



DESIGN GUIDELINES

Village Review Overlay District



Adopted by Town of Brunswick Town Council on July 6, 2020

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Historic maps provided by the Pejepscot Historical Society.

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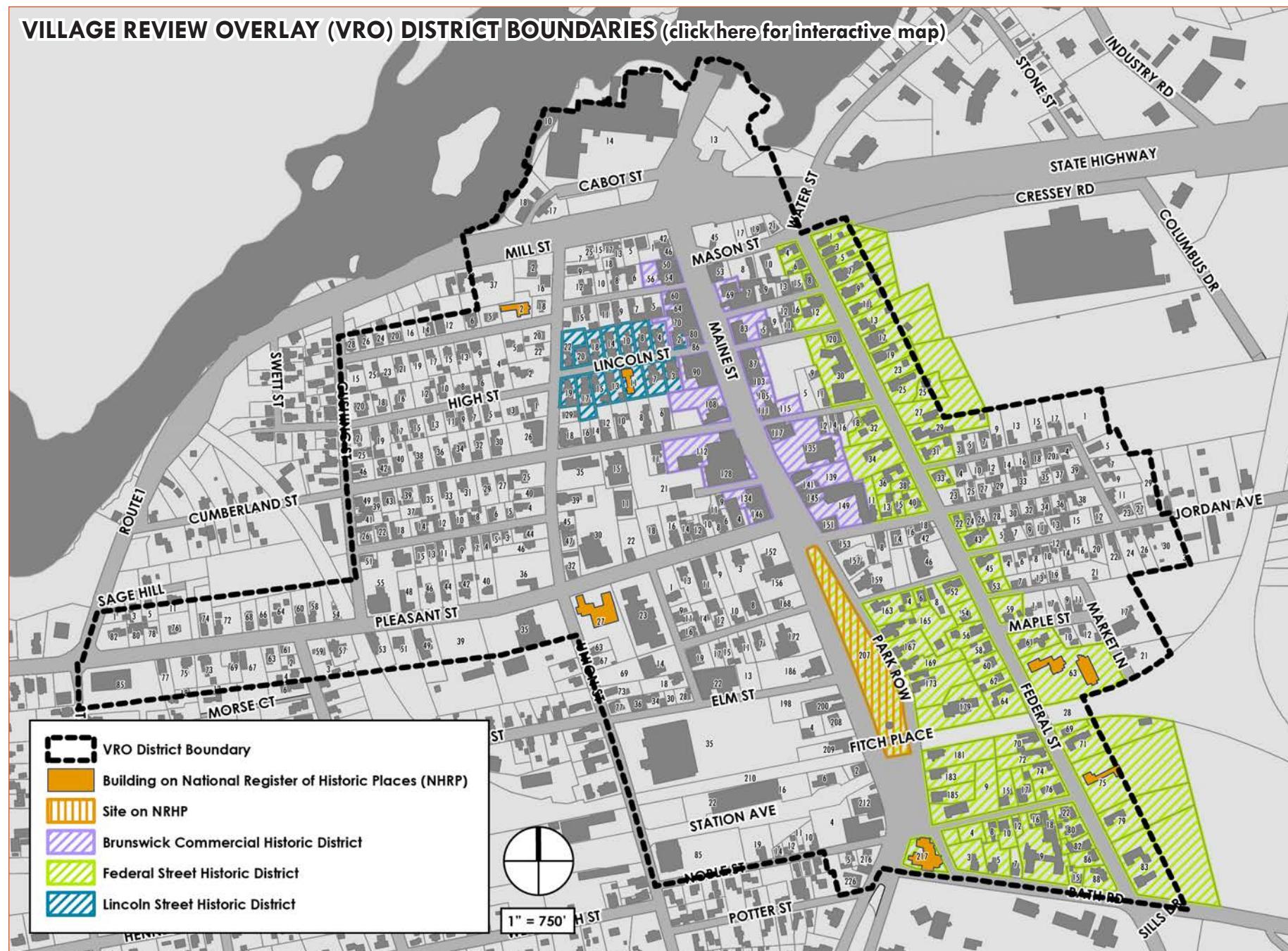
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VILLAGE REVIEW OVERLAY (VRO) DISTRICT BOUNDARIES (click [here](#) for interactive map)



I. INTRODUCTION

- A. Summary
- B. Guiding Principles
- C. Definitions

A. Summary

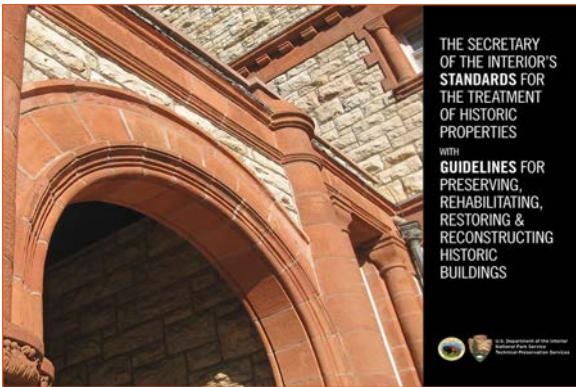
The Village Review Overlay District (VRO) District Design Guidelines were developed as a complement to the [Brunswick Zoning Ordinance](#) (.pdf file) in 2004. After over fifteen years of use, applicants and the Village Review Board (VRB) found that some aspects of design were absent from the Guidelines or the Guidelines needed clarification to be more responsive to specific issues that were arising in Brunswick. In 2018, Barba + Wheelock Architecture, Preservation and Design was contracted to undertake these revisions. They held a series of public meetings with presentations on the following topics:

- Overall objectives of the revisions to the Design Guidelines;
- Neighborhood meeting to outlay overall objectives and garner feedback;
- New construction;
- Demolition; and
- Review of proposed changes to the Design Guidelines, Zoning Ordinance, and further recommendations.

The VRB then held several additional workshops in order to finalize the document, including a joint workshop with the Town Council on February 24, 2020. On July 6, 2020 the Town Council adopted the Village Review Overlay District Design Guidelines.

The following Design Guidelines are a tool for evaluating the impact of each change to properties within the VRO District.

B. Guiding Principles



The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings (.pdf file) is available by clicking on the image above.

The Department of Planning and Development is open 8:30 AM - 4:30 PM Monday through Wednesday, 8:30 AM - 6:00 PM on Thursday, and 8:30 AM - 3:00 PM on Friday and can be reached via telephone at (207) 725-6660.

- The VRB will always prefer the use of original material when repairing or replacing architectural elements. The VRB also recognizes that there are instances when a substitute material will perform better while closely replicating the appearance of original materials. The VRB will review such exceptions for each application on its merits for each individual property.
- The Design Guidelines are heavily influenced by the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* (U.S. National Park Service, 2017). This publication (.pdf format) is available for free download by clicking on the image to the left. Applicants and interested parties are encouraged to review this document for additional guidance and inspiration when preparing a project in the VRO District.
- It is highly recommended that a potential applicant contact the [Town of Brunswick Department of Planning and Development](#) to schedule a pre-application meeting to discuss their project and the necessary information to be submitted with their application.
- This document is not intended to be read cover to cover. It has been designed for ease of use based on the type and location of a project. The relevant design guidelines are located at the beginning of the document and supporting background information is provided at the end of the document and within its appendices.

C. Definitions

Alteration: The addition, demolition, or construction of any building on a pre-existing site, including, but not limited to, the removal or addition of façade materials, the addition of floor area to a site, the erection of fences, or the addition of signage, and the creation of new impervious surface.

Applicant: A person who submits an application for the review of a Certificate of Appropriateness, Certificate of Demolition, and/or Certificate of Non-Applicability.

Application: A form submitted for approval of alteration, construction, demolition or removal that requires issuance of a Certificate of Appropriateness or Certificate of Demolition.

Business Day: A day on which the Town Hall is open for business. *See [Page 3](#).*

Certificate of Appropriateness: After review by staff or the VRB, a certificate issued by staff allowing a project proposed in an application to proceed, sometimes with conditions. *See [Section 5.2.8, Brunswick Zoning Ordinance](#) (.pdf file).*

Certificate of Demolition: After review by staff or the VRB, a certificate issued by staff allowing demolition to proceed. *See [Section 5.2.8, Brunswick Zoning Ordinance](#) (.pdf file).*

Character-Defining Feature: For the purposes of the VRO District, the form, material, and detail of an architectural feature important in defining a building's historic character and whose retention will preserve that character. Such features include, but are not limited to: façades, roofs, porches, windows, doors, trim, massing, scale, orientation of structures, and landscape features such as fences, walls, posts, and walkways.

Compatibility: For purposes of the VRO District, possessing characteristics that are predominant in nature to character-defining features of structures within a neighborhood, as described in the VRO District Design Guidelines. Compatibility does not mean "the same as." Rather, compatibility refers to the sensitivity of alterations or new construction in maintaining, or complementing, the character of the existing neighborhood.

Council: The [Town Council](#).

VRB Applications are available at the Department of Planning and Development in Town Hall. Fillable .pdf applications are available for download [here](#).

Demolition: The removal of part or the whole of a structure. *See [Page 11](#).*

Demolition by Neglect: The destruction of a building through abandonment or lack of maintenance, routine or major. *See [Page 11](#).*

Demolition Delay: A delay in the issuance of a Certificate of Demolition in order to explore alterations to demolitions such as building relocation, sale, or adaptive reuse. *See [Page 12](#) or [Section 5.2.8.C.\(4\), Brunswick Zoning Ordinance \(.pdf file\)](#).*

Historic District: A geographic area federally designated as a historic district and listed on the [National Register of Historic Places](#).

Historic Integrity: The authenticity of a property's historic identity as evidenced by the survival of physical characteristics (location, design, setting, materials, workmanship, and association) that existed during the property's prehistoric or historic period.

Historic Structure: A historic structure is any structure that is:

1. Listed individually in the [National Register of Historic Places](#) (a listing maintained by the Department of Interior) or preliminarily determined by the Secretary of the Interior as meeting the requirements of individual listing on the National Register;
2. Certified or preliminarily determined by the Secretary of Interior as contributing to the historical significance of a registered historic district or a district preliminarily determined by the Secretary of the Interior to qualify as a registered historic district;
3. Individually listed on the Maine Historic Preservation Commission's Maine Historic Resources Inventory (MHRI); or
4. Individually listed on a local inventory of historic places if the Town has a historic preservation program that has been certified either:
 - a. By the [Maine Historic Preservation Commission Certified Local Government \(CLG\) Program](#) (as of 2019 the Town of Brunswick is not a CLG community); or
 - b. Directly by the Secretary of the Interior in states without approved programs.

Incremental Demolition: The act of removing historic elements of a building over time, the aggregate of which is loss of character and substance that results in a building that has lost its historic integrity. *See Pages [11, 91-92](#).*

National Register: The [National Register of Historic Places](#).

National Register District: Historic districts listed in the [National Register of Historic Places](#).

New Construction: The addition to an existing structure; the erection or placement of any new structure on a lot or property; or the comprehensive redesign/renovation of an existing structure. *See [Page 26](#) or [Section 5.2.8, Brunswick Zoning Ordinance](#) (.pdf file).*

Owner: The person or persons holding record title to the building, site or property; provided, however, the last previous tax roll in the records of the [Town Assessing Department](#) may be relied upon as showing record ownership in the absence of substantial evidence to the contrary.

Property: Land and improvements identified as a separate lot for purposes of subdivision, site plan, or zoning regulation.

Relocation: Moving a structure to a new location, on its existing site or to another site.

Replacement, In Kind: An item that is of the same form, material, and detailing as the original.

Routine Maintenance: Acts of maintenance or repair which do not include a change in the design, material or outer appearance of a structure, including without limitation: repainting, in kind replacement of materials or windows of the same scale, material, texture and color, and landscaping.

Secretary of the Interior's Standards: [The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings](#) (.pdf download) (U.S. National Park Service, 2017), as amended. These are national standards to guide work undertaken on historic properties, and are intended to assist in the long-term preservation of historic structures and features.

Streetscape: The visual elements of a street including a street, adjoining buildings, street furniture, trees, fences, and open spaces that combine to form the street's character.

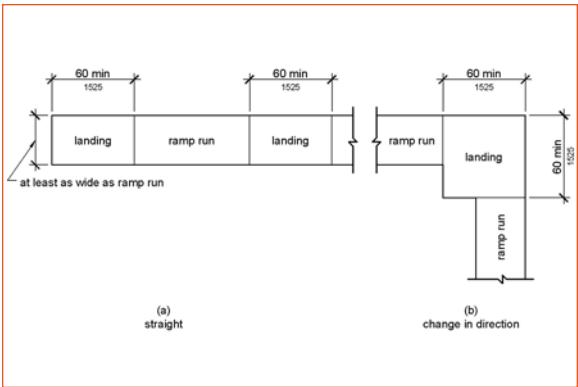
Village Review Board (VRB): An appointed group of Brunswick citizens who review applications for changes to properties within the VRO District. See [Section 5.1.1.D, Brunswick Zoning Ordinance \(.pdf file\)](#).

Visible from a Public Way: Visibility is determined as seen from pedestrian height, four (4) to six (6) feet, from any public way or street. Visibility applies to all seasons.

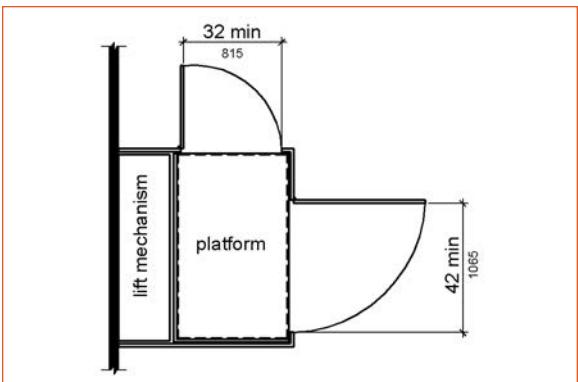
II. DESIGN GUIDELINES

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- L. Windows

A. Building Access



Documents like the [Americans with Disabilities Act \(ADA\)](#), [Standards for Accessible Design](#) and [ADA Accessibility Guidelines \(ADAAG\)](#) provide minimum accessibility standards, including standards for building access design features such as a ramp (above) or mechanical lift (below). For more information specific to making historic properties more accessible, consult [Appendix A](#) or [National Park Service Department of the Interior Preservation Brief #32 - Making Historic Properties Accessible](#).



There are several types of design challenges to achieving an accessible route to a project needing public access. Design solutions vary depending on the challenge and may be best achieved with a combination of approaches, such as:

- Inclined Planes
- Ramps
- Porch and Ramp Railings
- Mechanical Lift
- Downtown Solutions and Small Businesses
- Freestanding Building Solutions
- Other, including Door Clearances

Although the nature of building codes is that they are regularly updated, the Owner, Applicant, Architect, Engineer, or Designer should consult the Maine Uniform Building and Energy Code (MUBEC), the [Fire Prevention Code of the Town of Brunswick as established in Chapter 7, Article I, Section 7-26 of the Municipal Code of Ordinances](#), and the [Town of Brunswick Zoning Ordinance as established in Appendix A of the Municipal Code of Ordinances](#) (.pdf file). The following guidelines are based on the codes at the time of the adoption of the Design Guidelines as examples of how to work with the codes to the best design advantage for changes to historic buildings.

The [Americans with Disabilities Act](#) (ADA) recognizes that historic buildings may present obstacles to full conformance. In particular, the ADA points to technical and structural feasibility, and discourages changes that affect historic character. The requirement for a single main entry is a key principle that should be explored carefully. The ADA allows for alternatives to this important requirement when options are not technically feasible.

Guidelines:

As clarified in Guidelines 1-4, the VRB will always prefer the use of original material when repairing or replacing elements related to building access.

1. To the highest degree practicable, provide barrier-free access that promotes independence for people who have a disability, while preserving significant historic features.
2. The historic building's character defining spaces, features, and finishes should be identified so that accessibility code-required work will not result in their damage or loss.
3. Barrier-free access requirements should be designed in such a manner that character defining spaces, feature, and finishes are preserved.
4. The design for a new or additional means of access should be compatible with the historic building and its setting.



Located at the rear entrance of this building on Maine Street, the ADA-compliant ramp above promotes independence for the disabled person while preserving the primary façade and other significant historic features of the building. Although the ramp below is attached to the primary façade, its design is compatible with the existing porch, balustrades, and handrails.



B. Demolition



Rather than demolishing a building, adaptive reuse allows for the repurposing of vacant buildings such as this former church (above) on Pleasant Street that is now a wine bar and fabric store. The Fort Andross Mill Complex¹ (below) is another example of adaptive reuse. The former mill is now a mixed-use building with retail, office, restaurant, and entertainment uses.

¹ Image Source: "Fort Andross Mill Complex." Waterfront Maine, <http://www.waterfrontmaine.com>



The demolition portion of these Guidelines is intended to give guidance to the VRB and owner on portions of buildings, loss of major elements, or removal of entire buildings. For reference, the Brunswick Zoning Ordinance regulations ([Section 5.2.8.C.\(4\) of the Brunswick Zoning Ordinance](#)) pertaining to demolition within the VRO District are included in this section.

The demolition of buildings within the VRO District, or portions thereof diminishes the built environment and creates unnecessary waste. Demolition of historic buildings is usually not an appropriate option for a project and should be avoided whenever possible.

Alternative options to building demolition which the owner must explore include locating a buyer who might have an alternative use for the building or relocating it to another site.

1. **Alternatives to Demolition**

- Adaptive reuse
- Building moving or relocation
- Salvage

2. **Incremental Demolition**

Incremental demolition is defined as, "the act of removing or altering elements of a building over time, the aggregate of which is loss of character and substance that results in a building that has lost its historic integrity."

In the instance(s) where the proposed alterations are small in scale, the VRB shall review the changes in the context of the whole project. These changes could include:

- Removal of character-defining architectural details;
- Removal or covering of trim, brackets or other elements;
- Porch removal;
- Changes of siding or roofing;
- Changes to window muntin profiles;

- Changes to door types; and / or
- Introduction of new elements without consideration of proportions or types.

3. **Demolition by Neglect**

Demolition by neglect is the unintended or intentional destruction of a building through abandonment or lack of maintenance, routine or major.

4. **Demolition Delay**

Demolition delay is a preservation tool that allows for a process and time frame to ensure that potentially significant buildings and structures are not demolished without notice to the community and review by the VRB. The delay allows for alternatives to demolition to be explored, exhausted, or implemented. Demolition delay procedures are established in [Section 5.2.8.B\(6\) of the Brunswick Zoning Ordinance](#) (.pdf file).

