness, Certificate of Hardship, or Certificate of Non-Applicability.

In addition to introducing you to the Commission, this chapter answers questions such as: When do you need to apply for a certificate? How do you apply? What does the Commission consider in reviewing your project? And, how are the Commission's decisions enforced?

GETTING TO KNOW THE HHDC

The easiest way to learn about the Commission is to come to a public meeting at the School Administration Building, 230 School Street, Hyannis, MA. The Commission meets on the 1st and 3rd Wednesdays of each month at 6:00 p.m. No meetings are held on holidays.

The Commission's seven members are volunteers appointed by our Town Council for three-year terms. As defined by town ordinance, Commission membership includes, to the extent possible, one member from each of the following organizations: the Barnstable Historical Commission, the Massachusetts State Chapter of the American Institute of Architects, the Cape Cod and Islands Board of Realtors and four members who are residents of and/or business operators within the historic district. Helping the Commission are the Director of the Historic Preservation Division and a Commission Assistant. Funded by the Town, the Commission Assistant prepares meeting agendas and takes minutes. The Commission Assistant also receives applications for projects, keeps project files and sends out notices of when meetings take place. The Commission Assistant, located in the Historic Preservation Division's office on the 4th floor of the School Administration Building, Town Hall Complex, 230 South Street, Hyannis, MA, can answer your questions, help you with guidelines and procedures, and check over your submission materials.

CATEGORIZING YOUR EXTERIOR PROJECT

No matter which exterior project you have in mind, it involves either maintenance or exterior change. The Architectural Review Chart contains common examples of both types of projects.

Maintenance includes repair and in-kind replacement of the deteriorated parts of a building or structure. ***Repairs*** are the routine work that all residents and business owners are familiar with--those things you do to maintain your building or site by protecting existing features. Examples include repairing a fence or reglazing a window. As you can see on the chart, no certificate is necessary for repairs. ***In-kind replacement*** involves duplicating a deteriorated part with one of the exact same material, design, arrangement, texture, or color. Examples include replacing a damaged wood porch column with a wood column of the same design, or replacing several wood clapboards with matching wood clapboards. Generally, no HHDC approval is required, but before beginning work, ask the Commission Assistant to review your replacement project.

Exterior change includes alterations, new construction, additions, demolition, major site work or landscaping, fences or signs. For these projects, you should apply for a Certificate of Appropriateness from the HHDC. The Commission Assistant will be available to help you with your application.

ARCHITECTURAL REVIEW CHART

This Architectural Review Chart contains common examples of both maintenance and exterior changes. For easy reference, the chart was designed to follow the sections in the Design Guidelines Chapter. Illustrated in the chart are the types of projects that require no review, Commission Assistant review, and/or Commission review and approval. As you can see, if your project changes your structure's exterior, it requires Commission approval.

After looking at the chart, if you are unsure of how to classify your project, contact the Commission Assistant to find out if you need a certificate and who should review the project.

APPLYING FOR A CERTIFICATE OF APPROPRIATENESS

Use the how-to chart titled “HHDC: The Approval Process” and the sample application form included in the appendix to guide you through the entire application process. In addition to your application, you will need submission materials--photos, drawings, and brochures or samples relating to your project. Examples of items you may need to submit are described on pages?????. To save time, double-check your photos and drawings to be sure everything is complete, then give these materials to the Commission Assistant when you file your application. Again, the Commission Assistant will be happy to answer your questions about filing.

The application process assumes that you have drawings and photographs, but what if you only have a dream or concept? First, finish reading these guidelines, second, discuss your project with the Commission Assistant. The Commission encourages applicants to meet with them in the early stages of their projects for concept approval. If you have several activities in mind for your property, to save your time as well as the Commission’s, submit a single application which includes all proposed changes, rather than a series of separate applications. Even though your project may involve maintenance, if it requires any exterior change, it needs Commission approval.

WHAT SHOULD BE SUBMITTED WITH THE APPLICATION?

The following are examples of the various submission materials that may be required for different projects. The Commission may require other items at its discretion that it deems necessary to make a determination on your project.

The **Site Plan and Landscape Plan** may be combined on a single site plan. Dimensions must be included on all plans even if drawn to scale.

A scaled **Site Plan** should include:

- Existing Buildings
- Existing Plantings
- Proposed New Building/Structure
- Handicapped Access Features (If Applicable)
- Sidewalks, Drives, Curbs
- All Site Objects and Features (i.e. exterior light fixtures, fences, flagpoles, swimming pools, etc.)

A **Landscape Plan** should include:

- Existing and Proposed Grading
- Planting Plan
- Paving Materials
- All Site Objects & Features

Building Elevations should include:

- Facade Treatment & Materials
- Existing & Proposed Plantings
- All Site Objects & Features
- Exterior HVAC (if Applicable)
- Permanently-Installed Solar Panels, Air Conditioners, Mechanical Equipment and the like

REVIEWING YOUR PROJECT

When you begin planning your project, use the same source that the Commission will use to review it: these Hyannis Main Street Waterfront Historic District Guidelines. As it reviews your application package, the Commission will consider whether your project meets the guidelines. Then it will review whether your project is appropriate to the neighborhood's architectural character: Does it reflect typical district's architectural characteristics? Does this individual building/structure have its own style and significance? How does this building or site relate to the street and neighborhood?

When you begin working on your project, don't rely on precedent as a guide. The Commission certainly won't when it reviews your project. The Commission considers each project independently of other projects that may have come before it. The reason is simple: historic preservation and technology are always changing and evolving for the better. The Commission is the first to admit that, just because something exists or it has been approved in the past, doesn't necessarily mean it should be duplicated.

ENFORCING THE COMMISSION'S DECISIONS

The Town of Barnstable's Building Commissioner enforces the HHDC'S decisions.

V. DESIGN GUIDELINES

Now that you have learned something of the history, architecture, and character of the HHD, you are ready to face the challenge--preserving and rehabilitating your building, structure and/or site. These guidelines will help you decide which kinds of work are appropriate or inappropriate. They tell how you can best protect your property's and the entire district's character and uniqueness while you make decisions regarding your specific project.

The approach to rehabilitation put forth by these guidelines results from a simple philosophy: the character, visual appeal and economic value of the HHD will be enhanced because buildings, spaces, sidewalks, streets and trees are preserved intact from the past in their historic appearance and spatial relationships. Preservation, rehabilitation, and new construction intended to make the HHD a vital contemporary neighborhood can, and should, be done in a way that does not disrupt or diminish its historic character.

These guidelines encourage respect for the subtle differences between buildings that contribute to the HHD's character. You can see differences in windows that vary in size and shape, in roof pitches that differ, and in the use of different siding materials. Not all doors in a given building are the same size, and their placement in walls vary. Although there are many aspects of buildings within the district that are the same, a close look reveals the variety and originality in design that make the area so appealing.

Interior Work

As you plan a project, consider the impact of interior work. Plumbing, heating, and electrical system work, for example, are not subject to review if there is no exterior visual impact on the building. Nonetheless, this work can have a significant impact on character and historic integrity.

Energy Conservation

Energy conservation efforts, too, can have a significant impact on your building's integrity. As you plan energy-related projects, keep in mind that most energy loss is through air infiltration at doors and windows and through the roof, not by means of radiation through walls. Rather than adding sidewall insulation requiring plaster or siding removal, or interference with interior trim, make sure your windows and doors are properly insulated, weather-stripped and tight. Be sure, too, that they have good storm windows and doors. Try to use storm windows over your building's old windows rather than replacing them with new insulated glass window units. Be sure your insulation has a vapor barrier facing the interior or the warm side of a ceiling or attic. Insulating without a vapor barrier can cause moisture problems and can actually render your insulation ineffective.

Planning

Consider the long-term impact of the decisions you are making today. Step back and look at your building as a whole, not just at an air-conditioning project or a kitchen wing or an insulation project. Think of all the things you may want to do to your building over several years. Then plan your project in manageable phases. Consider the cumulative effect of all your individual projects as the year pass. Will your building's essential historic character still come through, or will it somehow gradually slip away, almost unnoticed, under the weight of accumulated changes, additions, and "improvements"? Remember, the loss of historic character can actually diminish the dollar value of your building.

Recommended Reading:

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings and Preservation Briefs by the National Park Service

Both the Secretary of the Interior and the National Park Service have produced technical pamphlets published by the Preservation Assistance Division of the Park Service. These pamphlets cover a wide variety of topics such as "The Cleaning and Waterproofing Coating of Masonry Buildings," "Repointing Mortar Joints in Historic Brick Buildings," "Conserving Energy in Historic Buildings," "Roofing for Historic Buildings," etc. For more in-depth information, these pamphlets can be reviewed in the Historic Preservation Division Office.

Preventive Maintenance

Equally important is regular maintenance of your property once you have completed its rehabilitation. Poor maintenance practices diminish historic character and property values just as much as poor rehabilitation. Develop a seasonal inspection procedure in which you watch for trouble in gutters, downspouts, site drainage, and roofing materials. Look for evidence of moisture damage to wood and masonry building components. Find and correct the causes--not just the symptoms--of any trouble right away. Guarding against the inadvertent erosion of the qualities we all find attractive in the HHD is the most important thing you can do for your neighborhood.

GUIDELINES FOR PRESERVATION AND REHABILITATION

From simple cottages to more stately institutional complexes, most buildings have common features--their foundations, siding, roofs, entrances, doors, windows, etc.

FOUNDATIONS

Whether rough cut stone, native fieldstone, brick, cinder block or poured concrete, foundations are a prominent architectural feature. Some are just a few inches above ground level, others are over three feet high.

RECOMMENDATIONS

1. Keep vines and plantings off foundation walls because they can retain moisture; their roots and stems can also damage masonry joints.
2. Keep soil, mulch, firewood, and other items from piling up against a foundation wall because these, too, can cause moisture problems. Make sure the ground has a slight slope away from the foundation.
3. Avoid painting foundation walls, instead leave them their natural stone or brick color.
4. If basement windows are to be covered, avoid filling them permanently with plywood. Instead, use window glass with a wooden or metal frame painted to blend in with the foundation; or if needed for security reasons, use metal grilles.
5. Be sure grilles are kept clear of obstructions, and be sure to provide ventilation, such as a louvered vent in a wooden window covering, if basement windows are sealed.
6. In commercial buildings where necessary, be sure that downspouts are connected to underground drains, or that they have extensions or splash blocks to keep water from pouring into the ground adjacent to the foundation.
7. Stone foundations should not be covered with stucco. Not only does this dramatically change the appearance of the building but, it also can lead to problems due to trapped moisture, which may accelerate stone deterioration.

MASONRY

Many of the commercial and institutional buildings in the HHD built during the first quarter of the 20th century are constructed of brick. Several residential buildings within

the district have brick or stone foundations. The first thing many building owners think about is cleaning their brick walls. Fortunately, cleaning technology for historic buildings has improved over the years, and several effective cleaners are now available. Although once popular, the sandblasting and sealing method, which can cause irreparable damage to brick, is seldom used. Probable damage includes removal of the harder, weatherproof outer surface, loss of corner definition, and extreme roughening of the brick surface, which then attracts and holds more dirt requiring more often cleaning. Stone also should never be sandblasted, especially decoratively-carved stone.

Some brick buildings and foundations have been painted to protect their low-quality brick walls from the weather. Elsewhere brick walls were painted for aesthetic reasons--to cover damaged masonry or wall alterations. Skilled masons take pride in tooling, or finishing their mortar joints, and these joints become an important part of each brick wall's design.

RECOMMENDATIONS

1. Consider not cleaning masonry, the darkened weathered surface is a part of your building's history that ought to be preserved.
2. If cleaning is undertaken, begin with the gentlest effective techniques--try hand scrubbing with a natural bristle brush and plain water before using potentially harmful and more expensive detergents or chemicals. The scrub brush polishes the water struck or sand struck bricks increasing natural resistance to soiling.
3. Acceptable masonry cleaning specifications include use of detergents or chemical cleaners that have been tested on an inconspicuous patch of wall for effectiveness and for lack of masonry damage. Wash water pressure should not exceed 300 pounds per square inch. Choose a reliable professional who is entirely familiar with testing and cleaning procedures.
4. Avoid masonry sealers such as silicone that will keep out liquid water but not water vapor. Once it penetrates the masonry, vapor can condense into liquid water that the sealer traps in the wall.
5. Painted masonry buildings should be left painted because the building may have been painted originally or early in its life, or the paint may cover damaged, soft, or unsightly masonry.
6. Masonry that had not been painted in the past should not be painted, especially window lintels and sills, and other stone trim.

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7. Avoid repointing with mortar that has too much cement--it may be so hard that it causes the masonry itself to crack and spall. It is the included lime that swells when moistened to close shrinkage cracks against water penetration.
 8. Be careful that any repointing work matches the building's original joint tooling as closely as possible. Especially avoid joints packed so full that they smear onto the masonry surface. Rake joints deep enough to accept new pointing.
 9. Acceptable masonry repointing specifications include a mortar mix that has been selected by color, sand grain size, graduation and texture to match the original which is being replaced. Joint tooling specifications should include a sample area that matches the original tooling on the building and that sets the standard.
 10. Stucco-coating a historic building is not an appropriate treatment if it has not been previously stuccoed.

Diagram of good repointing technique as opposed to a poor job

SIDING

The majority of the buildings within the district have wood siding, either shingle or clapboard. The maintenance of this siding dramatically affects the appearance of your building and is one of the largest decisions affecting the investment your building represents.

Wood siding requires some maintenance and regular painting or staining. Despite frequent ads touting its maintenance-free qualities, so does alternative (aluminum or vinyl) siding. Aluminum or vinyl siding may require cleaning, its color may fade, and repair is extremely difficult. Application of artificial siding can cause several problems in historic buildings:

- While installing alternative siding, the installer frequently removes the building's window and door trim, cornerboards, soffits and fascias, and other important architectural features that are not reproduced in the alternative material.
- Alternative siding comes in standard designs and dimensions that often do not match historic material, especially in width, height, and coursing.
- Alternative siding damages easily--aluminum dents; vinyl becomes brittle and cracks in cold weather.
- Dampness caused by leaking gutters, water pipes, or from improperly installed insulation can build up behind unvented alternative siding. This results in dry rot of wood members, peeling paint, or damaged plaster.

Alternative siding eventually needs to be painted and extensively cleaned and repaired.

- Some alternative siding may contain and reflect the heat of a fire increasing the intensity and destruction (damage) while at the same time sharply (markedly) reducing the time needed to escape the fire.

RECOMMENDATIONS

1. If original or historic siding survives on a building, it should be repaired and preserved. Sometimes asphalt, cement, or other types of shingles or coverings have been applied, and very often the original siding underneath is in surprisingly good condition.
2. Replacement or repairing of siding should be wood and should match any existing siding in appearance. Siding should be selected to reflect the building's era.
3. Only if physical, written, or photographic evidence shows that your building had another type of siding in the past can you consider changing the siding (for example, from horizontal to board-and-batten). Always base such choices on sound research.

4. Siding should cover only areas that were originally covered by siding and the new siding should duplicate the appearance of the original as closely as possible. Shingles or/and clapboard should be repaired or replaced in-kind rather than being replaced with horizontal alternative siding.

5. Alternative siding on historic structures is strongly discouraged. However, if such siding is proposed, be prepared to show that architectural trim, such as cornerboards, window trim, door trim, soffits, fascias, and other ornamentation and detail will be retained, and repaired if necessary, and that the new siding will match the width and profile of the original. Alternative siding may be considered only if it duplicates the original materials. Any source of moisture or other problems affecting the original siding must be found and corrected prior to application of the new siding material.

6. Alternative siding may be considered for new construction. Appropriate widths and configurations are encouraged.

7. Part of the purpose of a Historic District is the restoration of a time most appropriate for the area. New buildings should blend with the historic to achieve an attractive, inviting area.