Town of Brunswick Zoning Ordinance, Section 5.2.8.B

(6) Additional Processing Requirements for Relocation or Demolition Activities

In addition to the provisions of Subsections 5.2.8.B(1) through (5) above, additional process requirements for Major Activity applications for demolition or relocation of contributing resources, as well as noncontributing resources visible from public right-of-way, are listed as follows:

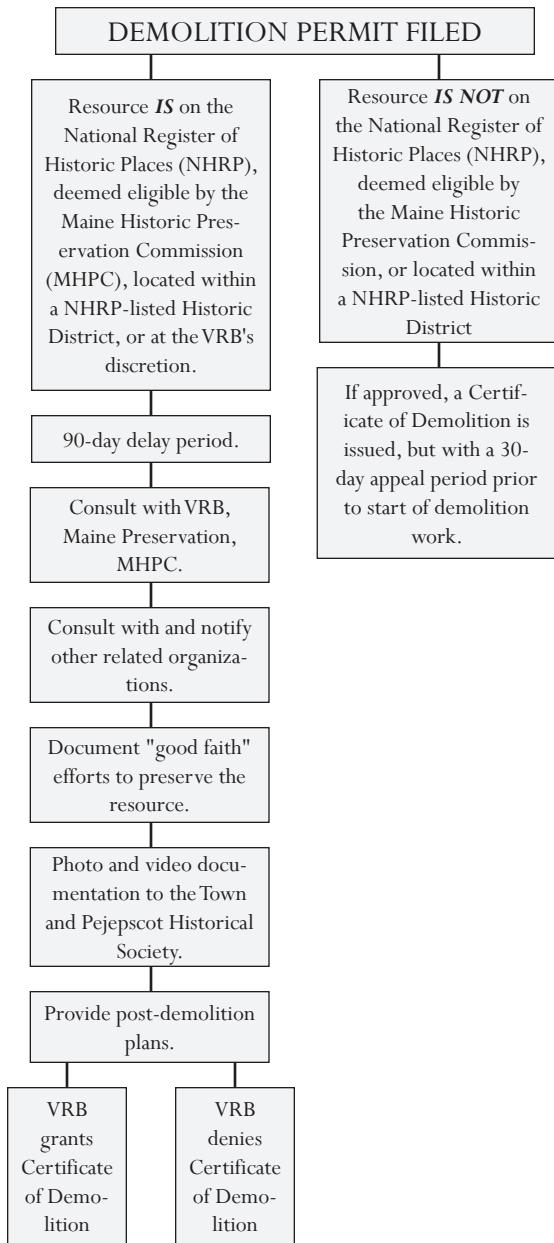
- a. A permit for demolition or relocation of a contributing resource, a noncontributing resource visible from a public right-of-way or portions thereof, within the Village Review Zone shall not be issued unless a Certificate of Appropriateness has been approved. No exterior demolition work and interior demolition work rendering the structure uninhabitable, or relocation of the resource may commence until the expiration of the 30-day decision appeal period or, if an appeal is taken, upon final disposition of the appeal.



An example of a building that used to be on Pleasant Street that experienced demolition by neglect and had to be torn down in 2011.

Resources for Demolition Alternatives:

- [Historic New England](#)
- [Maine Historic Preservation Commission](#)
- [Maine Preservation](#)
- [National Park Service](#)
- [National Trust for Historic Preservation](#)



b. Applications to demolish or relocate contributing resources individually listed on the National Register of Historic Places or deemed eligible by the Maine Historic Preservation Commission, and contributing resources located within a National Register-listed Historic District shall adhere to a 90-day delay period. The Village Review Board may impose a 90-day delay period for contributing resources of local and regional significance. Such 90-day delay period shall commence when the application is deemed complete by the Village Review Board.

c. During the 90-day delay period, the applicant shall:

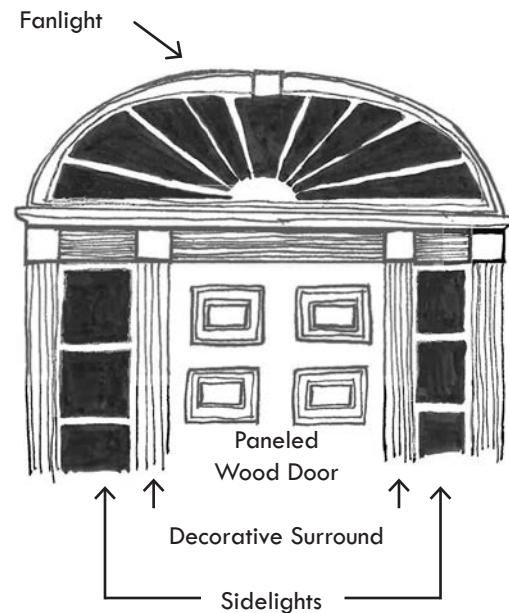
- Consult with the Village Review Board and Maine Preservation or Maine Historic Preservation Commission in seeking alternatives to demolition, including the reuse and/or relocation of the contributing resource.
- Consult with and notify other related organizations of intent to demolish the contributing resource, as identified during consultations with Village Review Board and Maine Preservation or Maine Historic Preservation Commission.
- Document "good faith" efforts in seeking an alternative, including relocation and/or reuse, resulting in the preservation of the contributing resource. Such efforts shall include posting a visible sign on the property, listing the property for sale and/or relocation, and publishing a notice of availability in a general circulation local newspaper. The notice of the proposed demolition shall be forwarded to the Village Review Board, Pejepscot Historical Society, Town Council, and Review Authority.
- Thoroughly photo or video document the contributing resource and provide photo/video and written documentation to the Town and Pejepscot Historical Society. Any significant architectural features shall be salvaged, reused and/or preserved as appropriate.

- v. Provide post-demolition plans, including a site plan for the property specifying site improvements and a timetable for completion.
- d. If at the end of the 90-day period, no satisfactory alternative has been found, the Village Review Board shall either grant or deny a Certificate of Appropriateness to demolish or relocate the resource, applying the criteria set forth in Subsection 5.2.8.C(4).

C. Doors



Both single- and double-doors are found throughout the VRO. It is common for these doors to have wood panels on the lower half, glass panels on the upper half, and a pediment over the doorway.



Doors and door openings are important character-defining features of any property. The size, placement, and architectural detailing of a doorway contribute to the pattern and rhythm of a building's façade. The door itself is also important. Is it wood? Paneled? Panes of glass? Single or double doors?

Doors are normally subjected to a great deal of weathering, so routine maintenance is essential. The main entry is typically a focal point on a façade, and it is where one looks for clues about a building's architectural style.

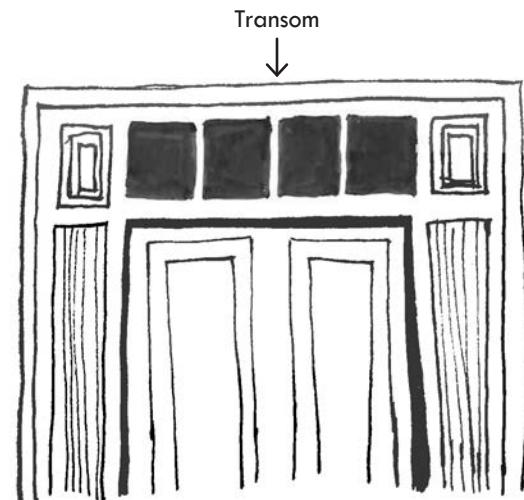
Typical door characteristics include:

- Paneled wood;
- Paneled wood with fixed panes of glass;
- Single or paired (double) doors;
- Small roof or pediment over the main entry and supported by brackets. This doorway treatment is often associated with the Italianate style and can be found on both vernacular and high style houses;
- Decorative door surround (trim);
- Sidelights; and
- Transom.

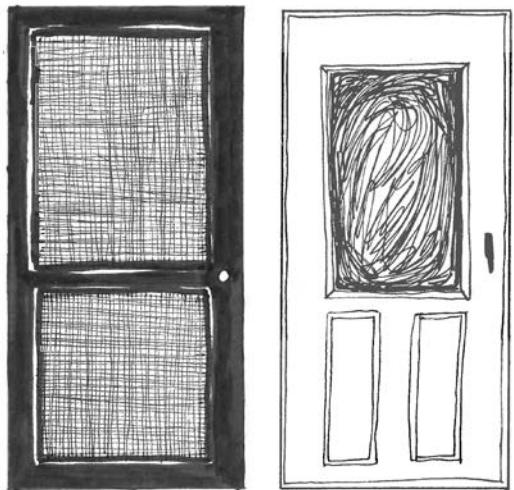
Guidelines:

As clarified in Guidelines 1-12, the VRB will always prefer the use of original material when repairing or replacing elements related to doors.

1. Every reasonable effort should be made to repair the original door and door opening. Repairs should be made with as little intervention as possible by patching, piecing-in, splicing, consolidating, or otherwise reinforcing the deteriorating material using the same material as the existing door.
2. Entry pediments should be maintained and preserved. Supporting brackets should not be covered with vinyl or aluminum.
3. The door and any other related features should be photographically documented and submitted to the [Pejepscot Historical Society](#) prior to any repair or rehabilitation work.
4. If it is necessary to replace any section of a door or a door surround, the replacement should be made from the same material as the original and should match the original in size, scale, shape, and detail. Any details such as paneling, glass pattern, and door surround molding should be duplicated in the replacement. In the event that it is not reasonably possible to match the material, a compatible substitute material is acceptable.
5. If an existing door or door surround is deteriorated or damaged beyond repair, the new door and/or surround should match the original in configuration and material. In the event that it is not reasonably possible to match the material, a compatible substitute material is acceptable.
6. The design for a new door and/or door surround should be compatible with other doors and surrounds on the property and/or with adjacent properties.
7. Original door openings should not be altered to accommodate stock doors.
8. If a door has any decorative windows such as sidelights, fanlights or transoms, these should be maintained and preserved.



Buildings with multiple entrances under a single pediment should have a consistent appearance.



Caution should be used when selecting a storm door to prevent such an important character-defining feature from being damaged or hidden from view. In the above example the upper glass panel and lower wood door panels will not be obscured by the storm door.

9. Storm doors should be compatible with the existing door in material and color. Storm doors should be mounted so that they will not permanently damage the original door surround and trim. Storm doors should be designed in such a way that they do not completely obscure the historic door.
10. The character of an entrance should not be altered by either the removal or addition of historic elements that never existed on the property.
11. Paired or double doors should not be replaced with a single door or vice versa.
12. Exterior lighting fixtures should be mounted in a manner that does not obscure or damage the door surround.

D. Exterior Cladding and Trim

Exterior cladding (shingles, clapboards, brick, vinyl etc.) is a building's "skin", and it works with other dominant features, such as windows, doors and porches, to define a building's character. The material's color, texture, shadow lines, application technique, as well as the molding and trim around windows, the treatment of details at the building's corners and along the roof edge, all contribute to a building's identity and historic integrity. The scale of the building and the rhythm of the façade are also greatly affected by the exterior surface treatment.

When a particular material, such as wood clapboard, has been used on the majority of houses in a neighborhood, a dominant pattern emerges in the community, which has a collective impact on neighborhood character. It is important to understand what the dominant building materials are and how they were applied.

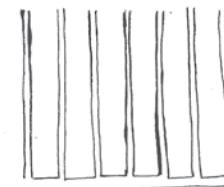
1. Wood Clapboards

With abundant timber and saw mills nearby on the Androscoggin River, wood was readily available and the preferred, as well as the affordable, building material in Brunswick. It was used for almost every construction element from framing to interior finishes. Wood clapboards are the predominant original exterior building material found in the VRO District. Unless compromised due to rot, original wood clapboards pre-dating the 1920s are of a higher quality than contemporary wood siding because they were sourced from old-growth forests. The aging process of old-growth wood means it is structurally stronger and more resistant to rot and insects such as ants and termites than new-growth wood.

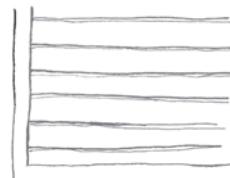
Typically, clapboards align with the top and bottom edge of window and door openings. This detail was accomplished during installation by a subtle shifting of the width of the clapboard's exposed area.

Wood shingles of various configurations are also used in Brunswick, particularly on some of the late-19th and early-20th century buildings. A few brick structures also exist in the district.

Common Types of Wood Cladding



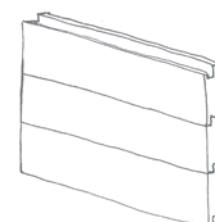
Board and Batten



Clapboard



Shingle



Shiplap



This home on Federal Street is an example of wood clapboards aligning cleanly with the top and bottom edge of the windows.

Guidelines:



Although most buildings within the VRO District were originally constructed with wood clapboard siding, there are a few historic masonry structures, like this brick home on Federal Street. For more information on the maintenance of historic masonry buildings, visit:

<https://www.nps.gov/tps/how-to-preserve/briefs/1-clean-ing-water-repellent.htm>

and

<https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>

As clarified in Guidelines 1-3, the VRB will always prefer the use of original material when repairing or replacing elements related to exterior cladding and trim. Whenever possible, the first and preferred choice is to preserve and maintain the original exterior cladding, such as clapboards, shingles, or masonry.

1. Historic exterior cladding materials and trim should be maintained and preserved;
2. Every effort should be made to repair the original material and trim with the same kind of materials that originally or historically existed on the building; and
3. The exterior wall surface and any other related features should be photographically documented and submitted to the [Pejepscot Historical Society](#) prior to any repair or rehabilitation work.

2. Substitute Materials

Unless the original material (clapboards, shingles) is in serious disrepair, it should be left intact and then overlaid with a substitute material. The preservation of original material underneath the substitute cladding allows the alteration to be reversed in the future. If it is necessary to apply an exterior cladding that does not match one historically found on a building, the substitute material should be carefully considered.

First, identify the characteristics of the existing or historically appropriate material. Some questions to consider include:

- Does the material have a vertical or horizontal emphasis (clapboards versus board and batten)?
- Are the primary façade (the front of the building) and side façades clad with the same material? It is not uncommon to find some buildings that use a higher quality material on the front with a simpler material on the sides.
- Is there a change in material between floors? Some late-19th and early-20th century houses use clapboards on the first floor with shingles on the upper floors or vice versa.

Use the identified characteristics to guide the selection and application of a substitute material. For instance, if a house has historically been clapboarded, it would not be appropriate to cover the building in a material that resembles shingles. Preferred substitute materials acceptable in locations not subject to abuse and breakage (not withstanding other comments herein) include:

- Boral
- Hardie Plank
- CertainTeed Icon, composite siding
- Azek Trim

As manufacturers of substitute siding and trim are consistently developing new products (often in response to market demands) the VRB reserves the right to consider new materials presented to them with sufficient data for review. The VRB can recommend products to be added to this list. Asphalt and asbestos shingles are not acceptable substitute siding materials.



Some buildings like the stick-style building above on Cumberland Street, utilize both horizontally- (1st and 2nd floors) and vertically-oriented (gable end of the home and garage) siding.

For more information on the use of substitute materials on historic building exteriors, visit <https://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>.

For more information on the use of aluminum and vinyl siding on historic building exteriors, visit <https://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm>.

For more information on moisture problems with historic buildings, visit <https://www.nps.gov/tps/how-to-preserve/briefs/39-control-unwanted-moisture.htm>.



Covering wood clapboards with a substitute material like vinyl or aluminum may substantially reduce the depth between the exterior wall plane and decorative trim. As seen on this house on Cumberland Street, the depth between the original wood clapboards and the decorative trim creates shadows that enhance the character of a building.

Although not preferred, vinyl and aluminum may be acceptable substitute materials for two primary reasons: 1) Both materials evoke the horizontal emphasis of wood clapboards, which is the dominant building material in Brunswick; and 2) both materials can be installed over the original cladding, which allows for the future possibility of removal or reversal of the substitute material installation.

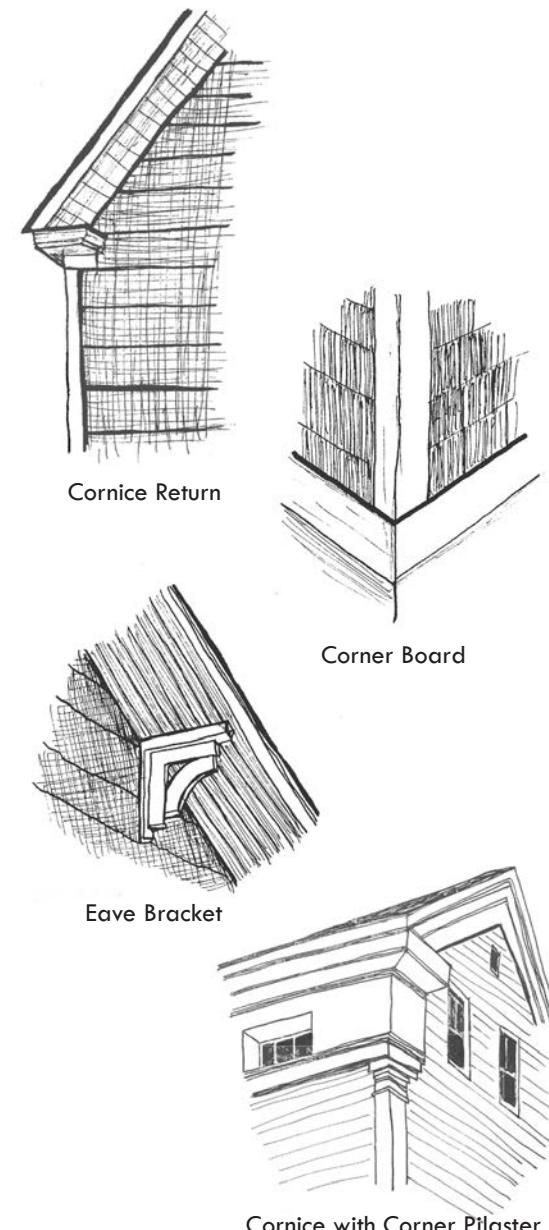
When a substitute material is applied over existing shingles or clapboards, the relationship between the decorative features (example: window trim) and the wall is altered. This relational change diminishes the prominence of the decorative elements, such as corner pilasters, and undermines the property's integrity. This relational change is not ideal, but it is preferable to losing the original siding.

While the application of substitute materials over clapboards may not cause moisture problems, it does conceal any building problems that may exist or emerge. It is also important to recognize that substitute siding materials themselves are not a weather barrier. The plane (building surface) behind the substitute siding materials acts as the barrier. Therefore, it is important to ensure that the existing building is in good repair prior to covering with a substitute material, or current repair issues could develop into serious building problems. The installation of an alternate material is not an appropriate substitute for regular maintenance and/or necessary building repairs.