ROOFS, GUTTERS, AND DOWNSPOUTS

There is an old rule of thumb: as the roof, gutters and downspouts go, so goes the house. Just as surely as a well-maintained roof and drainage system can preserve your building, loose metal flashing, overflowing gutters, or plugged downspouts can cause interior moisture problems.

Practicality aside, roofs, gutters, and downspouts affect your building's appearance. Traditional roofing materials found within the district include wood cedar shingles or shakes and slate tiles.

RECOMMENDATIONS

1. Through preventive maintenance, you can not only preserve your roof, gutters, and downspouts, but also avoid costly replacements. Remove leaves, branches, and debris from your gutters regularly. If you install screens on your gutters to keep out debris, remember to clean off the screens too. When it rains, watch to see if your downspouts are clear; once plugged, they tend to freeze and burst. Also inspect the gutter supports and downspout support brackets to be sure they are secure.

2. Take time periodically to look at your roof; check for damaged or missing shingles or slates. Also look at the metal flashing where chimneys and roof surfaces meet; metal flashing should neither bulge nor be loose.

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3. When the roof must be replaced or repaired, care should be taken to choose the proper materials and color. Traditional materials should be used, and original materials of the period duplicated. Asphalt shingles are acceptable for most roofs as they are rot- and fire- resistant, inexpensive, and can be similar in their spacing, color and appearance to wood shingles.
 4. Because of its importance as a design element, an existing slate roof should be repaired, especially if the roof is visible from the street. Many times slates are in good condition but slip out of place when nails become rusted. Use copper nails when repairing slate roofs and copper wire to anchor the tiles adjacent to valley flashing.
 5. If aluminum gutters and downspouts are used, match the color of the gutters and downspouts to the color of the trim on your building. If wood gutters and downspouts are used, paint them to match the color of the trim.
 6. When downspout support brackets become loose, refasten them. Use the correct anchors for downspout and siding material. Any roof leak should be investigated as soon as possible to preclude structural damage.

ENTRANCES AND DOORS

Whether a residential or commercial building, doors and entrances reveal a variety of general designs.

Entrances

As their architecture dictates, early Cape Cod houses have simple entrances. The Federal style building's main feature is the entrance sided by slim columns or pilasters supporting a pediment or small flat roof. Larger Federal style residences may have a large portico and a doorway surrounded by narrow sidelights and a wide elliptical fanlight. Greek Revival style dwellings typically have sidelights and transoms that are simple rectangular panes of glass with minimal detailing. Italianate entrances are more ornate and detailed than earlier buildings; many have elaborate wooden brackets that help support door and window hoods. Even though some Queen Anne buildings are more heavily embellished overall than earlier styles, most have subdued, less-decorative entrances; generally they are simple rectangular openings with modest trim. Sidelights and transoms are not common. The entrances of commercial buildings follow the same stylistic pattern as residences. Most draw attention to the main store entrance door. For additional information, see the Storefronts section.

Doors

Early story-and-a-half-Cape Cod style buildings have simple doors usually with four panels and no windows. These doors are painted and have simple wooden trim and details.

RECOMMENDATIONS

1. Preserve and maintain any older or original door and entrance features that survive. If elements must be replaced due to deterioration, replace them in-kind--matching materials, details, and finish as closely as possible to historic period detail.
2. Use plain rectangular panes of clear glass with a simple muntin profile, where appropriate. Avoid using stained or leaded glass in transoms, sidelights, or door windows, unless physical, photographic, or written evidence shows that these materials were actually used. (The Massachusetts Building Code requires tempered glass in/or near doors.)
3. Consider painting entrance doors rather than staining and varnishing. Stained and varnished doors should be avoided in early story-and-a-half cottages, and in the simpler architectural styles. Paint is more durable than varnish and easier to touch-up.
4. Avoid heavily-carved, ornate doors on simple buildings such as the early cottages, and the plainer styles of buildings. Heavily ornamental doors were fairly unusual in the HHD, and use of these doors introduces an inappropriate amount of ornamentation. The same is true of large ornamental hardware such as door knobs, locks, and hinges.
5. When storm doors are installed they must be of simple design, preferably with a full-height glass section that permits full view of the main door. Decorative features such as stick-on "strap" hinges, scalloped edges around window openings, and "crossbuck" panels must be avoided.
6. Heavy ornate metal security grille doors are not appropriate. Acceptable security doors should have the appearance of ordinary storm doors.
7. Aluminum doors are not recommended for replacements on storefronts. In many cases they do not enhance the overall look of the facade.

WINDOWS

Tall and narrow, short and wide, single-paned or multiple-paned, the HHD's variety of window designs reflects not only the architectural trends, but also technological changes in

glassmaking. In the early 1800's, large panes of glass were rare; builders used windows with many small panes of glass until the mid-1800's when glassmakers developed the technology to produce larger-sized sheet glass.

The earliest buildings had windows with up to 12 small panes per sash. Some dwellings still have their original 12-over-12 sash. The majority of the residences, however, have 6-over-6 sash, because most extant buildings within the HHD date from the mid 1800's.

Most windows in residences are double-hung; therefore, both the upper and lower sash move vertically in the frame. The exception are storefront display windows and some casement windows in residences added later to take advantage of water views.

Larger commercial buildings generally have one or more large display windows to provide light and a showplace for merchandise. Upper story windows usually are very plain and simple with one-over-one or two-over-two sash.

RECOMMENDATIONS

1. Surviving older or original wood window sash should be preserved. They should be repaired if necessary to make them sound and tight. Even if existing windows are not original they may be significant enough to warrant preservation.
2. Deteriorated pieces of wooden window sash or framing should be replaced in-kind, with new wooden pieces of the same dimensions and appearance.
3. If existing windows are too deteriorated to repair, wooden replacement windows should be installed in the existing frame or casing (that is, replace only the sash). Any replacements should duplicate the appearance of the existing windows as closely as possible--in number of panes, thickness of muntins, thickness of sash sides and rails, and profiles and details of framing members (if these also must be replaced).
4. To improve energy efficiency in older structures, storm windows are appropriate to use. Traditional wooden fixed or removable storms are appropriate, or modern triple-track units may be installed. Use of storm windows in new construction is discouraged.
5. Avoid using applied, snap-in, or sandwiched-type (between two panes of glass) muntins.
6. Avoid enlarging or downsizing any existing window openings. Replacement windows should be made to fit the openings and not vice versa.

PORCHES AND STOOPS

In an earlier age, porches and front stoops played important roles in residents' social lives. These extensions of homes were excellent places to hear the latest news from passing friends and neighbors, and ideal places to catch cool summer breezes. Even though such socializing was less common in the decades most recently past, porch sitting is on the upswing again and their visibility makes porches and stoops important elements of the district's architecture. Some porches and stoops have plain posts and minimal ornamentation. Others are large and decorative with a great deal of architectural trim and detailing.

RECOMMENDATIONS

1. Porches and stoops, whether original or later additions, should be preserved in their historic forms. If they are deteriorated they should be repaired to their original condition.
2. Even if doors are closed off and other entrances to the building are used, avoid removing stoops and porches. Always make it possible to use a doorway again in the future.
3. Most porches are very simple in design and detail. If a porch is to be added where one has been removed in the past, or if a porch is to be rebuilt or expanded, use a simple design and avoid the addition of brackets, scrollwork, spindles, and other decorative detail. Such features are appropriate only if physical or photographic documentation shows they existed on the building in the past.
4. When adding handrails to porches or stoops, avoid drilling or cutting original stone or masonry materials. Instead, try to mount handrails in the ground adjacent to steps.
5. If porches are supported on piers, the space between the piers should allow adequate ventilation to reach the space beneath the porch to keep it dry. Porch roofs should have adequate flashing to prevent water from running behind the joint with the house's facade.