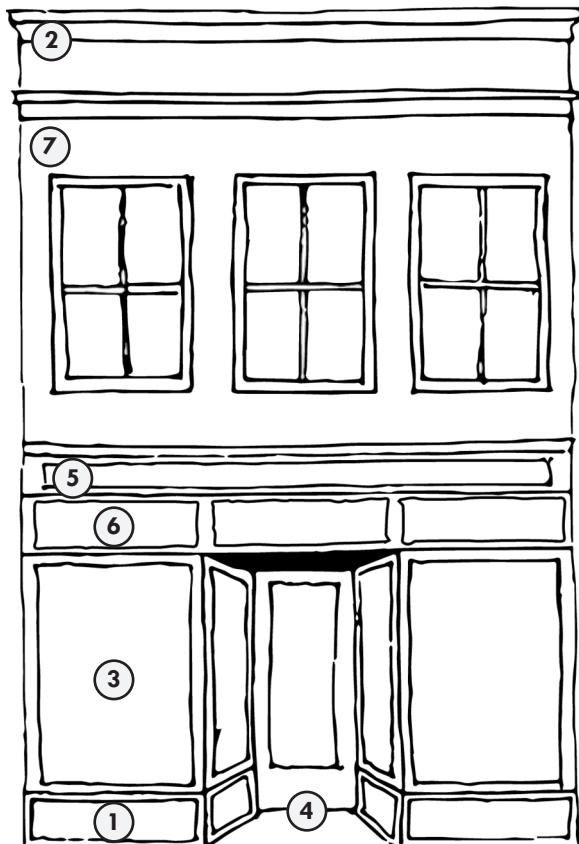
Guidelines:

As clarified in Guidelines 1-9, the VRB will always prefer the use of original material instead of substitute materials when repairing or replacing elements.

1. Character-defining historic features such as eave brackets, cornice and cornice detailing (fascia, soffit), corner pilasters, and windows and doors should not be removed or obscured by a substitute siding.
2. Original siding and/or shingles in good repair should be maintained and preserved.
3. Substitute siding should duplicate the exposed area, or height, as well as the length of the original wood clapboard.
4. Substitute siding materials with embossed wood graining, intended to simulate wood, is not an acceptable option, as the exaggerated wood grain is typically not found on wood siding.
5. The visibility of substitute panel overlaps should be minimized by avoiding stair-step installation patterns and by facing the overlaps away from the most prominent or visible viewpoint.
6. The use of J-channel should be minimized around window and door openings. The J-channel color should match the siding color.
7. The coursing of the substitute siding materials should align with the top of the window and door trim. If necessary, favor aligning the coursing with the tops of windows.
8. Original or historic siding material should not be removed prior to the installation of a substitute material, because the removal of original material is not a reversible alteration.
9. Substitute materials should not be attached over exterior brick or stone.



E. Facades, Storefronts, and Signage



1. Bulkhead
2. Cornice
3. Display Window
4. Recessed Entrance
5. Sign Band
6. Transom / Clerestory Window
7. Upper Façade

Image Source: Town of Brunswick Village Review Design Guidelines (2004), prepared by Barba + Wheelock Architecture, Preservation and Design

The character of downtown Brunswick is defined by the variation in building forms found along Maine Street: freestanding structures, continuous commercial blocks and wood frame structures. These commercial buildings have similarities in height, width, window configuration, storefronts and relationship to the sidewalk, which create a strong continuous edge or streetwall. The streetwalls on opposite sides of the street create a defined space or outdoor room where all the activity occurs downtown. While there are many similarities in overall building size, each façade has its own rhythm and character-defining features. It is important to understand both the broad patterns of the streetwall as well as the specific patterns on each building.

Generally, façades are comprised of the different components as illustrated to the left.

Traditional storefronts are designed to have large display windows along the sidewalk to give prominent display to the merchandise. This encourages the pedestrian to stop, look, and hopefully enter the store. The recessed entryways emphasize the door and provide a sheltered, inviting entrance for customers. There are several key elements to a storefront as illustrated to the left.

The majority of the buildings in downtown Brunswick are two or three stories in height with flat roofs. Common materials are brick, wood, and granite. Display windows are usually encased in wood, cast iron or aluminum frames. Recessed entries can be found throughout downtown. Upper floors are characterized by double-hung windows with bay windows found on some buildings.

Guidelines:

As clarified in Guidelines 1-16, the VRB will always prefer the use of original material when repairing or replacing elements related to façades, storefronts, and signage.

1. Historic images, where available, should be used to understand how the storefront may have changed over time. Storefronts should not be recreated without solid physical or documentary evidence.
2. Later alterations that have taken on their own architectural significance should be retained. For example: curved glass display windows added in the 1930s to a late-19th century storefront should be maintained.
3. Every reasonable effort should be made to repair the original storefront. Repairs should be made with as little intervention as possible by patching, piecing-in, splicing, consolidating, or otherwise reinforcing deteriorating material using the same material as the existing storefront.
4. The façade and storefront should be photographically documented and submitted to the [Pejepscot Historical Society](#) prior to any repair or rehabilitation work.
5. The proportion, scale, and organization of character-defining features should be maintained when renovating a storefront.
6. Storefront elements (transoms, display windows, etc.) should not extend beyond the original defined opening of the storefront and should not extend across the division between neighboring buildings.
7. Display windows, transoms, and bulkheads should be maintained and preserved.
8. The expansive areas of glass in display windows should be maintained.
9. Openings, such as transoms and windows should not be covered with solid panels.
10. Original entry locations and configuration (example: recessed entry) should be maintained.



An example of a strong continuous streetwall along Maine Street.

For more information on rehabilitating historic storefronts, visit
<https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>



The well-maintained storefront elements (bulkheads, display windows, transoms) on the Lincoln Building on Maine Street contribute to its status on the National Register of Historic Places.



This building on Maine Street has a parapet and false front.



Concealing or locating the rooftop satellite dish away from the primary façade would better maintain the building's character.

11. Cornices should not be removed or obscured by a substitute material.
12. Parapets and false fronts should not be added to downtown buildings unless there is historic precedent for these features.
13. New storefronts should respond to the patterns and rhythm of neighboring buildings, yet they should reflect the time in which they were constructed.
14. The scale, proportion, and rhythm of upper floor openings should be maintained.
15. The installation of air conditioners on the primary façade should be avoided.
16. The installation of utility entrances and satellite dishes on the primary façade should be avoided. When a utility entrance is already located on a primary façade, finding creative ways to conceal them or reduce their impact should be explored. Satellite dishes should be located elsewhere or be limited to no greater than 12" in diameter.

F. New Construction and Additions

1. New Construction

New construction is subject to the standards established in [Section 5.2.8.C.\(2\) of the Town of Brunswick Zoning Ordinance](#) (.pdf file). As standards, compliance is mandatory. For convenience, the standards are provided below:

(2) New Construction and Additions and Alterations to Existing Structures

- a. In approving applications for a Certificate of Appropriateness for new construction or additions or alterations to contributing resources, the Review Authority shall make findings that the following standards have been satisfied:
 - i. Any additions or alterations shall be designed in a manner to minimize the overall effect on the historic integrity of the contributing resource.
 - ii. Alterations shall remain visually compatible with the existing streetscape.
 - iii. Concealing of distinctive historic or architectural character-defining features is prohibited. If needed, the applicant may replace any significant features with in-kind replacement and /or accurate reproductions.
 - iv. New construction or additions shall be visually compatible with existing mass, scale and materials of the surrounding contributing resources.
 - v. When constructing additions, the applicant shall maintain the structural integrity of existing structures.



This previously existing home on School Street (above) was demolished and replaced with a new home (below) that is visually compatible with the mass, scale, and materials of the surrounding neighborhood





The Brunswick Zoning Ordinance requires dumpsters to be screened from public view. Cigarette receptacles are not required, but businesses are encouraged to provide them for their staff.



Painting equipment such as utility meters and planting attractive landscaping is one way simple method to screen mechanical equipment.

b. In approving applications for a Certificate of Appropriateness for new construction of, or additions to commercial, multifamily, and other non-residential structures, the Review Authority shall make findings that the following additional standards have been satisfied:

- i. Where practicable, new off-street parking shall be located to the rear of the principal building and shall be accessed from a secondary street. In cases where off-street parking currently exists in a front or side yard, the parking area shall be screened from the public right-of-way with landscaping or fencing.
- ii. Site plans shall identify pedestrian ways and connections from parking areas to public rights-of-way.
- iii. All dumpsters and mechanical equipment shall be located no less than 25 feet away from a public right-of-way, unless required by a public utility, and shall be screened from public view.
- iv. Roof-top-mounted heating, ventilation, air conditioning and energy producing equipment shall be screened from the view of any public right-of-way or incorporated into the structural design to the extent that either method does not impede functionality. Parapets, projecting cornices, awnings or decorative roof hangs are encouraged. Flat roofs without cornices are prohibited.
- v. The use of cinder-block, concrete and concrete block is prohibited on any portion of a structure that is visible from the building's exterior, with the exception of use in the building's foundation.
- vi. The use of vinyl, aluminum or other non-wood siding is permitted as illustrated in the Village Review Board Design Guidelines. Asphalt and asbestos siding are prohibited.
- vii. Buildings with advertising icon images built into their design ("trademark buildings") are prohibited.

- viii. No building on Maine Street shall have a horizontal expanse of more than 40 feet without a pedestrian entry.
- ix. No building on Maine Street shall have more than 15 feet horizontally of windowless wall.
- x. All new buildings and additions on Maine Street shall be built to the front property line. This may be waived if at least 60 percent of the building's front facade is on the property line, and the area in front of the setback is developed as a pedestrian space.
- xi. If more than 50 percent new floor area is added to a structure located on Maine Street, the addition shall be at least two (2) stories high and/or not less than 20 feet tall at the front property line.
- xii. The first floor facade of any portion of a building that is visible from Maine Street shall include a minimum of 50 percent glass. Upper floors shall have a higher percentage of solid wall, between 15 percent and 40 percent glass.
- c. Proposed additions or alterations to noncontributing resources shall be designed to enhance or improve the structure's compatibility with nearby contributing resources as compared to the existing noncontributing resource.



A significant remodel provided an opportunity for this Maine Street business to relocate HVAC equipment to the roof, screened from public view.

2. Additions:



Ells (above) and pediments (below) are common additions to historic buildings that have taken on their own architectural significance.



For more information on additions to historic buildings, visit <https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-or-additions.htm>.

Buildings and neighborhoods are not static – they evolve and change over time. Numerous buildings in Brunswick's VRO District have sustained additions and alterations over the years. These changes contribute to the building's history and sometimes take on their own architectural, historical, and social significance. For instance, a Greek Revival style house that was constructed in the 1840s may have been “updated” in the 1870s with Italianate brackets and window hoods. These changes, although not “original” to the house, have taken on their own architectural significance and should be preserved.

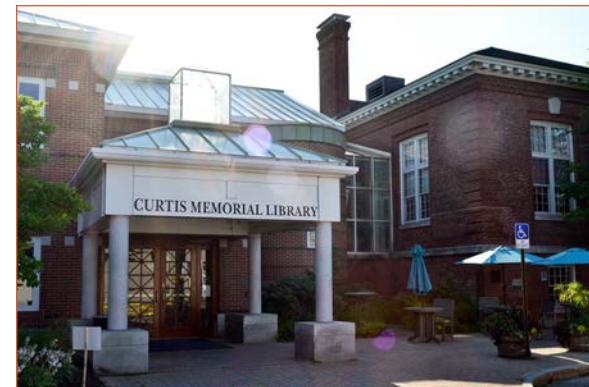
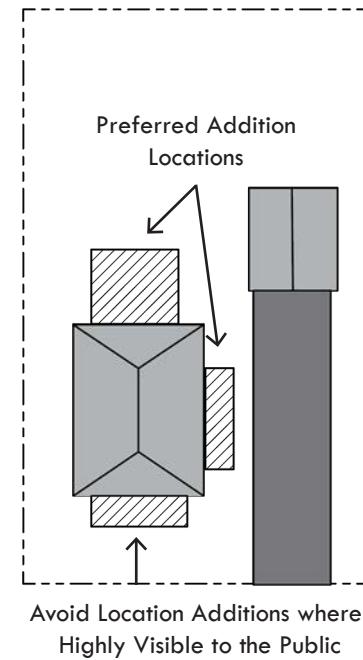
Additions to a private residence or commercial building can have a dramatic impact on the historic character and integrity of that particular building, as well as the surrounding structures. It is important to be able to differentiate between the historic building and the new addition; otherwise a false sense of history is created.

Before designing an addition, it is important to understand the character-defining features of the historic building (roof forms, types of windows, doors, materials, decorative details, etc.). Examine the relationship between solids (walls) and voids (window and door openings). Are windows more dominant than the wall space, or is the amount of wall space equal to the window area? When examining where to place an addition, consider the relationship between the historic building and the sidewalk, street and neighboring properties. How do outbuildings relate to the main structure? Answers to these types of questions will provide information that can serve as the “building vocabulary” for the addition.

Guidelines:

As clarified in Guidelines 1-9, the VRB will always prefer the use of compatible material when constructing additions.

1. The relationship between the existing building and its site, as well as surrounding buildings, should be used as a guide for the form and placement of the addition.
2. Every reasonable effort should be made to locate the addition on a side that is least visible from the public street or sidewalk, such as a side or rear elevation. If the addition is a porch, please see the Porches section on [Page 34](#) of the Guidelines for additional information.
3. A new addition should be compatible with the massing, size, scale, and proportion of the original building. In other words, the overall bulk (number of stories and building footprint) of the addition should not overpower the original building.
4. Although the addition should not exactly duplicate the design of the original structure, the addition should be compatible with the style and materials used on the historic building, but it should be clear what is historic and what is new.
5. The window and door openings in the original building should serve as a guide for the placement and proportion of these elements in the addition.
6. New additions, exterior alterations, or related new construction should not destroy historic materials that characterize the property. The new work should be differentiated from the old and should be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
7. Roof top additions should be set back from the wall plane and should be minimally visible from the street.
8. Each property should be recognized as a physical record in time, place, and use. Changes that create a false sense of historical development should not be undertaken.



The addition (left side of image) to the existing (right side of image) Curtis Memorial Library is an example of an addition that is distinct from, but compatible with the style and materials of the existing building

9. Whenever possible, new additions to structures and objects should be undertaken in such a manner that, if such additions were to be removed in the future, the essential form and integrity of the structure should be unimpaired.

G. Outbuildings: Garage, Carriage House, and Storage Shed

Brunswick has a wide range of outbuildings, including garages, barns, carriage houses, and small storage buildings. These outbuildings may be attached to the main house or freestanding. In either case, these buildings are often visible from the street and echo the details of the main building on the property.

Doors, roof elements, windows, and exterior wall surface are some of the character-defining elements on outbuildings. In Brunswick, many of the doors are paneled with a single or double row of glass panes. In some cases, these doors operate by swinging open or sliding on a track. Different materials (shingles as opposed to clapboards) and simpler window configurations were often used on the side (or less visible) barn elevations.

In some instances, outbuildings in the neighborhood have taken on a new use as living quarters. In these cases, the character-defining features should be maintained. Alterations to an outbuilding should be reviewed using the same standards one would apply to a primary structure.



The attractive attached outbuilding on the Parker Cleaveland House contributes to the property's status on the National Register of Historic Places.

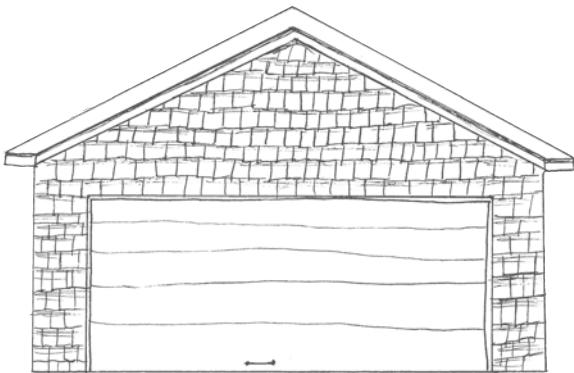


Single- or double-row glass panes are a common architectural elements on historic outbuildings.

Guidelines:



The reuse of existing openings and single-width garage doors (above) are always preferable to double- (below) or triple-width doors.



As clarified in Guidelines 1-8, the VRB will always prefer the use of original material when repairing or replacing elements related to outbuildings.

1. Existing outbuildings should be maintained and preserved wherever possible.
2. Every effort should be made to repair the existing outbuilding and any character-defining architectural features of the building. Repairs should be made with as little intervention as possible by patching, piecing-in, splicing, consolidating or otherwise reinforcing the deteriorating material using the same material as the existing structure.
3. The outbuildings and any other related features should be photographically documented and submitted to the [Pejepscot Historical Society](#) prior to any repair or rehabilitation work.
4. If it is necessary to replace any element of an outbuilding, the replacement should be made from the same material as the original and should match the original in size, scale, shape, and detail. In the event that it is not reasonably possible to match the material, a compatible substitute material is acceptable.
5. Double and triple width garage doors should be avoided. New garage doors should utilize the existing opening(s) and should not have a smooth surface.
6. Every reasonable effort should be made to maintain how outbuilding doors operate, such as hinged, swinging doors or sliding doors.
7. If constructing a new outbuilding, the structure should be compatible with the existing primary structure in materials, building and roof form, and detailing. The design for a new outbuilding should be compatible with the primary structure, but it should be clear that it is not from the same time period as the primary structure.
8. Any new or temporary outbuilding should be located behind the primary structure and should be compatible with the location of outbuildings on adjacent properties.

H. Porches and Entries

Porches often mark the main and/or side entrance to a house and serve as a semi-private transition area between the public space (sidewalk/street) and the private space (house). Porches are often added to a house to help screen it from the weather and, in some cases, to provide additional living space. There is ample opportunity for architectural expression on porches with details such as columns, pilasters, decorative brackets, railings, and balustrades.

Porches are found in various locations on buildings, and one building may have several porches. The steps and railings leading up to a porch are an equally important character-defining feature. A variety of porch configurations can be found in Brunswick, including the following:

- One-story attached entry porch;
- One-story attached wraparound porch;
- One-story attached porch that spans the full width of the front façade;
- One-story attached side porch; and
- Double porch (porches stacked over each other).

The majority of Federal and Greek Revival style houses in Brunswick did not originally have entry porches; however, porches were often added to these houses. There are many properties with a small roof pediment over the main entry, which is supported by decorative brackets. This detail was common during the mid-to-late 1800s and is characteristic of the Italianate style.



This one-story attached side porch demonstrates the opportunities available for architectural expression that is also compatible with the principal building.



Small roof pediments with decorative brackets were common additions to Federal and Greek Revival style houses.

For more information on preserving historic wooden porches, visit <https://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm>.

Guidelines:



A dilapidated porch (above) on Federal Street was demolished and replaced with a new porch (below) with the same material, scale, shape, and detail, including decorative brackets.



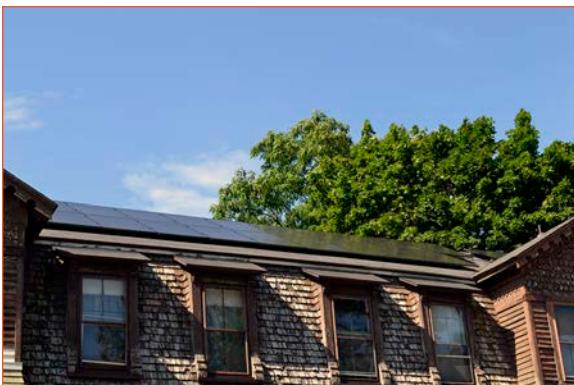
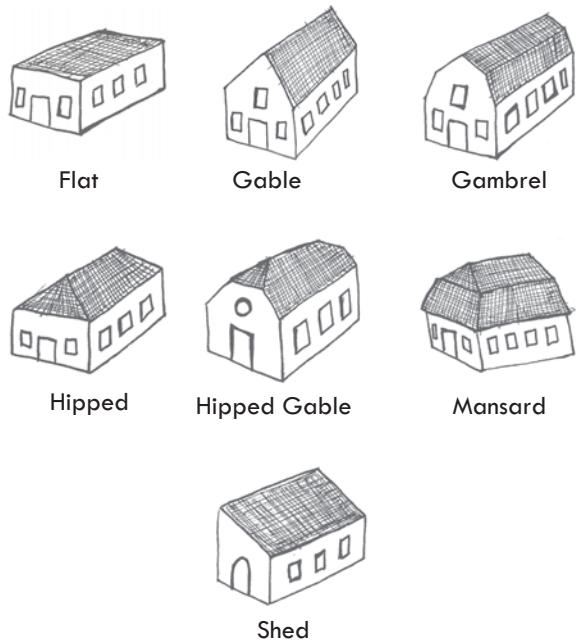
As clarified in Guidelines 1-11, the VRB will always prefer the use of original material when repairing or replacing elements related to porches and entries.

1. Existing porches and their character-defining elements should be maintained and preserved.
2. Every reasonable effort should be made to repair the existing porch and any character-defining architectural features of the porch (brackets, columns, balustrade or railing, flooring, ceiling, roof, and steps). Repairs should be made with as little intervention as possible by patching, piecing-in, splicing, consolidating, or otherwise reinforcing the deteriorating material using the same material as the existing porch.
3. The porch and any other related features should be photographically documented and submitted to the [Pejepscot Historical Society](#) prior to any repair or rehabilitation work.
4. If it is necessary to replace any element of a porch, the replacement should be made from the same material as the existing porch and should match the historic feature in size, scale, shape, and detail. In the event that it is not reasonably possible to match the material, a compatible substitute material is acceptable. Replacement of decking and treads with composite material is acceptable.
5. Covering porch details with vinyl or aluminum siding should be avoided.
6. Enclosing an existing porch on the primary building façade should be avoided.
7. Historic stone steps should be maintained and preserved. In many instances, resetting stone steps and repointing can solve many related problems.
8. Screens may be added to a porch if they can be attached in such a manner that will not cause damage to historic fabric and the modification is completely reversible.
9. New porches should be compatible with the overall scale, shape, and detail of the building, as well as the prevailing streetscape.

10. Ornamentation should not be added to a porch that is not compatible with the stylistic period of the house.
11. New decks, glass enclosed rooms, or sun porches should be treated as additions where visible from a public way.

I. Roofs and Related Elements

Common Types of Roofs



Low profile solar panels minimize the visual impact on the character of a building.

A roof is an extremely important character-defining element of a building. There are several different aspects of a roof to consider:

- Overall shape of a roof, such as hipped, gambrel, and gable;
- Decorative features, including dormers, cupolas, and chimneys;
- Roofing material (slate, wood, and metal), as well as the material's size, color, and patterning; and
- The treatment of the roof edge.

Common roof characteristics in Brunswick:

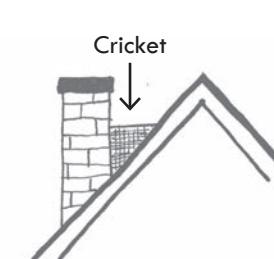
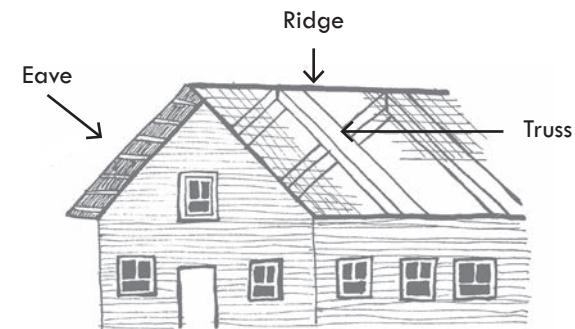
- The predominant roof forms are gable and hipped. A significant number of houses are positioned with the gable end facing the street;
- Shed and flat roofs are common on porches and additions;
- Metal and asphalt shingles are the predominant roofing materials; and
- Eaves are predominantly simple and unadorned except on Italianate style houses where brackets are used along the eaves.

Roof-mounted solar panels should be located on the upper roof and laid as flat as possible. Installing roof-mounted solar panels on the front of the roof, or installing solar panels with a high degree of tilt is not recommended.

Guidelines:

As clarified in Guidelines 1-8, the VRB will always prefer the use of original material when repairing or replacing elements related to roofs and associated elements.

1. The shape, pitch, overhang, and material of a historic roof should be maintained and preserved.
2. Any character defining elements of the roof (cupolas, vents, and dormers, etc.) should be maintained and preserved.
3. Every reasonable effort should be made to repair the existing roof. The materials used to repair the roof should match the existing roof in color, material, and configuration. If a substitute material is necessary, it should match the existing roof material in color and configuration.
4. If replacing an entire roof, the replacement material may revert back to an original material if historic documentation is available. For example, if removing an asphalt roof and early photographs clearly show a metal roof, then it would be acceptable to revert to a metal roof.
5. The roof and any other related features should be photographically documented and submitted to the [Pejepscot Historical Society](#) prior to any repair or rehabilitation work.
6. If replacing a metal roof, the proportion of the seams and trim should match the original. Generally, a commercial-grade architectural metal on a residential structure should be avoided where there is no evidence that this type of metal was used originally.
7. When installing replacement gutters, the destruction of historic detail should be avoided.
8. Elements attached to the roof such as antennae, skylights, vents, solar panels, and decks on front elevations or areas that are visible from the public way should be avoided.



"Crickets" are structures designed to preserve chimneys or other decorative elements by diverting water away from the structure.

For more information on roofing for historic buildings, visit <https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm>.

J. Setting and Site



This map from 1901 illustrates some of the various development patterns within the VRO District: Maine Street with its broad width and minimal front building setbacks, the moderate width and side setbacks of Lincoln and Cumberland Streets, and the narrow width and side setbacks of Bank and Centre Streets.



Streetscapes within the VRO District range from the formal such as Park Row (left), semi-formal such as School Street (center) and informal such as Cleaveland Street (right).

A neighborhood's character is defined not only by its buildings, but also by the setting where the buildings are located. Street width, building setbacks, sidewalks, curbing, street lights, parking, fence patterns, granite walls, trees, signs, and open spaces like neighborhood parks and cemeteries, define a neighborhood's setting. The term "streetscape" refers to the area between the front of a building and the street. Streetscape elements and their relationship to buildings, as well as the relationship of buildings to each other and the street itself, establish an overall pattern and rhythm, which help define a community's character.

For example, houses in one area may be situated in a regular pattern close to the street with narrow front and side yards, whereas in another neighborhood, a mixture of setbacks and yard dimensions may result in an irregular pattern. It is important to identify the overall rhythm and pattern for each neighborhood so that these existing parameters can be used to evaluate and guide future changes.

Brunswick has a mix of formal (paved sidewalks, granite curbs, streetlights, trees, fences, small retaining walls/pillars) and informal (no sidewalks, no curbing) streetscapes. A wide variety of sidewalk paving materials are used throughout Brunswick's VRO District, including concrete, asphalt and brick. Granite curbing is also found in several areas. Historic images are an excellent source of information for understanding how a neighborhood's streetscape elements have changed through the years.

On a smaller scale, each individual property has its own characteristics, which are also important to understand. The relationship between buildings on the site and the amount of open space contributes to each property's character. Is a large portion of the lot covered with a building and/or outbuildings, or is the building set far back from the street with a large front yard? Is the outbuilding (garage, barn, tool shed) attached to the main house or freestanding? Where is the outbuilding in relation to the main house? Directly behind it or next to it? If buildings are connected, how are they configured? Do they form an ell or do they run straight back?

Driveways and their entrances establish a rhythm along the street. Brunswick has several properties where adjoining lots share a driveway. In many cases, the driveway leads to parking along the side of the house or in the rear where there may be a garage or outbuilding.

Wooden front and side yard fences are important character-defining features in several areas of the district. Fences or low retaining walls define the semi-public space between the sidewalk and the building itself. Since fences sustain a great deal of weathering, it is unusual when original fencing survives. Property owners can look to historic photographs to determine if their property had fencing and, if so, the design and scale of the fence. Wood and granite are the most prominent fence and wall materials in the district.

The location of parking areas is an important issue, particularly when considering a new use for a property. For example, if a house is going to be converted for use as an office, the placement of the parking area should be carefully considered to ensure that it enhances the neighborhood's character.

Landscape features such as hedges, terraces, and mature trees also contribute to a neighborhood's setting. Trees are important streetscape elements, and they have a dramatic impact on the scale and character of a town.

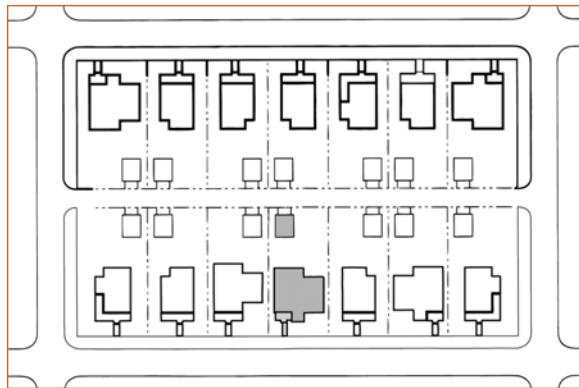


As seen on this house on Federal Street, fences, landscaping, and rear- or side-access parking can be important character-defining features.



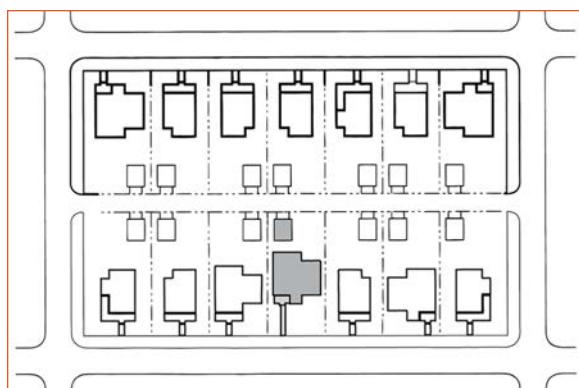
Although this building on Park Row is significantly set back in comparison to surrounding buildings, the mature trees contribute to the neighborhood character.

Guidelines:



New buildings (shaded) should be located to be visually compatible with the setbacks of the adjacent properties (above). Locating a building closer or further from the setbacks of the adjacent properties visually disrupts the streetwall.

*Image Source: Sendich, Emina. *Planning and Urban Design Standards*. John Wiley & Sons, Inc., 2006, p. 189*



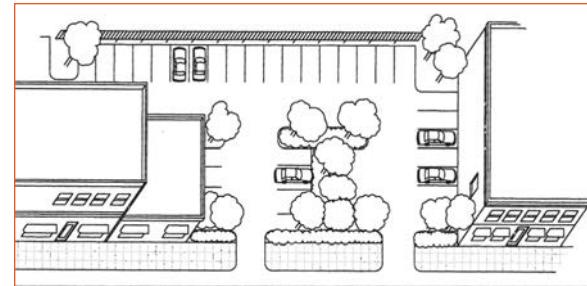
As clarified in Guidelines 1-13, the VRB will always prefer the use of original material when repairing or replacing elements related to setting and site.

1. The relationship between buildings, the sidewalk, and street should be maintained and preserved.
2. New buildings and alterations to existing buildings should be compatible with the setback of adjacent properties. If there is variation in the setback within a district, then the location of previously existing structures on the site should guide the placement of a new building.
3. Street trees should be maintained wherever possible. Review historic photographs to determine type and placement of trees. Consult with an arborist to determine appropriate tree species. Plant new trees to complete patterns where trees may have been lost in the past.
4. Distinctive landscape features such as terraces, mature trees, and hedges should be maintained and preserved.
5. Existing driveways should be maintained. New driveways should be avoided as they interrupt sidewalks, pedestrian activity, and the established rhythm of openings along the street edge.
6. Historic sidewalk paving and curbing materials such as granite and brick should be maintained, repaired and preserved.
7. If replacement of the paving material is necessary, every reasonable effort should be made to use historically appropriate materials or to replace in kind.
8. Materials such as granite, stone, and wood have been historically used in the VRO District for steps and retaining walls. These materials or similar natural materials should be used if a new retaining wall or steps are needed. Artificial materials such as concrete block or concrete masonry units, should not be used on along primary building façades.
9. Every reasonable effort should be made to preserve and maintain fences and retaining walls. It is not appropriate to replace an entire fence or wall when minor repairs and limited replacement of deteriorated or missing features is possible.

10. If it necessary to replace a large section of fence or an entire fence, the replacement should be compatible in material, height, and detail to other historic fences in the district and to the materials of the primary structure on the property.
11. Chain link is not an appropriate fencing material for any areas that are visible from a public way.
12. Parking areas should be located to the side or rear of the primary building. In no cases should it be located in the front yard.
13. Dumpsters or other large trash receptacles should be located to the side or rear of the property and, if necessary, screened using materials that are in keeping with the primary structure.



Wood (left), wrought iron (center), and stone (right) are the most commonly used fence materials in the VRO District.



Parking, especially in a downtown area, should be located to the side or rear of a structure, not in the front yard.

*Image Source: Sendich, Emina. *Planning and Urban Design Standards*. John Wiley & Sons, Inc., 2006, p. 445*

K. Signage and Awnings



A projecting sign for a business on Maine Street.

For more information on the use of awnings on historic buildings, visit <https://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>.

Signs are essential elements of the downtown commercial area and have a dramatic impact on the streetscape. Signs promote businesses and provide information to the public. Historically, signs were surface or flush mounted between the storefront and upper façade, hung on brackets projecting from the storefront, and/or painted on the display windows. Icon or graphic signs were also popular in downtown commercial areas. These signs used shapes to convey information about the business, for example: a shoe shaped sign may have been used for a cobbler.

Awnings have always been a popular element on downtown commercial buildings. They serve many purposes:

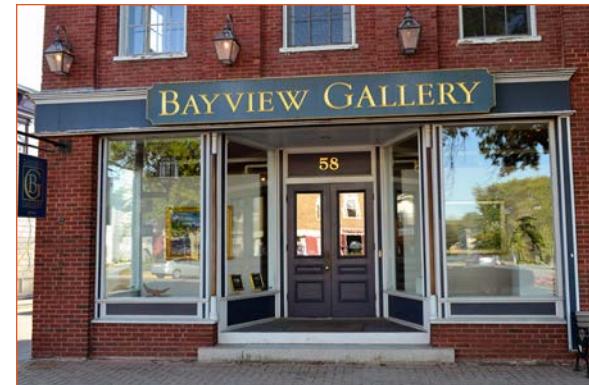
- Provide shelter for pedestrians;
- Protect merchandise from the sun;
- Regulate the amount of sunlight and heat entering a store; and
- Identify the business.

Traditionally, awnings were operable allowing the merchant to capitalize on natural light and visibility yet provide shade when needed.

Guidelines:

As clarified in Guidelines 1-8, the VRB will always prefer the use of original material when repairing or replacing elements related to signage and awnings. For additional regulations applicable to signage, please see [Section 4.13 of the Brunswick Zoning Ordinance](#) (.pdf file).

1. Signage should be placed in areas historically used for this purpose, such as the sign band between the storefront and the upper façade, or projecting from the façade on a simple bracket.
2. Signage on an awning canopy should be discouraged and permitted only on the valence of the awning.
3. Internally lit signs and plastic or fiberglass canopies are not permitted.
4. When several businesses are located in one building, individual signs should be coordinated in material, scale, color, lettering style and placement on the building.
5. Awnings and signs should be attached to the building in a manner that will not damage or obscure significant architectural details or features. Hardware should be fastened into mortar joints rather than the masonry.
6. Awnings should be modeled after traditional forms, and neighboring buildings should be taken into account when considering the installation of awnings.
7. Awnings should be in a color that complements the façade and should be designed to coordinate with the overall signage plan for the building.
8. Awnings should be made of a weatherproof cloth material and of a scale that does not overwhelm the façade.

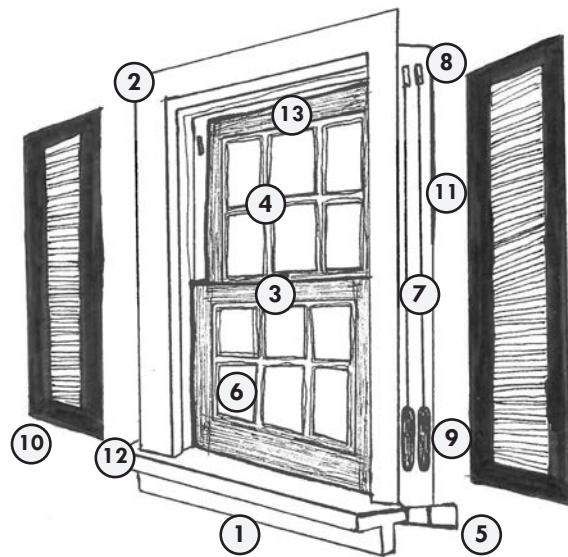


This Maine Street business sign is properly located on the building's sign band.



An awning for a business on Maine Street with signage on both the canopy (discouraged) and the valence (encouraged).