CORNICES AND FRIEZES

Cornices and friezes are decorative features at or near the top of a building's wall. They provide a visual termination or top for the wall. These features are quite common in later buildings, especially late 19th-century commercial and institutional structures.

RECOMMENDATIONS

1. Avoid removing cornice and frieze elements, because this results in a blank, unfinished look on a building. Repair these elements or replace them to match the original. Wood moldings in a variety of shapes are available for such work. Proper flashing will extend the life of wood and masonry construction.
2. Maintain and repair any surviving eave trim, or replace it in-kind if replacement is necessary. Eave moldings are readily available in a variety of profiles and are an important decorative element.
3. Avoid adding cornice and frieze elements as extra ornamentation on a building, unless physical or photographic evidence shows that the building once had these features.
4. Be sure that cornices and friezes are protected and left in place during any re-siding work or masonry cleaning.

ORNAMENTATION: TRIM, BRACKETS, HOODMOLDS, SHUTTERS, LIGHT FIXTURES

Each style of architecture in the HHD has an identifiable degree of ornamentation. As a building owner, try to maintain the building's original character by using only ornamentation appropriate to your structure.

The district's earliest buildings are its plainest and least ornamented. The only ornamentation on early Cape Cod cottages are their paneled doors. Although some later Cape-style houses have ornamentation, it is generally quite limited. As the 19th century progressed, buildings became increasingly complex in design and ornamentation. Thus Greek Revival and Queen Anne buildings, as well as most commercial buildings, have more ornamentation. Reflecting the taste of the times, late 19th-century buildings are the most decorative. Their features include brackets, hoodmolds over windows, patterned brick or shingles, and decorative porch ornamentation.

Early 20th-century architecture featured simple, classical elements. The use of ornamentation decreased after the 1920's or so, when very stripped-down, boxy, simple, and less expensive designs came into vogue. Many older buildings have 20th-century porches and additions that can be significant.

Historically, shutters were used for very practical purposes: ventilation, weather protection, and security. Mounted on hinges, shutters closed tightly over windows; they were not simply ornamentation. To find out if your building originally had shutters, look for photographic or physical evidence, such as hinges or marks in the window trim where hinges or other hardware has been removed.

During the 20th century, light fixtures were of simple design with clear glass. They were usually attached to buildings next to doorways and entrances. Twentieth-century technology made street lights and exterior (i.e. porch, entryway) lighting more common.

RECOMMENDATIONS

1. Important original features such as brackets, hoodmolds, and other details should be repaired and preserved. Avoid removal of window trim and details such as cornerboards, water tables and when these features are repaired or replaced, the new pieces should match the originals exactly.
2. Avoid adding ornamentation not suited to the period of a building, unless physical or photographic evidence exists to show that the building had such detail in the past. Resist the temptation to “dress up” the building to make it “more historic.”
3. Avoid adding shutters, unless there is firm evidence that the building had shutters in the past. If shutters are appropriate, be sure they are the proper style and correct height and width to cover the window completely, and fit within the casing if closed. Ideally, true operable shutters should be used.
4. Avoid exterior light fixtures that are overly ornate. Remember that electric fixtures in the HHDC were a 20th-century feature. 19th-century-inspired coach lamps are appropriate on older buildings. Select simple contemporary fixtures, or use early 20th-century designs which are still available. Avoid shiny brass, pendants, and finials on light fixtures. Porch ceiling lights--usually with simple glass globes--were very common on early 20th-century porches and are appropriate to use. Many architecturally compatible fixtures are available.

STOREFRONTS

Once owned by bakers, grocers, bankers, shoemakers, etc., the HHDC’s commercial buildings are generally concentrated along Main Street and around the waterfront. Several of these commercial structures are architecturally important because their original storefronts are nearly intact.

Similar to the residences surrounding them, a few commercial buildings date from the mid-19th century on; most, however, are rooted in the late 19th century. Commercial storefronts generally have large plate glass display windows supported and framed by piers of either cast iron or brick. Below the display windows, bulkhead areas are typically paneled in wood or enclosed by masonry.

Storefront entrances are often recessed and sometimes centered. Some doors and windows have fixed transom windows. Wood storefronts are painted, rather than being

stained or varnished. and generally, wooden elements are painted in a single trim color complementing the body color of the building.

RECOMMENDATIONS

1. Often the problem with a storefront is that it is dirty, paint-encrusted, and deteriorated. Sometimes a regular program of cleaning and maintenance is all that is needed, rather than complete replacement or “dressing up” to enhance the storefront’s appearance. Always start by trying to change as little as possible.
2. Avoid removal of historic storefront materials such as wooden bulkhead panels, original plate glass, bronze panels and trim, columns and piers, transom glass, original doors and trim. Make every effort to preserve such elements, even if the storefront is not entirely original. Aluminum doors are not recommended for replacements on storefronts.
3. If all historic storefront materials have been removed and a modern front installed, it is sometimes best to leave the modern front rather than attempt a restoration. Stark, plain, or unattractive modern storefronts can be softened by simple, inexpensive efforts such as painting, new signage, or installation of canvas awnings.
4. Avoid wood-shingled mansards, permanent aluminum canopies, diagonal wood siding, and board and batten storefronts. These would not have been used historically.
5. Avoid “theme” restorations (Victorian, Tiffany, Colonial, Mediterranean, Bavarian, Wild West) or any attempt to create a false history for a building. The use of ornate doorways, varnished storefronts, stained glass, and other similar features to make a storefront look older or more decorative should be avoided. Any reconstruction of a storefront should be based on physical evidence or historic photographs of the building.

GARAGES AND OUTBUILDINGS

If you want to learn about garages and outbuildings, you’ll have to look carefully. Most are well hidden and tucked behind the main buildings. In addition they are typically such modest structures that a casual stroller rarely notices them. Even so, the HHDC has quite a few significant old sheds, barns, and early 20th-century garages.

These inconspicuous buildings have noteworthy features: they are modest in scale, usually built of inexpensive materials, and have little ornamentation. Clearly functional, these are ancillary structures, but are important to the district nevertheless.

RECOMMENDATIONS

1. Make every effort to preserve original doors, windows, siding, and roofing materials on historic barns, garages, and outbuildings.
2. Try to preserve and reuse existing historic barns and garages instead of demolishing them and building new. Although deteriorated, they may still be sound enough to rehabilitate economically.
3. Use matching materials (siding, cornerboards, and window trim) when replacement of deteriorated materials is necessary.

COLOR

The Historic District's palette of color is very diverse. A quick survey reveals colorful buildings as well as awnings, windows, and doors. Because color has such a significant visual impact, use colors appropriate to your building's age and style, and reinforce the tone of the HHD. Most historic color schemes are fairly simple.

During each period in the HHD's architectural history, architects and builders took advantage of the impact of color. Before 1870 they typically painted the small Cape Cod houses and early buildings in white or light earth tones (grays, yellows, tans) as well as some reds and browns. They also selected light earth tones as trim colors compatible with the natural red brick walls of some of the commercial buildings. Thus the older buildings usually had a single trim color keyed either to the body color on a frame building or to the natural brick color on a masonry building.

After 1870, commercial and residential architecture came into full bloom, adding noticeably darker colors to the HHD's palette: greens, dark reds, and olives. Almost always, trim painted in a darker color complemented the lighter color of the house. Only rarely was the color scheme reversed. Usually eave brackets, the most common decorative feature at this time, were the same color as the cornices.

From about 1880 to 1900, highly ornamented buildings provided the opportunity for a more lively and imaginative use of color. Sometimes two or three colors were combined on a single building, but usually not more than three. The late 19th-century palette included pale yellow or light green on frame buildings with dark green or maroon trim. Some brick buildings also had dark green or maroon trim, others had brown or brown-red trim.

After 1900, architects generally moved away from the previous era's complexity and ornateness. Adopting plain, simple, classical forms, they chose lighter colors such as cream, yellow, and white.