L. Windows



1. *Apron*
2. *Frame / Casing*
3. *Lower Sash*
4. *Muntin*
5. *Outer Sill*
6. *Pane*
7. *Sash Cords*
8. *Sash Pulleys*
9. *Sash Weights*
10. *Shutter (x2)*
11. *Side Jamb*
12. *Stool*
13. *Upper Sash*

Windows are an important character-defining feature of a building. The size, style, placement, and architectural detailing of and around windows all affect a building's character. Windows, like doors, are typically subjected to weathering and require regular maintenance. Windows are comprised of many parts such as frames, sash, muntins, sills, heads, moldings, and shutters.

The first step in any window repair project is to conduct a survey of the existing windows. Systematically look at each window and determine the condition of each part. Things to look for include:

- Peeling paint.
- Rotten wood.
- Broken glass.
- Glazing (putty) intact.
- Broken or missing hardware.
- Deteriorated or missing molding.
- Smoothness of window operation.

Survey results may indicate that the windows are in better condition than initially thought and may require only minor repairs and painting as opposed to wholesale replacement. For example, the operation of a window may dramatically improve by simply replacing the worn sash rope with new rope. Unless a house was severely neglected it would be unusual to find that all of the windows are beyond repair. Sometimes the windows on one side have suffered more than others. Attic windows sometimes hold clues about a property's historic window design, as these windows are often not renovated. Understanding the condition of all the windows, and using a comprehensive approach to window repair will allow one to price out different repair options and find the best long-term solution.

1. Value of Original Materials

Older wood windows are often a better grade material and construction than what is available economically today. Mid-19th century or early-20th century windows have survived over 100 years, a life expectancy that cannot be matched with modern windows. With proper maintenance and repair, older wood windows may last another 100 years. In addition, the mechanisms and hardware in older windows are often mechanically simpler and repairable, as opposed to the type of balances in new windows.

2. Repair and Rehabilitation

The standard argument for replacement windows is that “the old windows are drafty,” yet the heat loss attributed to old windows occurs more often through parts that have loosened over time rather than through the glass itself. Windows are typically responsible for only 15 to 35 percent of a building’s total heat loss in winter.

Generally, windows can be restored to good working condition and improved energy efficiency by making the following repairs:

- Replace and/or install weather-stripping;
- Replace deteriorated glazing compound or putty that seals the joint between the glass and the muntin; and/or
- Apply caulking to fill cracks around exterior window opening and the casing, head, and sill.

Another possible solution for addressing heat loss is the use of storm windows. Storm windows may be used on the exterior or the interior of a property. Although exterior storms may compromise the visual appearance of a building’s exterior, storm windows are a suitable option because they are not permanent and may be removed without permanently altering the historic building.

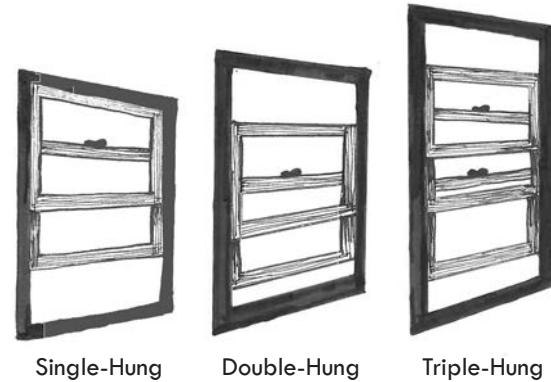
Newer versions of storm windows are available in anodized aluminum colors and in a narrower profile (as opposed to the old triple track storms). Storm windows can also be painted the same color as the sash to minimize their visual impact on historic features.

3. Window Replacement

One rule of thumb for evaluating window conditions is that when a window sash has more than two broken parts, such as a broken tongue and groove corner joint and broken muntins, it is time to consider replacement. Otherwise, any good woodworker can repair a sash with minor breaks. Old counterbalanced sashes are very simple in their design. Window sashes are made to be taken apart for repair, as well as to glide easily when maintained.

In most cases when a window is in poor condition, only the sash needs replacement and the frames, sills, and trim can be simply repaired using common methods. Sash replacement is often the most-effective solution to complete window replacement and is recommended because it can be

For more information on the repair of historic windows, visit <https://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>



Single-Hung

Double-Hung

Triple-Hung

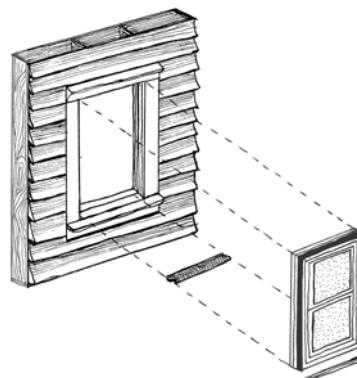
Although double-hung windows are most common in the VRO District, both single- and triple-hung windows can also be found, depending on the architectural style of the building.



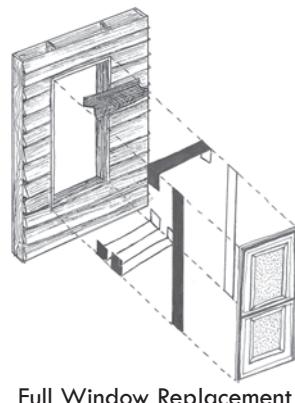
Storm windows like those on this home on Federal Street can maintain the historic character of a building and reduce heat loss.



More than 20 windows were salvaged prior to the demolition of a building on Bath Road in 2016.



Frame-in-Frame (Insert) Window



Full Window Replacement

accomplished without adversely changing the building's appearance. The original exterior trim or surround (often a character-defining feature), original sightlines, and original building material can all be maintained.

For replacement windows, the first and best option to maintain historic character is to look for a replacement in kind – a window that matches the size, material, muntin configuration, and detail of the existing window. One option is to look to local salvage yards for old sash that match the existing windows. These often will have the old wavy glass, known as cylinder glass, and will most closely replicate the original window sash in detail and species. They can be rehabilitated to make a fine replacement window. Depending on the age of the window, more likely than not the New England sash would have been made out of eastern white pine. These windows have milled joinery and are made of solid stock, a far superior product and technique than commonly available today in even the best commercial wood windows.

The other option is to work with a millwork shop to create a new in-kind wood window sash. If it is necessary to replace multiple windows, the set-up cost for the muntin and sash profile knives (cutters) is offset when buying larger quantities. Double glazing each pane is another option to explore. Some glass manufacturers make restoration glass, which is similar to the cylinder glass. In a few cases, contractors and local glass companies will go so far as to stockpile old sash in order to salvage the old glass for reuse. This could be reused in other old sash or in new sash if the choice is made to stay with single glazing.

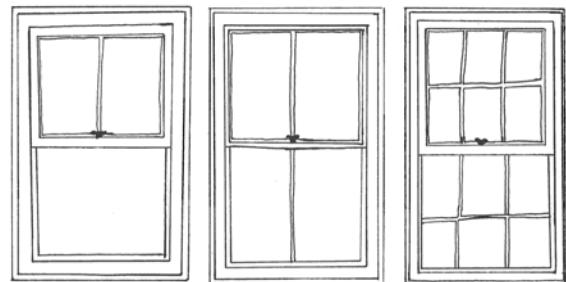
In some cases, commercial window manufacturers are able to take almost any of their standard products and customize them as replacement sash. They can route a pocket in the sash edge for the counterbalance sash line to fit. In some cases, a double-insulated sash from one of these manufacturers can be installed in the original opening. This is ideal in that it does not require a carpenter to tear out the frame or do any special refurbishing of the frame (short of attaching new sash line to old counterbalances and then to the new sash). A successful replacement sash should not reduce or expand the original opening size. Complete replacement might be either an entire new window unit (frames, sash, and trim), or a new window unit (frames and sash but no trim) set within the existing frames and trim (known as frame-in-frame or insert windows).

The predominant window form in Brunswick is wood, double-hung with multi-lights in both sash. The term six-over-six or two-over-two is used in reference to double-hung sash to describe the number of panes of glass in each sash. Decorative windows like three-part windows and fanlights are also common.

Guidelines:

As clarified in Guidelines 1-10, the VRB will always prefer the use of original material when repairing or replacing elements related to building windows.

1. Every reasonable effort should be made to maintain and preserve a property's historic windows
2. Every reasonable effort should be made to repair the existing windows. Repairs should be made with as little change as possible by patching, piecing-in, splicing, consolidating or otherwise reinforcing the deteriorating material using the same material as the existing window.
3. If it is necessary to replace any section of a window, the replacement should be made from the same material as the original and should match the original in size, scale, shape, and detail. Any details, such as glazing pattern, and window surround molding should be duplicated in the replacement.
4. As a last resort, alternate materials, such as aluminum or vinyl clad wood windows, or vinyl windows may be acceptable for replacement sash (not frame-in-frame), as long as they match the historic window configuration.
5. Original window openings should not be altered to accommodate stock sizes.
6. Existing windows should not be blocked-in.
7. Storm windows should be attached so that existing windows and frames are not damaged. If possible, exterior storms should be painted to match the color of the existing windows. Interior storms are another option.
8. Original shutters should be repaired and maintained.
9. If it is necessary to replace any section of a shutter, the replacement should be made from the same material as the original and should match the original in size, scale, shape and detail.
10. Shutters should not be introduced where there is no evidence that they ever existed.



Although various other divided light patterns are located within the VRO District, two-over-one, two-over-two, and six-over-six are the most commonly used pattern.



If maintained properly, original shutters (like those above located on a Park Row business), can make a significant contribution to the overall architectural character of a building. However, shutters should not be added to an existing building when there is no evidence they ever existed.

III. BRUNSWICK ARCHITECTURAL STYLES

- A. Colonial (c. 1725 - 1790)
- B. Federal (c. 1790 - 1820)
- C. Greek Revival (c. 1820 - 1860)
- D. Italianate (c. 1840 - 1880)
- E. Second Empire (c. 1860 - 1885)
- F. Colonial Revival (c. 1880 - 1945)
- G. Queen Anne (c. 1880 - 1910) & Stick Style (c. 1860 - 1890)

A. Colonial (c. 1725 - 1790)

There are few structures in Brunswick's review district that date to the Colonial era. This is due, in part, to the fact that there was less development in this area compared to the southern part of the state, and, quite simply, very few structures from this era survive anywhere in Maine.

The Colonial structures that endure in Brunswick are examples of a one and one-half-story building sub-type commonly referred to as a cape. It is worth noting that the term "Cape Cod Cape" did not come into use until the 1920s and 1930s when builders were looking back to earlier architectural styles and building forms for inspiration and popularized the cape building form. Almost all early capes in Maine are wood frame construction with a gable roof. One of the most notable features of an early cape is the large brick center chimney.

A center chimney that is painted white with a black cap indicates one of two things: 1) an early cape that was updated during the Colonial Revival era or 2) the building may be an early-20th century cape. Capes from the Colonial era typically did not have painted chimneys. In some regions of the country, chimneys may have been coated with plaster, but they were not painted. In Brunswick, the predominant foundation material is granite and the exterior is clad with wood clapboards. It is not uncommon to see wood clapboards on the front elevation with wood shingles on the sides. Most capes originally had a wood shingle roof.

The primary façade is usually a symmetrical three or five-bay configuration: a door centered on the façade with windows evenly spaced on either side. The entrance sometimes has a small rectangular window above the door with several small square panes. Simple pilasters sometimes flank the door. Window openings are much smaller compared to those of later styles. Windows are typically double-hung with nine-over-six or eight-over-eight sash. Early double-hung sash did not have a pulley or weight system and the upper sash was fixed. The lower sash was held open at various points with a wood peg inserted into holes. On rare occasions, these early sash configurations survive. Colonial houses often have a rear or side ell connecting the main house to a barn. Frequently, dormers have been added at a later date to provide more light and air to the second story.

Evidence suggests that the exterior of many rural Colonial houses were often unpainted while high style houses may have had contrasting colors on the trim such as orange or blue.



Although this Colonial-style house on School Street has six-over-six sashes, nine-over-six and eight-over-eight sashes were typical of the era.

B. Federal (c. 1790 - 1820)

The Federal style is well represented in Brunswick's architecture, particularly along the major streets such as [Federal Street](#) and Park Row. This reflects Brunswick's prosperity at the turn of the 19th century. Although some properties have sustained extensive alterations, there are other buildings that retain a significant portion of their original exterior character-defining features.

The Federal style was influenced by the Neoclassical movement in Europe and became increasingly popular in America after the Revolution. The designs of English architect [Robert Adam](#) had a dramatic impact on American architecture, thus the term, Adamesque, is also often used to describe this architectural style. Hallmarks of the Federal style are delicate proportions and details as well as applied ornament. Façades are symmetrical with the entry centered on the long side of the house.

Generally, the Federal style houses in Brunswick are of wood frame construction with a rectangular or block form oriented with the long side facing the street. Typically, they are two or three stories with either a side gable or shallow hipped roof. Wood clapboards are the predominant exterior material with the building sitting on a granite and/or brick foundation. In some cases, clapboards are laid flush only on the front elevation to give the impression of smooth masonry.

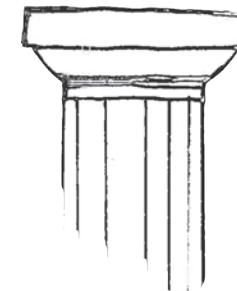
Chimney placement is usually at either end of the main block of the house. Shifting the chimneys out from the center towards the end walls permitted greater flexibility for interior room configurations. In some high style houses it is not unusual to see a pair of chimneys at either end of the house.

One of the primary defining features of a Federal style house is the main entrance. The front door is usually centered on the primary façade with a semi-circular or elliptical fanlight window above it. The door is flanked by sidelights that typically have lead tracery. The door is often accentuated with simple pilasters and a broken triangular pediment. In some houses, the entry pediment is carried forward to create an entrance portico. The portico may be rectangular or elliptical and is often supported by groupings of slender, Doric columns. This use of classical elements (columns, arches) is typical of the Federal period.

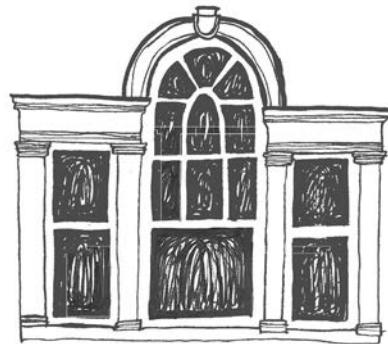
Windows are also an important defining characteristic of a Federal house because they establish a balanced rhythm and pattern across the primary façade. Windows are typically wood, double-hung sash with six panes in each sash, often referred to as six-over-six. Federal era windows are characterized by thinner and more delicately proportioned muntins and mullions, which contribute to an



The main entrance of a Federal-style house is one of its defining features. This entrance on Federal Street has the characteristic elliptical fanlight, sidelights, pilasters, and a portico supported by narrow columns.



Doric columns are commonly used to support the entry pediment or portico for a Federal style house. For more information on columns, please see [Appendix B](#).



Palladian windows were often used as an ornamental element in Federal style houses.

- Chimneys Near Each End of the Main Block of House
- Shallow Pitched Hip Roof
- Symmetrical Five-Bay Façade
- Rectangular Building Form with Long Side Facing the Street
- Main Entry Centered on Front Façade with Elliptical Fanlight and Sidelights

overall feeling of light and air. In three-story houses, window openings may get smaller as they go up the façade. For example, the first floor windows might be large paned six-over-six sashes and the top floor might be a three-over-three sash. This stylistic treatment was used to enhance the perception of a building's height.

Wood louvered shutters are another prevalent feature of Federal style houses. Several types of ornamental window forms were used as decorative elements in Federal houses including semi-circular windows; Palladian windows; and three-sectioned windows.

The cornice, window, and door surrounds are other areas to look for the intricate, finely proportioned and small-scale detail that is characteristic of the Federal period.



C. Greek Revival (c. 1820 - 1860)

Brunswick has many superb examples of the Greek Revival style. When Maine achieved statehood in 1820, Greek Revival was achieving great popularity in America and quickly became the predominant choice for all building types in Maine, including civic and religious buildings, retail blocks, and residences – from the most modest farmhouse to the grandest mansion. The Greek Revival buildings dominated the architectural scene from 1835 – 1850. The popularity of the style wound down with the beginning of the Civil War in the 1860s. The inspiration for this style was the Grecian temple.

The examples in Brunswick are frame construction with wood clapboard exterior and a gable roof. A great number of the Greek Revival houses in Brunswick are oriented with the gable end facing the street. A triangular pediment in the gable end, which rests on a wide entablature, distinguishes a Greek Revival house. The corners of the building are finished with wide pilasters, or corner boards. The pilasters may be simple boards, or paneled, and may be repeated across the front façade to suggest a temple colonnade. Typically, there is an ell extending off the side or rear of the main building.

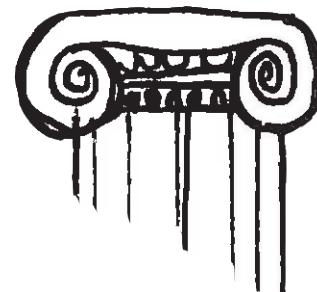
As in any building, windows are significant features. Greek Revival windows are similar to the Federal style in that they are typically wood double-hung sash with six panes in each sash. In late Greek Revival buildings, the windows may be two-over-two. Overall, Greek Revival windows are larger with bolder muntins. Larger pane sizes were possible due to technological developments in the manufacture of glass. Some Greek Revival houses have triple-hung windows particularly on the first floor in the parlor.

Entrances of Greek Revival houses typically have a bold door surround with a narrow band of rectangular windows on the top and sides of the door. There are a few examples that have a recessed entry marked with bold columns. The columns are often capped with Ionic or Doric capitals.

An important difference between Federal and Greek Revival is the change in the location of the entrance, which moved from the side gable elevation to the gable end of the house. Also, a Greek Revival entrance is not always centered on the façade.



This residence on High Street features common Greek Revival architectural elements such as a side gable roof with a triangular pediment, corner boards, and a recessed entrance with a bold door surround.



In addition to Doric columns, Ionic columns (above) are commonly used at the entrances of a Greek Revival style house. For more information on columns, please see [Appendix B](#).

Bold, but Simple Cornice Board
Defining the Gable End

Gable End Facing the Street

Corner Pilasters, which Often Have
Raised or Recessed Panels

Main Entrance Recessed and with a
Rectangular Door Surround and
Rectangular Sidelights

(Greek Motifs such as a Greek Key or Fret Pattern Are Often Found
on Door Surrounds)



D. Italianate (c. 1840 - 1880)

The Italianate style was a romanticized interpretation of the Italian villa form. The style became popular in America in the 1840s and 1850s. The influential books of the architect Alexander Jackson Davis and the landscape designer [Andrew Jackson Downing](#) furthered the style's widespread acceptance in this country. The style was easily applied to numerous building types and forms. Due to the Industrial Revolution, an increasing number of building elements were readily available to property owners. The mass production of details made them affordable, thus it was possible for more people to add architectural ornament to an existing or new house.

In Brunswick, there are several examples of houses with an earlier date of construction that appear to have been updated with Italianate features. Common alterations include adding brackets along the roof edge, constructing a small pediment supported by brackets over the main entry, and the conversion of window openings to bay windows.

The Italianate house form can be either symmetrical or asymmetrical. Decorative brackets (single or grouped in pairs) are used extensively, particularly at the following locations:

- Roof edge
- Entry pediment
- Bay windows
- Window lintels
- Towers
- Porches

Both windows and doors are often tall and narrow and may be grouped in pairs. Sometimes openings have round or segmented tops. Bay windows are also common. Corner pilasters topped with elaborately carved brackets are also common. In some instances, wood quoins (woodwork that is cut to resemble stone) are used at the corners of a building. Paint colors were often earth tones with contrasting colors on the details.



This house on Gilman Street is an example of a building with an earlier building, Greek Revival, updated with Italianate features such as decorative hoods over windows and a small pediment with brackets.



Towers are a common feature of high design Italianate buildings.



E. Second Empire (c. 1860 - 1885)

Second Empire, like Queen Anne and Stick Style, falls within the Victorian era and was popular during the second half of the 19th century. Brunswick has a small collection of Second Empire buildings and most of these are modest examples of the style. Unlike some of the other revival styles of the late-19th century, Second Empire was considered modern because it was imitating the latest French architectural style. The term “Second Empire” refers to the reign of Napoleon III.

The primary defining characteristic of Second Empire is the mansard roof with dormer windows. The roof form became popular because it created a functional full height attic space. It was not uncommon to see the roof of an existing house converted to a mansard form in order to gain additional usable space. Dormers often have elaborate hoods or decorative surrounds. Additional character-defining details include molded cornices at the top and bottom of the roof slope, and decorative brackets at the eaves.



The Wyler Building on Maine Street, with its mansard roof with dormer windows, represents the essential architectural elements of a Second Empire building.



F. Colonial Revival (c. 1880 - 1945)

There are several Colonial Revival style buildings in Brunswick's current VRO District as well as strong concentrations of the style in surrounding neighborhoods. Generally, the Colonial Revival period spans from c. 1880 to the 1950s and encompasses a wide variety of building forms.

Sparked by the Centennial Exposition in Philadelphia in 1876, architects began reviving architectural styles and elements from earlier styles, particularly Colonial, Georgian, and Federal. During the Colonial Revival era, decorative features were modified without regard to scale and proportion and details from different architectural styles were often combined on the same building. While there are several popular building sub-types or forms from this era, the Four Square and the Dutch Colonial are two of the most common in Brunswick.

Building Form: Four Square

As its name suggests, one of the hallmarks of a Four Square is its overall shape and form: a square footprint with four equal sides. Typically, these houses are two-stories with a hipped roof that is often interrupted by hipped or shed dormers. Windows are typically grouped in pairs and are double-hung with multi-panes in the upper sash and a single pane in the lower sash. Rectangular bay windows and a one-story attached porch across the full width of the façade are typical characteristics. An enclosed porch or sunroom off one side of the house is another common feature of a Four Square. Clapboards and wood shingles are the predominant exterior cladding material. In many cases, there is a change in exterior wall surface treatment between the first and second story. In some cases, this change is accentuated with a change in finish color.

Building Form: Dutch Colonial

The predominant architectural element Dutch Colonial Revival buildings is the gambrel roof. In addition to the gambrel roof, Dutch Colonial Revivals may have flared eaves, clapboard, shingle, or brick (less often) siding, and long, shed dormers. Window sashes were often eight-over-eight and the entrance is often defined by a small portico with columns.¹ Although most Dutch Colonial Revival buildings feature a side-gambrel, there are several front-gambrel Dutch Colonial Revivals within the VRO District (see [Page 77](#)).



This Four Square residence features many of the architectural elements associated with the style: hipped roof with a hipped dormer, six-over-one window sashes, and an attached porch with the entry off to the side.



Although side gambrel roofs are most common for Dutch Colonial Revival, as is the case for this building on Pleasant Street, there are several front gambrel roofs within the VRO District.

¹ "Dutch Revival." University of Vermont Landscape Change Program, https://www.uvm.edu/landscape/dating/residential_architecture/dutch.php

Windows are Wider than Earlier Styles

Entrance is Off-Center and the
Fencing above the Pediment is
not Characteristic of Earlier Styles

Side Porches are Characteristic of
the Colonial Revival Style



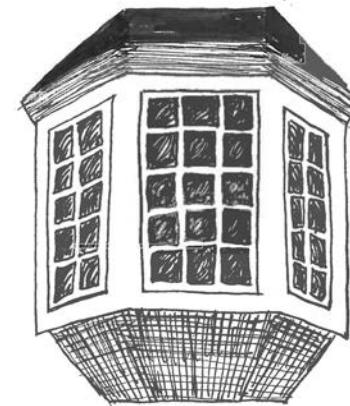
G. Queen Anne (c. 1880 - 1910) & Stick Style (c. 1860 - 1890)

Brunswick has a small number of buildings that display decorative elements typical of two 19th century architectural styles, Queen Anne and Stick Style. The majority of the stylistic examples in Brunswick are fairly restrained. Queen Anne is one of several architectural styles that emerged during the Victorian era, a time period that generally corresponds to the reign of Queen Victoria in England (1837 – 1901). The term “Queen Anne” originated in England and was used to describe buildings whose design was influenced by late medieval English architectural styles.

The increasing advancements in technology and industry allowed for the mass production of various house components, such as doors, balusters, windows, shingles, siding, and brackets, which were then readily distributed across the country via the expanding railroad network. Not only were these architectural decorative details relatively easy to acquire, but they were also affordable. With the introduction of balloon frame construction, irregular floor plans could be readily achieved. All these factors contributed to the widespread popularity of the Queen Anne and Stick Style in America.

Both Queen Anne and Stick Style houses are characterized by irregular building forms with various projections from the wall surface, such as dormers, towers, bay windows, porches, and overhangs. Porches and eaves are often adorned with spindle work and brackets. A variety of shingle patterns are typically used on Queen Anne buildings, often in the gable ends.

Stick Style detailing is typically comprised of horizontal, vertical or diagonal boards, or stickwork, that are intended to imply a sense of the building’s structure, but in reality have no correlation to the structural system. In some cases, siding may be applied in different directions on a façade to create a complex pattern and texture.

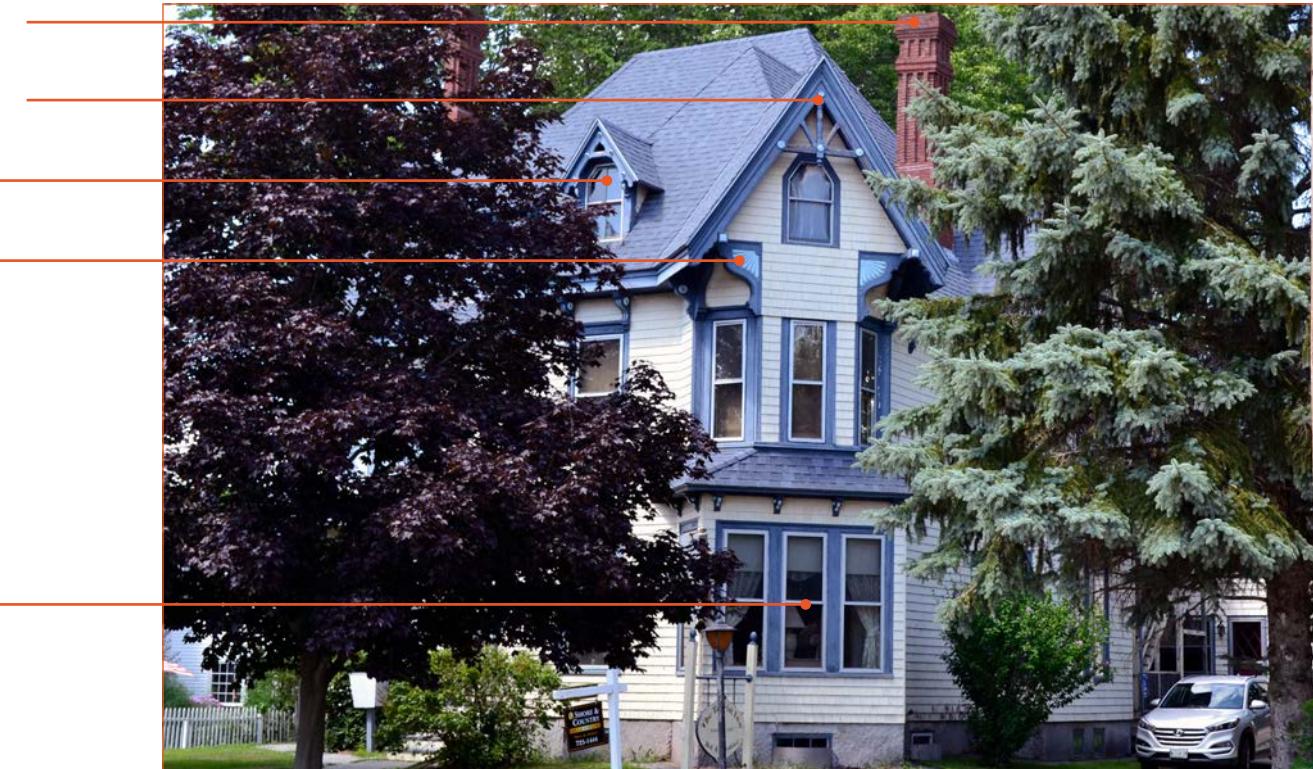


Bay windows are a common characteristic of both the Queen Anne and Stick Style architectural styles.



Stickwork like that above is intended to appear to be an integral part of a building's structure, but it is non-functional.

Chimneys with Patterned Brick Work



Decorative Wood Trim in Gable Peak

Complex Roof Forms with
Projecting Dormers

Corner Brackets

Bay Window

IV. BRUNSWICK ARCHITECTURAL CONTEXT

- A. Federal Street Neighborhood
- B. Franklin-Maple Street Neighborhood
- C. Maine Street Neighborhood
- D. Mill Street Neighborhood
- E. Northwest Brunswick Neighborhood
- F. Pleasant Street Neighborhood

A. Federal Street Neighborhood



Federal Street and Park Row (above) are characterized by a relatively uniform setback from the street with modest front yards. Fences, hedges, and low retaining walls are common decorative elements used to separate private and public space.



The Harriet Beecher Stowe House, designed by Samuel Melcher III in 1806, is listed on the [National Register of Historic Places](#) and is just one of the many Federal-style homes that give character to the aptly named Federal Street Neighborhood.

The Federal Street Neighborhood is one of six neighborhoods that comprise the VRO District in Brunswick. The neighborhood is located east of Maine Street and north of the [Bowdoin College](#) campus. Federal Street and Park Row are the two major roads in the neighborhood with School, Green, and Cleaveland Streets serving as secondary connector roads. Additionally, the [Federal Street Neighborhood](#) is part of a National Register Historic District, which speaks to the significance of this area's architectural heritage.

Residential-scale structures are the dominant building form in the neighborhood. However, there are a few large non-residential buildings such as Hawthorne School and a church. Historically, this area's proximity to Bowdoin College and downtown made it a convenient place to live for college professors and administrators as well as successful merchants and business leaders. Today, not much has changed although several of what were originally constructed as single-family houses have been divided into multiple units. Although there are also several substantial brick buildings, the majority of the structures are wood frame.

The houses along both Federal Street and Park Row maintain a uniform setback from the street that allows a modest front yard. The lot width typically allows for a yard on both sides of the building. Curbs, trees, and sidewalks establish a formal streetscape. Some properties further define the transition between public space (street/sidewalk) and private space (house) with a fence, hedge, low retaining wall and/or a porch. Federal Street breaks down into three sections: Bath Road to the railroad tracks; railroad tracks to Center Street; and Center Street to Mason Street. From Bath Road to the railroad tracks, the fine proportions and architectural detailing of the houses combined with the generous lot widths (particularly on the east side of the street) indicate that these properties were originally home to Brunswick's wealthy upper class. Federal and Greek Revival are the predominant architectural styles reflecting the popularity of this area in the first decades of the 19th century. Noted carpenter-builder, Samuel Melcher III, designed several houses in this neighborhood. After crossing over the railroad tracks, the character of Federal Street starts to change. Between the railroad tracks and Center Street, the street narrows, the building density begins to increase as lot sizes decrease and examples of later architectural styles, such as Colonial Revival, are interspersed between earlier houses. The last section of Federal Street (Center to Mason Streets) has several Federal style houses with a strong rhythmic spacing between them. These changes in building styles and lot configuration among the three sections of Federal Street reflect that development occurred first at either end of Federal Street with the middle section filling in as Brunswick prospered and the population grew.

As its name suggests, the character of Park Row is defined by its proximity to the Mall, a park between Park Row and Maine Street. Houses line only the east side of Park Row and overlook the Mall, which ironically was not always the pastoral, green open space that it is today. With a few exceptions, the houses maintain a modest setback from the road and the buildings cover a majority of the lot. Federal, Greek Revival and Italianate are the predominant architectural styles indicating that development began as early as the first quarter of the 19th century.

The houses located in the triangle created by Cleaveland Street, Bath Road, and [Federal Street](#) are generally smaller in scale compared to buildings elsewhere in the neighborhood. The smaller scale buildings, narrow width of Cleaveland Street, minimal front setbacks, and the informal sidewalks establish an intimate pedestrian feel which is noticeably different from the more formal streetscape elsewhere in the neighborhood. Stylistically, a mix of Federal and Greek Revival buildings indicates early-to-mid-19th century development along this street.

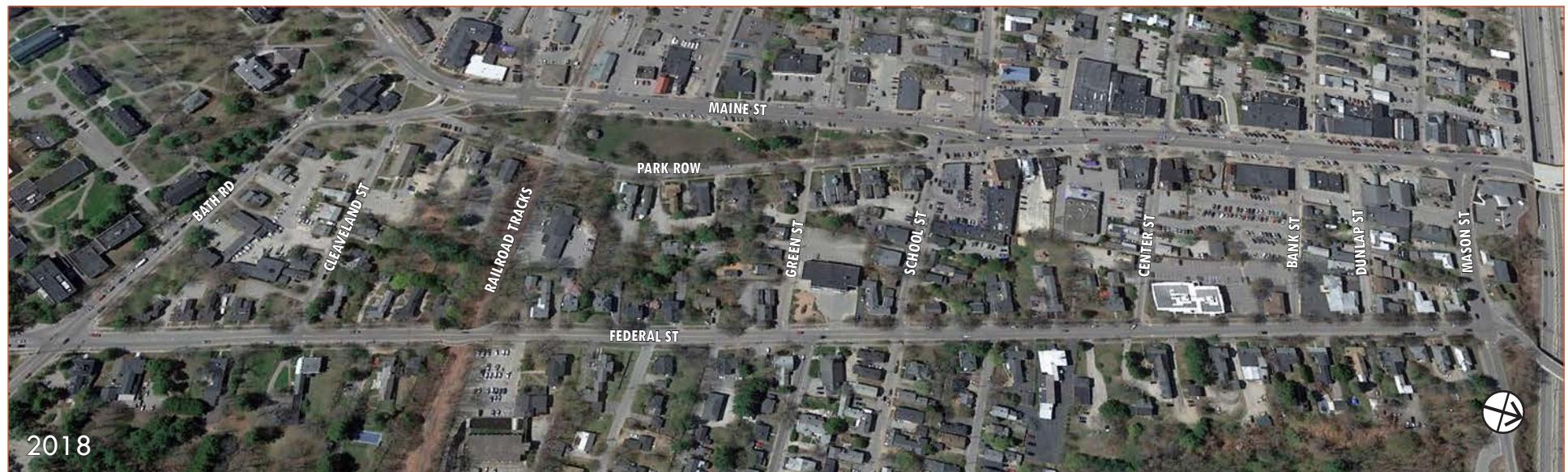
Overall, the buildings in the [Federal Street Neighborhood](#) represent a superb collection of residential 19th century architecture and reflect Brunswick's prosperity during this time period. The survival of the majority of these 19th century structures is not only a testament to the convenience of this residential area to nearby services ([Bowdoin College](#), shopping, Route 1), but also to the local citizens' awareness of the importance of these structures to Brunswick's history.



The idyllic Town Mall runs along the east side of Park Row and is just one of the distinctive characteristics of the Federal Street Neighborhood.



Due to its narrow width, informal sidewalks, and smaller buildings, Cleaveland Street has a noticeably different character than the rest of the Federal Street Neighborhood.



B. Franklin-Maple Street Neighborhood

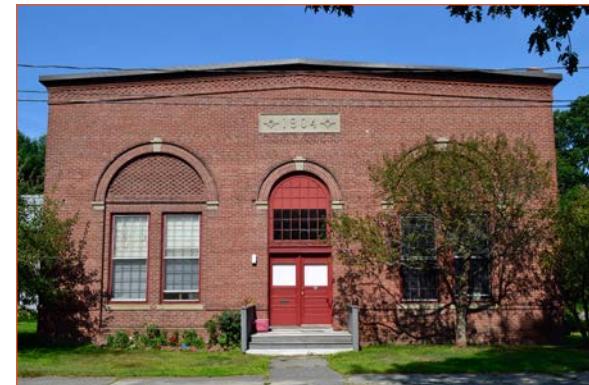
This neighborhood is one of six neighborhoods that comprise the VRO District in Brunswick. The houses that face Federal Street are not included in the boundaries of this neighborhood. The neighborhood is tucked between the houses along Federal Street to the west and the railroad to the east.

A walk through the Franklin-Maple Street Neighborhood reveals a great deal about how this area of Brunswick developed. By examining the relationship of buildings to the street and to each other, as well as the scale of the houses and their architectural detailing, one can gather valuable clues as to the neighborhood's history. Today, the area consists of predominantly residential buildings although historically a few commercial structures could be found in this area of town, such as a tannery at the end of Maple Street. The buildings are wood frame construction with the exception of two brick structures, one residential building on Jordan Avenue and the former Gas Company Building on Maple Street now known as the "Cookie Apartments."

The houses in the neighborhood are generally situated on long, narrow lots with the buildings sitting close to the street and side yards separating the houses and outbuildings. The separation between the public space (street/sidewalk) and private space (house) is informal with no curbing or formal sidewalks. Few street trees or other elements (such as fences, retaining walls, etc.) define the public and private areas. This configuration differs noticeably from Federal Street, along the west side of the neighborhood, where houses are typically situated further back from the street with sidewalks as well as retaining walls, fences and porches defining the transition from the public street to the private house.