RECOMMENDATIONS

1. Original paint colors for a building should be researched as a starting point for color selection. What combinations of colors were used, in which locations, and how many colors were there?
2. Most historic color schemes were fairly simple. The older buildings, for example, usually had a single trim color keyed either to the body color on a frame building, or to the natural brick color on a brick building. Even late 19th-century buildings typically had only two paint colors. Avoid using more than two colors.
3. In general, avoid painting surfaces that have never been painted. For example, stone lintels and sills, or brick that is in decent condition.

GUIDELINES FOR ADDITIONS AND NEW CONSTRUCTION

ADDITIONS TO BUILDINGS

The design, placement, and size of additions as well as their finishing and detailing are critical concerns for HHD property owners and the Commission. Everyone realizes that once the original character and forms of the buildings are lost, the character and quality of the entire District erodes.

While Planning your addition, consider these factors:

Context: Begin by really looking at your building and at nearby structures. Disregard recent additions, look at the original relationship of the buildings to the site and to each other. How wide are the side yards? Are buildings set close to the sidewalk? How much do they seem to fill up the lot? Are the buildings close together or spaced out? Make sure to observe these elements of the original context and maintain them when building your addition.

Placement: Place the addition as far to the rear of your building as possible. In this way you do not disrupt the principal view, or street view of the original structure.

Scale: Scale the addition to your original structure rather than overwhelming the original with an addition which is too big. Allow the size of your building to govern the size of your addition. For example, a two-story addition to a small cottage would be entirely out of scale.

Materials and Textures: Select compatible materials and textures for your addition. Duplicating the appearance of the original structure is not necessary. In fact, frame additions are generally recommended for both brick and frame structures. Choose materials and textures similar to those traditionally used: brick, wood clapboard, wood shingles. Avoid rough-sawn cedar or redwood siding, varnished or unpainted exterior woodwork, or artificial stone veneers.

One- and Two-Story Additions

If you need more space and your site permits, consider building a one- or two-story addition. If space does not permit consider adding dormers.

RECOMMENDATIONS

1. It should be clear that additions are later features and not part of the original structure. There should be no confusion as to what was original and what was added later, and

additions should be clearly subsidiary to the original building. This can be accomplished by providing a clear visual break between the original building and the addition, by setting the facade of the addition back from that of the original, or by constructing a recessed area at the point the addition and the original building join together.

2. Change of materials is another way to visually distinguish an addition. On a brick building, for example, a frame addition is a very appropriate way to accomplish this differentiation. See the Siding and Masonry sections for guidance on selection of treatments.

3. Another approach to make an addition “read” separately is to use different detailing. Simplified cornice details, or window and door trim of a slightly different dimension from that of the original building, for example, can provide visual clues as to where the addition begins.

4. A creative approach could be to make an addition essentially a free-standing structure, connected to the original building by a modest connector designed to be as unobtrusive as possible. This same approach should be used to link adjacent existing buildings as an alternative to building an addition. When such connectors are used, they should be placed as far toward the rear as possible, not at the front part of a lot, and they should be only one story high. They should be simply detailed, with no attempt at ornamentation, and they should be painted to match the building’s trim color to make them blend in as much as possible.

5. Additions should be placed to the rear of a building whenever possible.

Roofline Additions: Dormers and Skylights

Most HDC residents--especially owners of small buildings--try to put each square inch of their structures to good use. They have found that dormers and skylights can add light, ventilation, and space.

Although some small cottages originally had dormers, most are additions designed to make upper floors with sloped ceilings more useful and habitable. Typically, dormers are a single window wide. Even though they do not add appreciably to floor space, they do add light and ventilation.

District residences have two types of dormers--gabled-roof and shed-roof. When older houses have dormers, they are most commonly gabled-roof dormers. Structurally separate, roof dormers are part of the roof; typically they fall below the roof ridge and are set back from the eaves. Sometimes they are placed symmetrically.

Shed-roofed (flat) dormers are a continuation of the wall above the roof eaves. Occasionally, small earlier buildings have shed dormers. More commonly later structures feature shed dormers that may project across almost the entire roof.

An effective alternative to dormers, skylights provide light and ventilation. They are less expensive, but must be designed and placed carefully. Appropriate skylights are flat to the roof with flat glazing. Domed skylights are not suitable.

RECOMMENDATIONS

1. Surviving historic dormers should be preserved intact as much as possible.
2. Dormers added to a roof should be narrow, preferably only one window wide as are historic dormers. Every effort should be made to accommodate space and light needs with traditional gable- or hipped-roofed dormers, before considering shed-roofed (flat) dormers.
3. If dormers are to be added, they should have the following features:
 - Dormer design should be kept in scale with the original building and should not be overwhelming in size.
 - Dormer walls should be held back behind the roof wall plate at least one foot. Dormer roofs should join the main house below the ridge.
 - New dormers should be placed to the rear of the house as much as possible, to minimize their visibility from the street.
 - Dormers should be used for their original purpose, not as a means to add an extra floor to a building. Extremely large dormers should not be installed; a ground-level addition should be considered if more floor space is desired.
 - Dormer windows should be traditional windows. Avoid full-height windows, all-glass walls, or windows out of proportion to the dormer.
 - Use horizontal wood siding or wood shingles on dormer sides, and the same roofing material as is used on the main building.
4. Skylights should be carefully placed to minimize their visibility from the street. Use as few as possible and avoid placing them on main roof slopes; set them as far back from the front of the building as possible, preferably only on secondary (rear) elevations.
5. Skylights must be flat in design, and they should not be clustered in a row, side by side.

NEW CONSTRUCTION

Despite the HHD's density, new buildings continue to appear. Naturally, residents welcome compatible new structures based on historic architectural design concepts. To maintain the District's appearance and character, the design of each new structure is critically important.

If you plan to build in the HHD, use the design concepts of historic architecture explained in this section, rather than simply copying historic styles or designs. The HHD's most successful new buildings blend these concepts with modern construction materials and techniques. The resulting contemporary buildings have clear roots in the architectural past.

Whether building a home, garage, or commercial building, check the Zoning Ordinance which regulates set backs, side yard minimums, maximum building coverage of a lot, building height, and parking requirements early in the planning stage. The Town's Building Division can answer your questions about zoning, and copies of the Zoning Ordinance are available at the Town Clerk's Office..

Also, consider going to the Commission for a "concept discussion" about your proposed building's design. The Commission can assist you early in the design process so that applying for a Certificate of Appropriateness later on is as easy as possible.

Historic Architectural Design Concepts

Begin planning your new building by taking a good look at adjacent buildings and those in your neighborhood. Take your time, as combining new materials and building techniques with the architecture of another age requires careful thought. While you are surveying your neighborhood, look for the following predominant design concepts.

Building Plan

The building plan is related to the concept of massing, or the box-like forms that are fitted together to create the overall shape and "footprint" of a building. Simple rectangular houses without additions, porches, or dormers are very simple in plan and massing. Other buildings may be more complex, such as L-shaped Italianate houses. Some of the later Queen Anne structures feature many interesting masses, as well as porches, balconies and bay windows.

Although your new building should be similar in complexity of plan and massing, it need not duplicate designs found in adjacent and nearby buildings.

Height

Even though building heights vary considerably along some streets, most builders in the past constructed buildings similar in height to adjacent and nearby houses. Your new building should be shorter than the tallest building in the area, and taller than the shortest. In other words, it should be the average height of nearby buildings.

Materials

Because wood is the District's predominant material, much new construction is of wood. Frame construction has always been appropriate in the area. Select siding materials carefully, using the recommendations in the Siding Section.

Brick was traditionally used in the larger commercial buildings along Main Street. Try to use brick that is warm red in color, similar to that found throughout the District.

Scale and Proportion

Scale refers to the size of a building in relation to adjacent and nearby structures. Proportion is the relationship between a facade's height and width. Proportion affects scale. For example, if a new building were taller than those nearby and had a long facade out of proportion to its height, it would be quite out of scale because it would be too large or monumental for its location. Similarly, a building lower than nearby structures, and with a fairly narrow facade in relation to its height might also be out of scale because it is too small or modest. Your new building should maintain the proportions and overall scale of adjacent and nearby buildings.