The informal relationship between the buildings and the street, and the houses' close proximity to each other contributes to the character of this neighborhood and reflects the early and ongoing development of this residential area conveniently positioned between downtown and rural areas beyond the railroad.

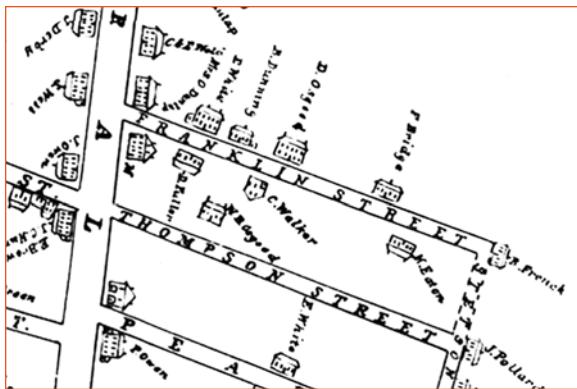
A visual analysis of the scale and detailing of neighborhood buildings also contributes to the story about the area's development. The concentration of several small, one and one and one-half-story Greek Revival capes along Franklin and Stetson Streets reflects the mid-19th century development in the neighborhood. An 1846 map clearly indicates the existence of several capes, many of which still survive, and illustrates how this area bridged the gap between downtown development and the farms beyond.



The building known as the "Cookie Apartments" on Maple Street is one of two distinctive brick buildings in the Franklin-Maple Street Neighborhood.



This mid-19th century Greek Revival cape is one of several still in existence on Franklin Street that reflects the character of the Franklin-Maple Street Neighborhood.



Franklin and School (formerly Thompson) Streets as depicted on a map from 1846.



This Italianate-style double-house on Jordan Avenue is one of several in the Franklin-Maple Street Neighborhood.

The continued growth of Brunswick and the success of the mills in the second half of the 19th century are reflected in the built environment with the construction of larger, two and one-half-story houses as well as double-houses, particularly on School Street, Jordan Avenue, and Market Lane. During this same period, numerous connected houses and barns, or carriages houses, were constructed reflecting the adaptation of the common connected farmhouse to a town setting. An examination of the 1887 map shows the concentration of these connected houses along several streets, particularly Franklin and Thompson (now School) Streets. The existence of both large single-family houses and multifamily dwellings speaks to the convenience of the location for people from a wide range of economic and social levels.

Many of the buildings constructed in the neighborhood during the mid-to-late-19th century are simple building forms that incorporate Italianate stylistic details, such as brackets along the roof edge or a small, pediment over the main entry. Decorative window lintels, or hoods, and bay windows are also common Italianate features. The popularity of this particular style indicates how readily available these architectural elements were to a wide segment of Brunswick's residents.

While most of the neighborhood was developed by the late-19th, there are several early-20th century houses in the area. These include cape forms designed to replicate early Colonial architecture, and others reflect the newer building forms, such as the four square. Most of the 20th century buildings exist along Jordan Avenue and to the south. The buildings of the Franklin-Maple Street Neighborhood reflect the consistent popularity of this small residential area beginning in the early-19th century and continuing through the 20th century.



C. Maine Street Neighborhood



The Lincoln Building (above) and the Tondreau Building (below) exemplify the traditional downtown building form of the late-19th and early-20th centuries.



This neighborhood is one of six neighborhoods that comprise the VRO District in Brunswick. Maine Street links Route 1 to [Bowdoin College](#) as well as numerous residential areas. The Maine Street neighborhood encompasses Brunswick's historic commercial core. Today, this area remains the heart of downtown activity. Additionally, the Maine Street Neighborhood is part of the [Brunswick Commercial Historic District](#) that is listed on the National Register of Historic Places.

The tremendous width of Maine Street distinguishes it from other streets in the VRO District. The street's ample width affords dramatic views of Fort Andross Mill to the north and [First Parish Church](#) to the south. The variation in building forms and materials defines the character of Brunswick's Maine Street. An examination of the current buildings offers clues to how this vibrant community center has evolved over the last 250 years.

Residential scale one and one-half- and two-story buildings populate the west side of the street between Route 1 and Gilman Avenue. They are free-standing structures with either hipped or gable roofs. This adaptation of the residential building form for commercial downtown use was common during the early-to-mid-19th century and these buildings are some of the earlier structures in downtown. Several other free-standing residential scale commercial buildings exist elsewhere along Maine Street. These building are typically either brick or wood frame.

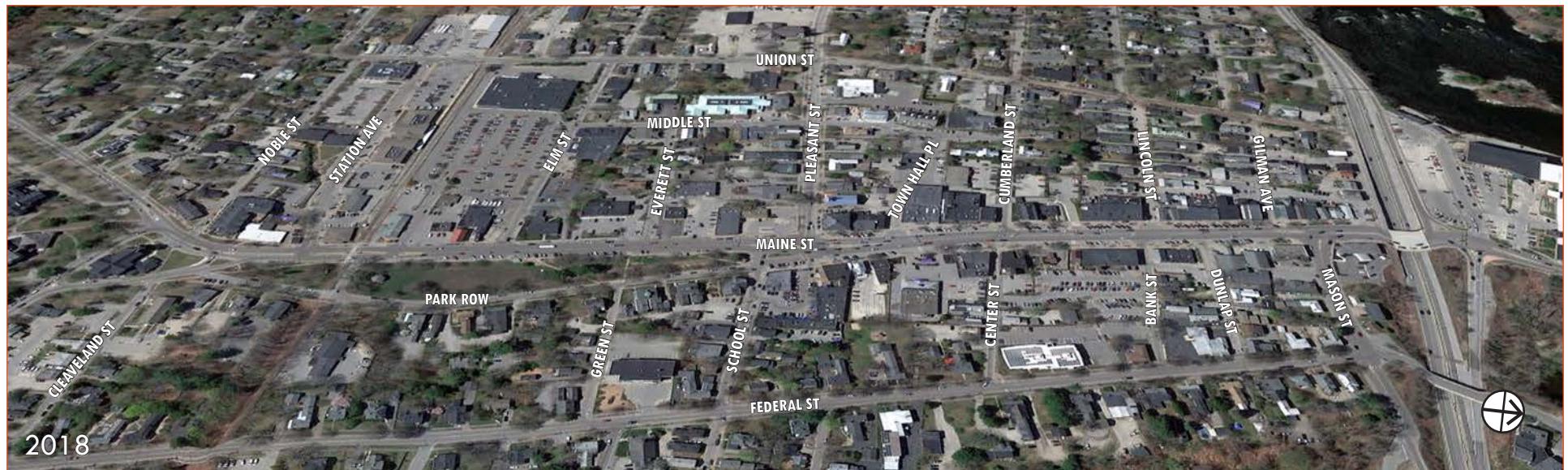
Maine Street also has several commercial blocks that represent the traditional downtown building form of the late-19th and early-20th centuries. The Lincoln Building and the Tondreau Building are exceptional examples of this tradition. Both of these buildings are brick, the preferred building material for densely developed downtowns as it was more fire resistant.

Several 20th century buildings indicate where earlier structures were either lost to fire or demolition. Some of these "younger" buildings respond to Maine Street's traditional character by maintaining a setback similar to neighboring structures while others are representative of the 20th century free-standing commercial building. Wide sidewalks, trees, crosswalks, and streetlights establish a formal streetscape and contribute to the cohesiveness of Maine Street.

Maine Street's architecture represents over two centuries of change. The layers of history are evident in the various building forms and materials. Despite a wide variety of buildings, Maine Street maintains a sense of uniformity as a result of the generally consistent building setback and building height. While building forms and materials may have changed, the unifying thread of commercial activity continues to thrive on Maine Street.



The various building forms and materials of Maine Street can be experienced with a short walk down the block.



D. Mill Street Neighborhood

This neighborhood is one of six neighborhoods that comprise the VRO District in Brunswick. Route 1 divides this neighborhood, which was once at the heart of Brunswick's textile mill industry.

The Route 1 bypass destroyed many of the tenements and commercial buildings associated with the industrial age. However, the south side of Mill Street retains numerous buildings from the mid-19th century. These three-story, wood frame buildings with commercial storefronts on the first floor and housing on the upper floors typify industrial era vernacular architecture.

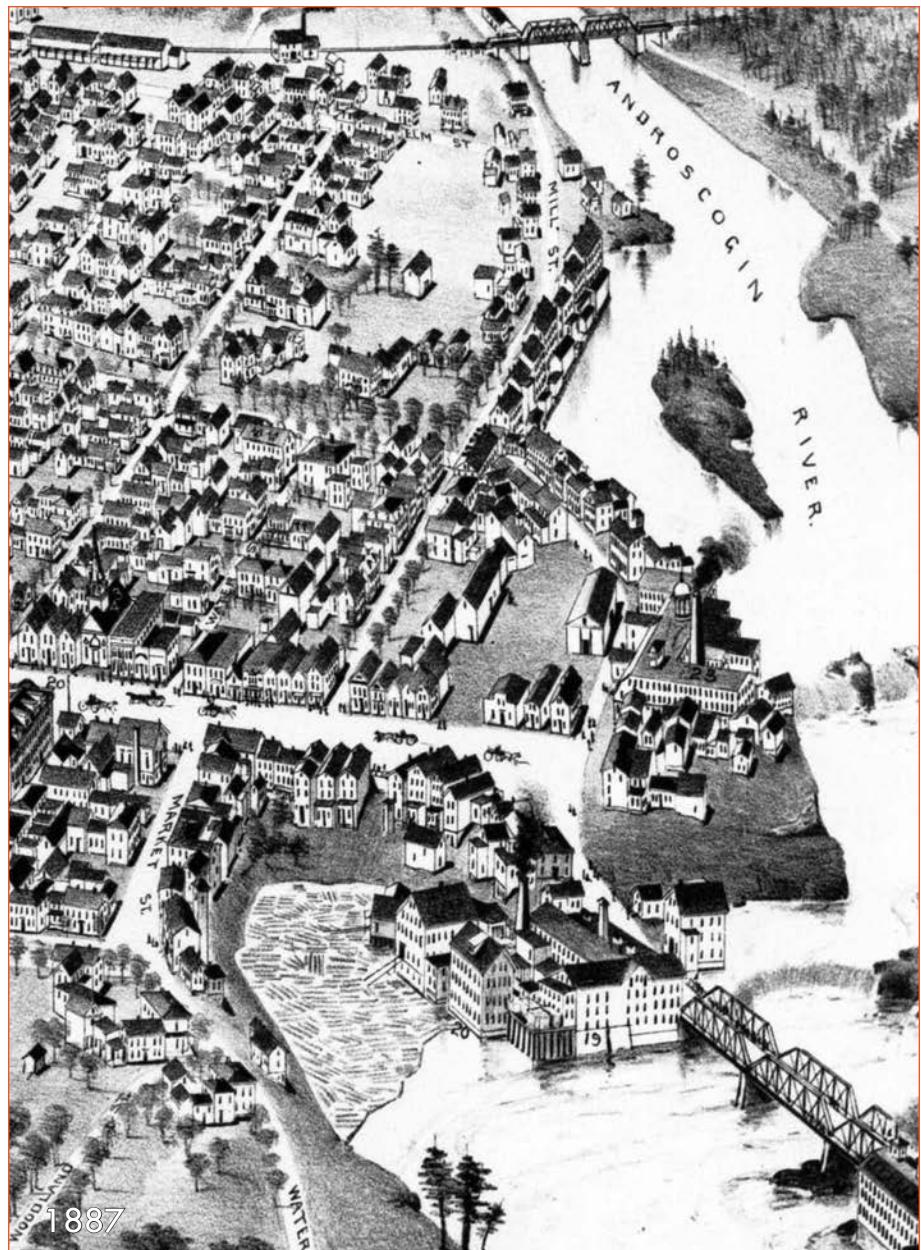
The Cabot Mill (now called Fort Andross) anchors the north end of Brunswick and signifies the importance of the town's industrial heritage. While this neighborhood's architectural history has been greatly altered, the remaining buildings, both the mill and modest tenement buildings, reflect a significant aspect of Brunswick's 19th century heritage.



The completion of the Route 1 bypass demolished many others, but a few buildings on the south side of Mill Street remain.



One of only two (2) remaining buildings on Bow Street.



E. Northwest Brunswick Neighborhood

This neighborhood is one of six neighborhoods that comprise the VRO District in Brunswick. The neighborhood is bounded to the east by the downtown commercial district (Maine Street); to the north by Route 1; and to the west and south by residential areas. Union Street runs down the middle of the neighborhood and divides it into two sections: the eastern blocks end at Maine Street and the western blocks end at Cushing Street. In comparison to the other residential areas in the VRO District, the Northwest neighborhood contains the broadest range of architectural styles and level of architectural details.

The grandest houses in the neighborhood reside along the western blocks of Cumberland and High Streets. Impressive residences dating from the mid-to-late-19th century line Cumberland Street. Superb examples of Greek Revival, Italianate, and Stick Style are a testament to the wealth of the original owners and the talented craftsmen and builders in the area. Beyond these majestic houses lie several duplexes reflecting the need for housing as the textile industry prospered. Several high style Italianate and Colonial Revival houses dating from the 1870s populate the western block of High Street indicating the later development of this street. On some properties, the ornate architectural detailing carries over onto the carriages houses.

The residences along Dunning and Oak Streets are modest both in scale and architectural details compared to those found elsewhere in the neighborhood. One and one-half-story houses located extremely close to the road and to each other characterize Dunning Street. Over the years many houses have transformed into multi-family housing. Similarly, modest architecture characterizes Oak Street with the one notable difference being the existence of three-story multi-family dwellings. Given this area's proximity to the mills it is logical to see a concentration of multi-family buildings.

The residential structures located east of Union Street are typically one and one-half- or two- story houses situated on long narrow lots resulting in a densely developed street. Several beautifully detailed brick Greek Revival residences on [Lincoln Street](#) date to the mid-1800s and reflect the impact of the mills' prosperity on the development of local housing. The consistent small scale of the houses, the regular setback from the street and the narrow width of the street all contribute to an intimate pedestrian feel on both Gilman Avenue and [Lincoln Street](#).



This house on High Street is one of several finely crafted buildings on Cumberland and High Streets.



Three-story multi-unit residences on Oak Street reflect the Northwest Brunswick Neighborhood's proximity to the former mills.

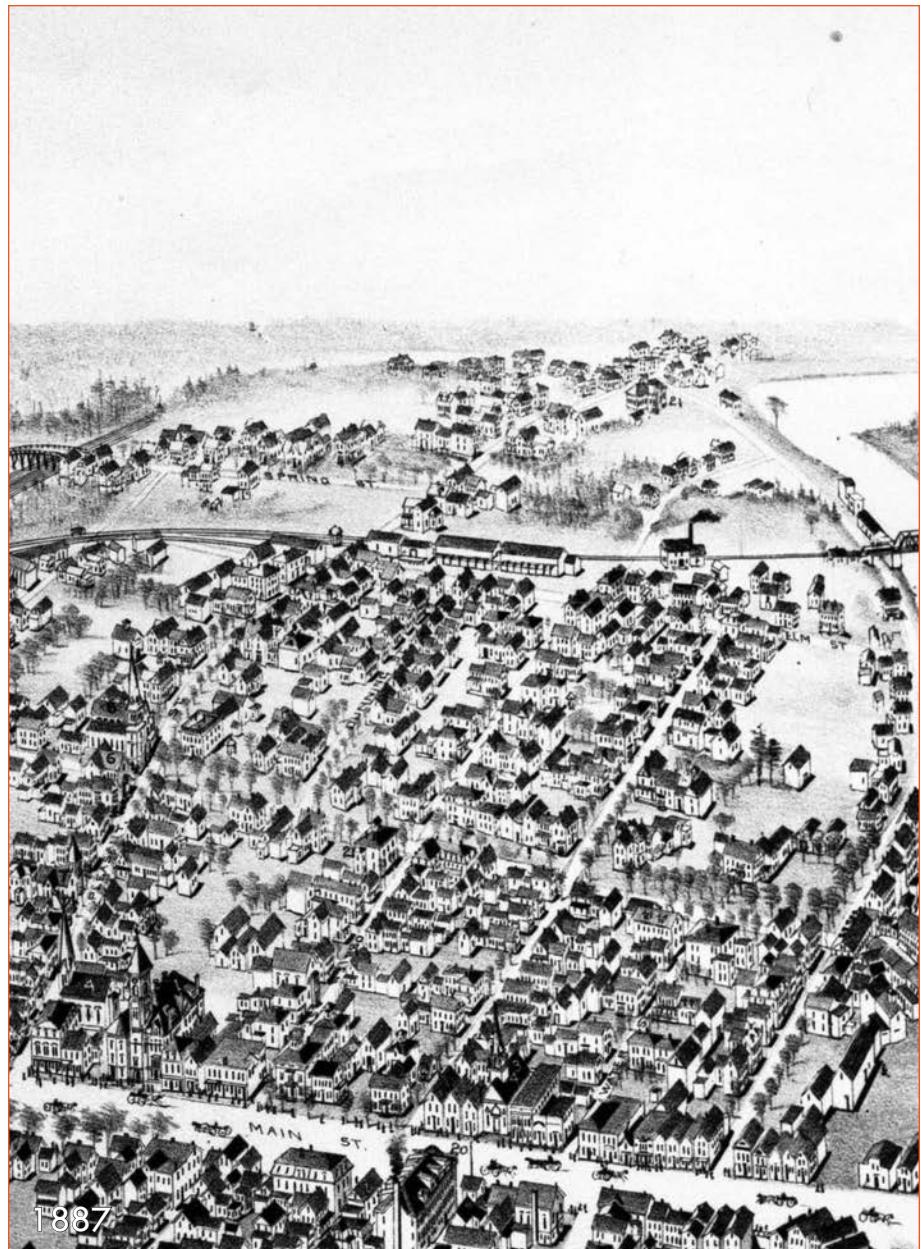


A brick Greek Revival (above) on Lincoln Street and a Dutch Colonial Revival (below) on High Street showcase the diverse architectural styles found within the Northwest Brunswick Neighborhood.



The eastern block on Cumberland Street is predominantly residential, however there are a few institutional buildings in this area, including a church and a school. Of particular note is the Stetson Street Block, a two-story apartment house originally built as townhouses.

The Northwest neighborhood is a compact predominantly residential area. The streets establish a grid like pattern yet the pedestrian experience varies greatly depending upon the street and the location of the houses in relation to the street. The mix of both high-style and vernacular buildings reflects the diverse history of residents and is one of the defining characteristics of the neighborhood.



F. Pleasant Street Neighborhood



This Second Empire-style building is one of several buildings on Pleasant Street that have been converted for commercial use.