Front Setback

The front setback is the distance between a building's facade and a public right-of-way. Setbacks are controlled by the Zoning Ordinance, which allows some flexibility in unusual and unique circumstances.

On a typical street within the HHD, most of the buildings observe a shallow or non-existent front setback, thus creating the District's dense, intimate character. Generally, setbacks are close to the sidewalks and are very often flush with them. In the more residential neighborhoods, setbacks are typically deeper.

Your new building should follow the historic setback patterns in the area, even if zoning relief is necessary to achieve this. If you cannot follow the historic setback, place your structure behind rather than in front of the area's general setback.

Although facades are generally parallel to the line of setback, check the angle of nearby facades in relation to the setback line. Your building should follow this design element, in addition to the actual setback distance.

Building Spacing

The District is known for its feeling of urban density, and this is due in part to the area's commercial center and to the shallow, or non-existent, front setback of many buildings. Similarly, the close spacing between buildings is an important element of the area's density. Typically, side yards are very narrow. Zoning laws stipulate the side yard setback; they regulate how close your building can be to your side property lines, and thus, the size of your side yard. Designs for new construction should observe the overall rhythm of building spacing along the street.

Rhythm of Building Openings

Rhythm is determined by architectural style as well as by practical considerations. It refers not only to the pattern of window and door openings in a building, but also to the areas of wall surface between openings.

For example, most early houses have a few small windows in their facades with a great deal of wall area. A new building with large expanses of floor-to-ceiling-windows and little exterior wall area would therefore be inappropriate.

Other rhythms you should watch for include the symmetrical placement of windows and doors in many brick commercial buildings. Your new construction design should contribute to the predominant rhythms in adjacent and nearby buildings, but should not duplicate them.

Roof Shapes

An important component of the District's visual appeal is its eclectic mix of historic roof shapes. Gable roofs are most common, with a few hipped or pyramidal roofs, and nearly invisible almost flat roofs on some commercial buildings. Two less common roof shapes are gambrel and mansard roofs.

Often, basic roof shapes are made more complex by original or added dormers, intersecting roofs on ells and additions, and on porch roofs. The Queen Anne architectural style combines different roof shapes. Your construction design should reflect the predominant patterns of roof shapes in the area. A flat-roofed building, for example, would be inappropriate on a street of houses which have gable ends facing the street.

Relationship of Materials, Textures, and Colors

Just as the HHD's street patterns, lot size, building styles, and setbacks affect appearance and visual quality, so do the materials, textures, and colors that make up architecture-- both old and new.

Varied materials include stone walls, walks, and driveways; wood doors, window frames, siding, and trim; concrete walks and patios; and brick buildings, foundations, and walkways.

Each of these materials has its own texture: bricks can be smooth 19th-century brick or rough-surfaced wire-cut brick from the 20th century; wood siding might be clapboard or shingle.

Whether a hue is natural to a particular material or applied through painting or finishing, color is another important element. Dominant natural colors in the HHD are the weathered gray of wood shingles, the warm red of brick, and the light gray of stone. Painted window frames, doors, walls, and trim employ a variety of colors that can be changed fairly easily.

Observe the relationship of materials, textures, and colors on your block. On one hand, if buildings in your area were built with only one or two principal materials, then your design should stay within that limitation. On the other hand, if your block has a variety of materials and textures, your design should be of similar complexity. Choose colors for compatibility with existing colors. Your new structure should reflect the relationship between materials, texture, and color already established in the area.

NEW GARAGES AND OUTBUILDINGS

Off-street parking, especially for more than one car, is at a premium in some areas of the HHD. In recent years, many residents have built garages with varying degrees of success, in terms of visual impact and compatibility.

When planning a garage or outbuilding, remember that, in the HHD, these almost invisible buildings are simple and functional. Keep these clearly subordinate structures modest in scale; with little or no ornamentation. Garages date from the 1920's when automobiles became more than a novelty. Before this time the building was most likely a stable.

RECOMMENDATIONS

1. Garages and other outbuildings should be located where they were historically, at the rear of properties, with access by a driveway from the street.
2. Most historic garages were framed with shallow pitched, hipped or gabled roofs, and simple siding and details.
3. New garages and outbuildings should “read” as secondary structures as they were in the past. Avoid large structures that overwhelm or compete with the house--keep roof

ridges well below those of the house. Avoid mansards and other high roofs, and keep overall dimensions as small as possible.

4. Use two single garage doors rather than a single double door. This maintains the scale and rhythm of older structures, making even a two-car garage seem smaller and more modest.

5. Build in frame, not brick, because relatively few garages and outbuildings were constructed of brick. The most appropriate siding for garages is wood siding. Garage doors should be painted. Stains and varnishes on doors are not appropriate.

ENTRYWAYS AND AWNINGS

Entry Vestibules and Porch Enclosures

Because of their significant visual impact, addition of entry vestibules and porch enclosures is not encouraged; however, if either is undertaken, careful planning is required. Such additions may involve permanent removal or alteration of original architectural features.

Once again, don't rely on the precedent of vestibules and porch enclosures built in the past. Experience has shown that many of these are inappropriate.

When vestibules or porches are enclosed, they should complement their buildings. For instance, if your building has a very simple design, add a simple enclosure devoid of ornamentation or decorative features that "dress up" or call attention to the enclosure. Inappropriate enclosures confuse the architectural record by imposing false histories on buildings.

RECOMMENDATIONS

1. A porch enclosure should leave the original porch as intact as possible to maintain its open feeling. Enclosures should include as much window space as possible, rather than solid walls. They should be constructed behind any original porch columns, so that the columns remain visible from the exterior. Enclosures should be as reversible as possible, so they can be removed easily in the future, and the porch can be returned to its original use.

2. Consider removable storm panels to winterize a small porch.

3. Enclosures and vestibules should be of frame construction. They should clearly "read" as additions; masonry construction should be avoided.

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4. Vestibule roofs should be compatible--porch-like and usually low-pitched. Avoid gable roofs and similar designs that make the vestibule too massive and visually competitive with the main building.
 5. Avoid double doors and doors that are heavily carved or overly ornate. On both porch enclosures and vestibules, use single doors similar to those originally used on the building.
 6. Shutters, coach lamps, ornate trim, and other decorative features installed to dress up a porch enclosure or vestibule are not appropriate. The original building is what matters, and the addition should be clearly subordinate to it.

HANDICAPPED ACCESS

In recent years, building owners have become more aware of the need to provide easily-accessible entrances for handicapped persons. Space for ramps is limited in certain areas of the District, and some doorways are high above the sidewalk. When adding a handicapped-accessible entry to your building, place the ramp where it will have a minimal visual impact and be sure it meets all safety requirements. Check with the Building Commissioner to make sure you meet all ADA (American's with Disabilities Act) requirements.

RECOMMENDATIONS

1. Where possible, a handicapped-accessible entry should be made at grade from the existing sidewalk level. This is most easily achieved in commercial buildings that have their entrance doors at grade or, at most, one or two steps above grade.
2. Because many front entrances are too high and are placed too close to the sidewalk to accommodate ramps, consider ramps to side or rear entrances.
3. Try to use compatible materials when constructing ramps. Handrails should be as simple as possible, and landscaping can be used to lessen the visual impact.

AWNINGS

Fabric awnings are frequent on commercial buildings, where they shade windows and storefronts from the sun, keep interiors cooler, and provide shelter from bad weather. Awnings are much less common on residential buildings, as was true in the past.

Generally, homes and storefronts have flat awnings that slope downward at a sharp angle either with open ends or triangular end pieces. Fixed or retractable metal pipe frames support these fabric awnings. Whether choosing a solid color or contrasting stripes, select an appropriate awning fabric that complements your building.

RECOMMENDATIONS

1. Avoid metal and/or plastic awnings.
- 2.. Avoid rounded or “bullnose” awning shapes on both residences and commercial buildings. The simple, flat type is much more common and more appropriate.
- 3.. Avoid removing original mounting hardware, if possible. Try to retain and repair any original hardware; if it must be replaced, try to match it as closely as possible, especially the retractable type.
4. Avoid awning fabric that has too complex a design; use a minimum of colors, keyed to the body and trim colors of the building.
5. Back-lit awnings are not appropriate,
6. Awnings usually appear on south facing storefronts only.

GUIDELINES FOR BUILDING SITES

EXTERIOR CONSIDERATIONS:

Even though these guidelines emphasize buildings and their construction, maintenance, and rehabilitation, buildings are only part of what gives the HHD its distinct character. Our unique neighborhood combines architecture with sites that may have fences, lighting, paving, plantings, and yards. Clearly, buildings and their sites must complement each other to preserve the District's historic character.

Whenever you consider making changes to your building site, carefully weigh whether these changes would follow established historic patterns. Look beyond your lot to the immediate neighborhood, and ask yourself if these changes would blend with existing historic site features. The guidelines in this section can help you decide if your change is appropriate, and therefore, approvable by the Commission.

FENCES AND WALLS

Residents commonly used stone walls and wood fences to separate their yards from streets and from neighbors' yards. Many of these walls and fences are still standing; typically they are about three feet high or less, and provide physical rather than visual separation.

In the late 19th century and early 20th century, residents used simple wood board or common picket fences. Both were often stained or painted. Varying in height and design, such fences afforded backyard privacy, or they separated yards from streets and other yards.

In more recent years, vegetation and hedges have been used to increase privacy in backyards and side yards.

RECOMMENDATIONS

1. Repair and maintain historic fencing materials.
2. Try to solve privacy and security needs with traditional wood materials as well as through landscaping.
3. In fence construction, use traditional forms. Picket, post and rail, and some simple iron fencing in historic designs are all available and appropriate.

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4. Wood fences such as split rail can be left to weather, or as in the case of picket and turned rail and post fences, painted white.
 5. Avoid inappropriate fence designs such as chain link, stockade, shadow board, basket weave, and other contemporary designs.
 6. Always place the premium side of the fence toward the street. The structural posts and stringers should be on the inside of the fence.
 7. Keep high fencing at the rear of the property, with lower fences near the front of the lot. Avoid obscuring views of the building; therefore, consider holding the fence back somewhat from the street or sidewalk, and provide a small planting strip to soften the visual impact of the fence. A maximum fence height of three or four feet along the street is most appropriate.
 8. Wrought iron fencing is appropriate and related iron gates etc. Should be painted black.

SITE LIGHTING, STREET FURNITURE, POOLS, FOUNTAINS, AND GAZEBOS

Street furniture consists of a collection of items found on the HHD's streets: benches, planters, trash receptacles, etc. Along with yard and area lights, street furniture contributes to the District's texture and visual variety.

If you are thinking of adding lights or street furniture, be sure that they appear to be a natural part of the streetscape. Select only those items that are compatible with the neighborhood's character.

Pools, fountains, and gazebos were uncommon in the District's early days. However, due to the dramatic change within the District, and efforts to expand interior space to the outdoors, pools, fountains, and gazebos are now part of some residential yards.

RECOMMENDATIONS

1. Avoid large, ornate light fixtures with large amounts of applied detail. Fixture heads should be twelve inches high at most, and should be mounted about six to seven feet high. Avoid excessively bright lights, use halogen bulbs and avoid incandescent bulbs unless appropriate for a period fixture. Mounting light fixtures on posts or on buildings is appropriate; do not damage masonry or wooden walls when mounting on buildings.
2. For area lighting, consider small contemporary floodlights or spotlights mounted near the eaves or in a gable of the house. Mount these lights so they are not excessively bright

and do not disturb any neighbors; they can be an effective alternative to pole-mounted lights.

3. Keep lighting devices and street furniture simple in design and modest in size. Designs should be simple without excessive decoration; avoid items with theme decorations.
4. Exercise care in adding accessories. Historically, not every house had a pole lamp, hitching post, bench, and planter. Observe what is already in place on the street and try to provide a similar complement of accessories.
5. Remember that pools, fountains, and gazebos were not common historically. If such features are installed, they should be kept to the rear of the lot and made as invisible as possible from the street. Consider using landscaping, rather than walls and fences, to screen these features.

SIDEWALKS, WALKS, DRIVEWAYS, PATIOS, AND PARKING LOTS

Sidewalks and Walks

A sidewalk is a public walkway which runs along the street. Traditionally, a sidewalk included a lawn green space with street trees planted between the road and the public sidewalk. This green space is known as a parkway. In some instances, the need to expand the roadway, as well as the insufficient width of the overall public right-of-way, have resulted in the elimination of the parkway.

A walk is a private walkway which leads to an individual home or business. Walks traditionally consisted of crushed stone, cinders, or shells. Later, they were made of brick or stone, and today are often constructed of asphalt or concrete.

In any area, sidewalks and walks work together in creating a sense of identity and place.

RECOMMENDATIONS

1. Sidewalks - A sidewalk width of 5 feet is most desired. However, when the right-of-way or front yard area is limited in size, a narrower width is allowed. Sidewalks in heavily used areas and around businesses, offices, multi-family dwellings, and buildings of institutional use should be made of brick, or other appropriate materials, as determined by the HHDC. Sidewalks in single-family residential areas can be made of asphalt. Consideration should be given to incorporating a running soldier course (a row of bricks standing on end) of red brick pavers along a sidewalk.

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2. Private Walks - In constructing a private walk, use of brick or stone is preferred. However, all of the materials listed above have merit, depending on the purposes for which they are to be used. Keep in mind that crushed stone, cinder, and shell are high-maintenance and can be difficult to maintain, especially in high-traffic areas. In addition, always consider snow removal when choosing a surface material.

Driveways

Access to a business or residence is a very important aspect of the ambiance of the location. Proper landscaping design at the entrance to your building and along the driveway can create a sense of arrival at someplace special. Utilization of existing vegetation, supplemented by the addition of attractive flowers and fencing, can work with a driveway's design to create a very appealing entrance to your home or business. It is important to use quality materials when adding landscaping or fencing, as they will last longer and look better.

When creating a new driveway and determining the site entry, take into consideration the surrounding roadways and neighboring intersections, as well as the locations of other business entrances. A site entry which is too close to an intersection or other entrance can create traffic conflicts.

RECOMMENDATIONS

1. For new and/or existing driveways, flower beds and wood fencing are encouraged at the driveway's entrance. Native trees and shrubs should be incorporated into landscaping whenever possible.
2. New driveways should be located at least 60 feet from any roadway intersection, if possible. All access drives must meet the requirements of DPW. Six-inch granite curbing at a driveway's entrance is the standard which is currently being imposed within the HHD. To minimize the number of curb cuts onto public ways, shared driveways should be considered between neighboring businesses. ADA guidelines for curb cuts should be incorporated wherever possible.
3. Driveways should be creatively integrated into existing topography so that areas of existing vegetation can be retained. Crushed shell or crushed stone are traditional driveway materials and are appropriate.

Patios

Over the years, patios of varying sizes and designs have been added to businesses and homes within the HHD. Properly designed and maintained patios can be a positive addition to a building. However, maintenance should not be overlooked. Plants and

flowers should be watered and trimmed, litter should be picked up, and patio furniture should be re-painted, as needed.

RECOMMENDATIONS:

1. A patio in the front of a business should be separated from the public right-of-way by appropriate fencing or landscaping - wooden fencing is preferred.
2. A new patio should be kept as far to the rear of the property as possible.
3. A patio should be made of brick or stone slabs. Crushed stone is also appropriate.

Parking Lots

A parking lot plays an important role on the site of any business. A parking lot should be functional, but does not need to be undistinguished or unattractive. The number of parking places must be based on the Town's Zoning Ordinance, but a lot should not be larger than is required. This helps to avoid giving the impression of a sea of asphalt. The following recommendations should be kept in mind, but are given as an addition to the Town's zoning requirements, to which you must adhere.

RECOMMENDATIONS

1. A parking lot should not be built if demolition of existing historic buildings is required.
2. Whenever possible, parking should be located to the rear of a building or structure. This arrangement allows buildings to be more visible and creates a more attractive view from the street or sidewalk.
3. Consideration should be given to reducing the amount of paving as much as possible. Gravel parking is preferred, although handicapped spaces should be asphalt. Some creative ways to reduce paved parking include: use of grassed overflow parking areas; valet parking; and off-site parking which is close to the site.
4. A parking lot should be laid out so spaces are perpendicular to the building and not parallel with the entrance. This layout provides for safer pedestrian movement within the lot.
5. A parking lot should be screened from neighboring properties and roadways. Native trees and shrubs that grow well in the local climate should be used, rather than fencing.

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6. Trees and landscaping should be incorporated into a parking area of greater than 20 spaces. This provides visual relief as well as shade.
 7. Mature trees of greater-than-average size and height should be incorporated into the design of a parking area whenever possible. These trees give the sense of a mature neighborhood that blends with the surrounding landscape.
 8. All possible effort should be made to retain existing mature trees.
 9. Excessive parking surface should be returned to a natural surface to reduce run-off and to eliminate the weed-overgrown abandoned look.

LANDSCAPING

Although not always recognized as such, landscaping is an important part of the character and uniqueness of the HHD. Initially, the settlers laid out their yards in designs similar to the only garden design they knew--that of the cottage garden. A simple combination of plants, including edible fruits, vegetables, herbs, and flowers, the garden rambled along the front of a building. The garden was typically bisected by a front walk. The additional yard area, which had not previously been common, was often graced with a shade tree. The back yard and its accessory barn and outbuildings were reserved as housing and feeding areas for chickens, pigs, sheep, horses, or cattle.

The Cape, being surrounded by the sea, usually offered mild winters and cooler summers, thus creating an ideal environment for a wide range of plant tolerance. Thus, the setting was provided for growing a wide variety of plant species. As time went on, and maritime activities increased, sea captains brought back many species of trees and plants which grew in the Orient and other far-off lands, but which had not previously grown near the Cape. This influx of new plant varieties created the uniqueness of our landscape which is recognized by visitors, but is often taken for granted by local residents.

Later, marked changes in the area of landscaping occurred, with the creation of right-angled, tree-lined street patterns, and with the incorporation of the "main street" into the commercial and business center. With the introduction of the French formal garden style and the English pastoral garden style, gardens became an art form.

The front yard imparts the impression you want to give to either visitors or customers. Whether dealing with a business or a residence, its initial presentation is important. The opportunity should not be missed to welcome guests to your home or customers to your business. In the HHD, most residential front yards consist of a sloping grass plane with traditional foundation plantings and accented corners. Yards are often divided by a walk which would traditionally have been stone, brick, or crushed shell. Shade trees are typically located within the yard area, and fencing often defines either part of the yard, or the entire yard. Depending upon the yard's size and shape, other massing of vegetation

may exist, as well. Flowering annuals are often planted around plant masses, or as potted plants, window boxes, or hanging pots.

The commercial properties along Main Street and other side streets within the HHD either front directly on a public way or have shallow front yards. In these cases, the sidewalk space, or what remains of a front yard, becomes important. Traditionally, street trees, acting in harmony within the entire block, provide the setting along the entire length of a street. The sidewalk in front of a shop accented with potted of plants may include small woody plants or small trees. In cases where some building setback does occur, shade trees or flowering shrubs can be incorporated into the setting.

RECOMMENDATIONS

1. Whenever possible, retain existing vegetation, especially mature trees. Many of the existing shade trees within the HHD have been growing for several decades, if not more, and are irreplaceable. Landscape development within the District should be designed around existing mature trees whenever possible. This will help to provide a finished look, immediately.
2. Always contact “Dig Safe” at 1-800-322-4844, prior to any subsurface landscape improvements. Dig Safe will advise you of known underground utilities that may exist on your site. Your landscape plans should never disrupt those utilities.
3. The design and layout of landscaping should fit the property’s use and activity needs. The setting of a residential front yard differs from that of a commercial building or of an office building. Consideration should also be given to the level of maintenance required for the proposed landscape design.
4. Use plant materials that are tolerant to the Cape’s environmental conditions. Emphasis should be placed on use of traditional plants. Aesthetic harmony should be achieved through the massing of plants with attention to the details of plant color, foliage, texture, height, form, and seasonal features.
5. In all residential, business, and office settings within the HHD, the front yard area which is available should be maintained as front yard space. This space should be an open, planted, green space, except where a paved and landscaped area may be acceptable, as in the case of an extremely active business. Vehicle parking in front yard settings should be discouraged. The space should be reserved and designed for human use or view.
6. Traditional hedges, or massing of plantings along the front of buildings, should be considered. Front yard plant materials should vary in texture as well as height and form. The concept of using vegetation to create a nest for the building is encouraged.

7. Shade trees should be planted in the front yard, and street trees should be planted along the roadway. Spacing of trees vary with type, but 20 to 30 feet should generally be left between street trees. Accent trees may be planted to stand alone. In some instances, a massing of shade trees to produce an overhead canopy of green should be considered.

8. The use of lawn details (fencing, benches, trellises, flag poles, etc.) should be kept simple. The use of plastic flowers and decor, such as plastic flamingos or seagulls, is discouraged.

9. When a paved front area is necessary for a business, that area should incorporate trees and some massing of plants within it. The use of potted plants, flowers, and additional yard details may be appropriate. For a business, this area in front of the building is valuable in attracting customers to the store.

GUIDELINES FOR GRAPHICS AND SIGNAGE

Have you ever wondered why pulsating rooftop signs are not allowed in the HHD? The reason is simple: such signs violate the Town's Sign Ordinance and these guidelines for signage. Therefore, before you put up a sign, call the Commission Assistant and read this section of the HHDC's guidelines. After reading it, you will be able to plan a sign or graphic that is appropriate to the District's commercial and residential character. See Appendix for specification sheet for signage and graphics.

In evaluating signs, graphics, the Commission uses the following design considerations as criteria for approval:

- *Harmony and appropriateness of sign material, texture, lettering style, and size, in relation to the building.* Interior sign illumination should be avoided.
- *Style, size, scale, proportions, and design in relation to both the building and the surrounding environment.* Signs and graphics are limited in size; they must have a pedestrian orientation, emphasize the area's character, and be compatible with its architecture and streetscape.
- *Appropriateness of color:* Signs and graphics colors should complement the building and its trim colors. Avoid garish or flashy signs or graphics. No more than three colors should be used for signs.
- *Manner of attachment:* The installation of signs must be reversible and cannot permanently alter or damage historic building materials. Signs should not obscure architectural detail. When signs are removed, wall surfaces must be repaired and restored to eliminate any evidence of the removed material.
- *Specific location on the building or premises:* Wall and projecting signs are favored over signs resting on the ground. The Sign Ordinance controls placement above, and projection into, the public right-of-way. Banners and signs placed in windows must also meet size specifications and be reviewed by the HHDC.
- *Use of materials:* Wood or dura-ply is preferable to the use of plastic or metal.
- Murals in the HHD are discouraged.

GUIDELINES FOR PUBLIC STREETScape

GUIDELINES FOR DEMOLITION

The Hyannis Main Street Waterfront Historic District Ordinance defines demolition as “a building, structure, or any portion thereof, that is pulled down, destroyed, dismantled, removed, or razed in such a substantial manner as to constitute destruction.”

RECOMMENDATIONS

1. A Certificate of Appropriateness for demolition shall not be issued by the HHDC until the applicant has demonstrated that no feasible alternative to demolition can be found.
2. The HHDC may ask individuals and organizations for help in seeking alternatives to demolition.
3. The HHDC shall consider the question of economic hardship for the applicant, and whether the involved property can be put to reasonable use without the approval of the demolition.
4. The HHDC may refuse to issue a Certificate of Appropriateness for any demolition that it believes not to be in the public interest.

VI. APPENDIX