Curtis Memorial Library is one of the civic uses characteristic of the Pleasant Street Neighborhood.

The Pleasant Street Neighborhood includes the properties on both sides of the street from Route 1 / Stanwood Street to Maine Street. This neighborhood is one of six neighborhoods that comprise the VRO District in Brunswick. The neighborhood is one of the primary gateways into downtown Brunswick.

The variety of building types along Pleasant Street indicates that a significant amount of change and growth has occurred through the years. Union Street is an important delineation point as the character of the buildings begins to change at the intersection of Union and Pleasant Streets. Therefore, Pleasant Street can be broken down into two sections: Maine Street to Union Street and Union Street to Route 1 / Stanwood Street.

Between Maine Street and Union Street, there is a mix of civic, religious and commercial uses as well as building forms. Significant civic or religious buildings of various architectural styles contribute to the street's character, including the [Curtis Memorial Library](#) (Colonial Revival, c. 1904), the Unitarian Universalist Church (Queen Anne, c. 1886), [St. Paul's Episcopal Church](#) (Gothic Revival, c. 1845) and the United States Post Office (Colonial Revival, c. 1932). The importance of these community landmarks is reflected, in some cases, by the use of masonry, a more substantial and expensive building material. Over the years, the commercial activities of Maine Street have crept around the corner onto this section of Pleasant Street. As a result, many of the 19th century residences have been converted to commercial use, which has significantly impacted their architectural integrity. While setbacks are generally consistent in this area, the variation in building form, materials, and use creates a busy visual environment.

From Union Street to Route 1/Stanwood Street, Pleasant Street begins to take on a less commercial feel. Between Union and Cushing Streets there is still a mix of residential and institutional buildings. St. John's Catholic Church and its related buildings anchor the southwest corner of Pleasant and Union Streets and mark the end of the religious landmarks along Pleasant Street. Numerous businesses inhabit residential buildings. For the most part, this results in preserving the residential scale and character of the street. While there are a few early-19th century buildings, the prevalence of late-19th century architectural styles reflect the later development of this section of Pleasant Street. These styles include Queen Anne, Stick Style, and Colonial Revival.

The tremendous width of Pleasant Street (two lanes of traffic plus one lane of parking) is due to its original function as a major two-way gateway into and out of Brunswick. The wide street dominates the streetscape and diminishes the pedestrian feel of the neighborhood. Curbs, sidewalks, and trees establish a formal streetscape pattern.

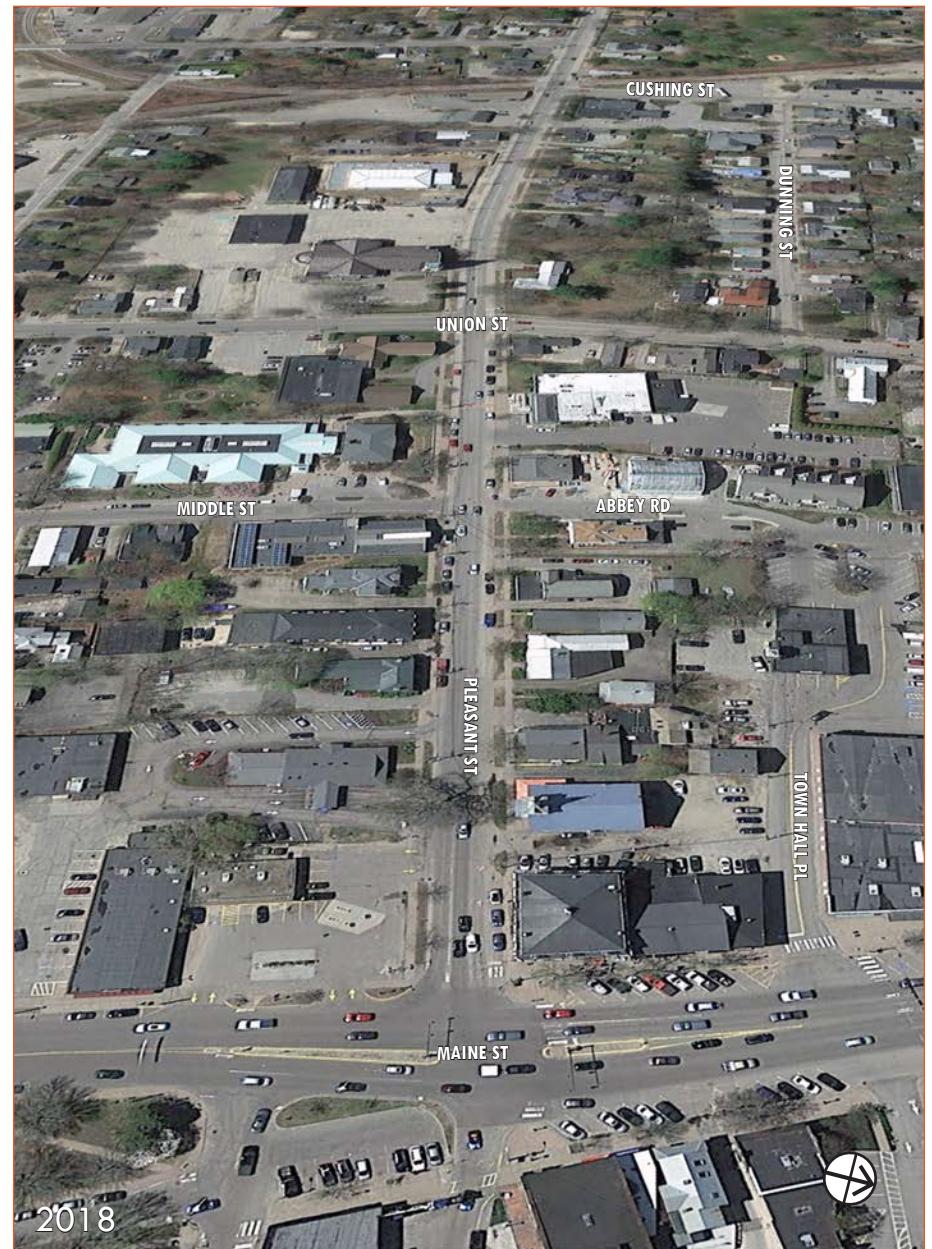
While Maine Street represents the commercial center of Brunswick, Pleasant Street is the hub of civic and religious activities. The buildings along Pleasant Street portray a significant part of Brunswick's commercial, residential, and religious history.



Directly across from Curtis Memorial Library, the United States Post Office is another civic use characteristic of the Pleasant Street Neighborhood



Built in 1881, this house on Pleasant Street is reflective of late 19th-century architecture found in the Pleasant Street neighborhood.



V. APPENDICES

- A. Accessibility Guidelines
- B. Illustrated Architectural Elements
- C. Illustrated Design Concepts
- D. Historic Maps
- E. Properties within the Village Review Overlay District on the National Register of Historic Places

A. Accessibility Guidelines

[Americans with Disabilities Act Accessibility Guidelines \(ADAAG\)](#)

Sections 4.1.7 Accessible Buildings: Historic Preservation

(1) Applicability*:

(a) General Rule. Alterations to a qualified historic building or facility shall comply with 4.1.6 (Accessible Buildings: Alterations), the applicable technical specifications of section 4 and the applicable special application sections unless it is determined in accordance with the procedures in 4.1.7(2) that compliance with the requirements for accessible routes (exterior and interior), ramps, entrances, or toilets would threaten or destroy the historic significance of the building or facility in which case the alternative requirements in 4.1.7(3) may be used for the feature.

Appendix Note: A4.1.7(1) The Department of Justice's regulations implementing titles II and III of the ADA require alternative methods of access where compliance with the special access provisions in 4.1.7(3) would threaten or destroy the historic significance of a qualified historic facility. The requirement for public facilities subject to title II is provided at 28 C.F.R. 35.154(b) and the requirement for private facilities subject to title III is provided at 28 C.F.R. 36.405(b).

EXCEPTION: (Reserved).

(b) Definition. A qualified historic building or facility is a building or facility that is:

- (i) Listed in or eligible for listing in the National Register of Historic Places; or
- (ii) Designated as historic under an appropriate State or local law.

(2) Procedures:

(a) Alternatives to Qualified Historic Buildings and Facilities Subject to Section 106 of the National Historic Preservation Act:

- (i) Section 106 Process. Section 106 of the National Historic Preservation Act (16 U.S.C. 470 f) requires that a Federal agency with jurisdiction over a Federal, federally assisted, or federally licensed undertaking consider the effects of the agency's undertaking on buildings and facilities listed in or eligible for listing in the National Register of Historic Places and give the Advisory Council on Historic Preservation a reasonable opportunity to comment on the undertaking prior to approval of the undertaking.

- (ii) ADA Application. Where alterations are undertaken to a qualified historic building or facility that is subject to section 106 of the National Historic Preservation Act, the Federal agency with jurisdiction over the undertaking shall follow the section 106 process. If the State Historic Preservation Officer or Advisory Council on Historic Preservation agrees that compliance with the requirements for accessible routes (exterior and interior), ramps, entrances, or toilets would threaten or destroy the historic significance of the building or facility, the alternative requirements in 4.1.7(3) may be used for the feature.
- (b) Alternatives to Qualified Historic Buildings and Facilities Not Subject to Section 106 of the National Historic Preservation Act. Where alterations are undertaken to a qualified historic building or facility that is not subject to section 106 of the National Historic Preservation Act, if the entity undertaking the alterations believes that compliance with the requirements for accessible routes (exterior and interior), ramps, entrances, or toilets would threaten or destroy the historic significance of the building or facility and that the alternative requirements in 4.1.7(3) should be used for the feature, the entity should consult with the State Historic Preservation Officer. If the State Historic Preservation Officer agrees that compliance with the accessibility requirements for accessible routes (exterior and interior), ramps, entrances or toilets would threaten or destroy the historical significance of the building or facility, the alternative requirements in 4.1.7(3) may be used.
- (c) Consultation With Interested Persons. Interested persons should be invited to participate in the consultation process, including State or local accessibility officials, individuals with disabilities, and organizations representing individuals with disabilities.
- (d) Certified Local Government Historic Preservation Programs. Where the State Historic Preservation Officer has delegated the consultation responsibility for purposes of this section to a local government historic preservation program that has been certified in accordance with section 101(c) of the National Historic Preservation Act of 1966 (16 U.S.C. 470a (c)) and implementing regulations (36 C.F.R. 61.5), the responsibility may be carried out by the appropriate local government body or official.

(3) Historic Preservation: Minimum Requirements:

- (a) At least one accessible route complying with 4.3 from a site access point to an accessible entrance shall be provided.

EXCEPTION: A ramp with a slope no greater than 1:6 for a run not to exceed 2 ft (610 mm) may be used as part of an accessible route to an entrance.

- (b) At least one accessible entrance complying with 4.14 which is used by the public shall be provided.

EXCEPTION: If it is determined that no entrance used by the public can comply with 4.14, then access at any entrance not used by the general public but open (unlocked) with directional signage at the primary entrance may be used. The accessible entrance shall also have a notification system. Where security is a problem, remote monitoring may be used.

- (c) If toilets are provided, then at least one toilet facility complying with 4.22 and 4.1.6 shall be provided along an accessible route that complies with 4.3. Such toilet facility may be unisex in design.
- (d) Accessible routes from an accessible entrance to all publicly used spaces on at least the level of the accessible entrance shall be provided. Access shall be provided to all levels of a building or facility in compliance with 4.1 whenever practical.
- (e) Displays and written information, documents, etc., should be located where they can be seen by a seated person. Exhibits and signage displayed horizontally (e.g., open books), should be no higher than 44 in (1120 mm) above the floor surface.

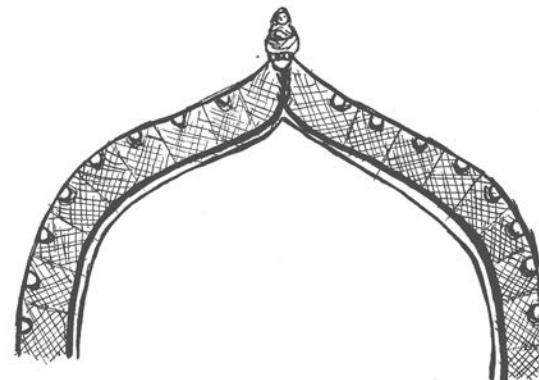
B. Illustrated Architectural Elements

Although not specifically referenced in the VRO Design Guidelines, there are many other architectural elements that are frequently discussed during the VRB review process. Various elements, though not conclusive, are illustrated below:

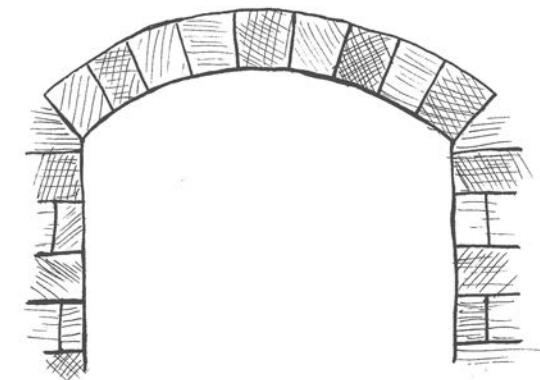
Arches



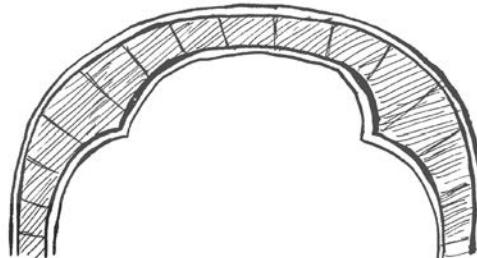
Gothic



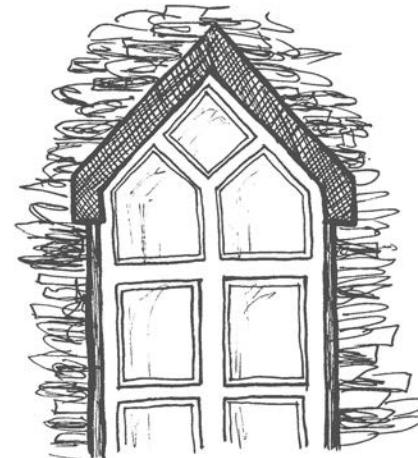
Ogee



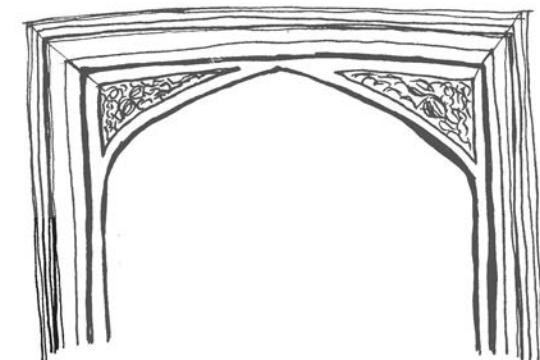
Segmented



Trefoil

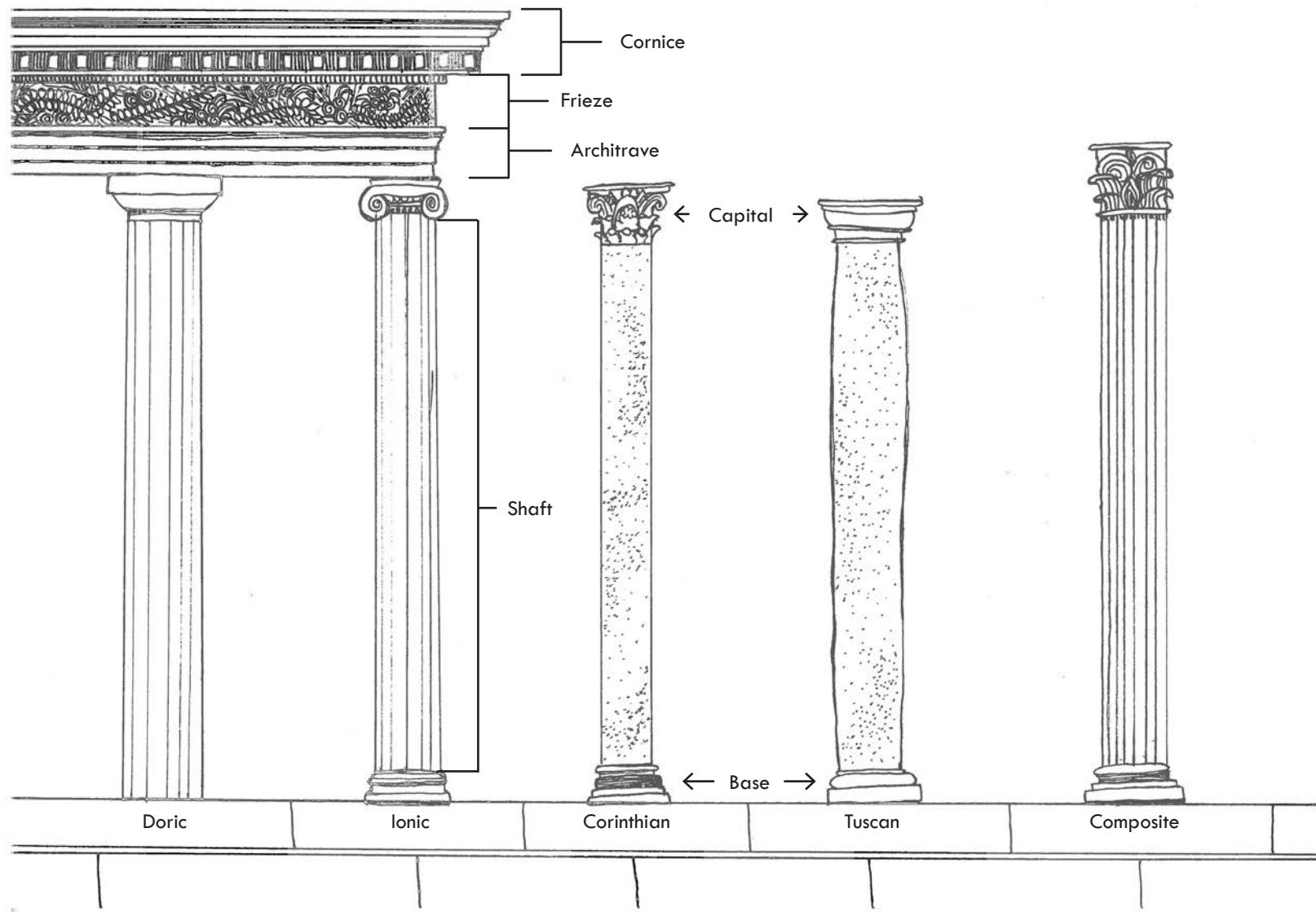


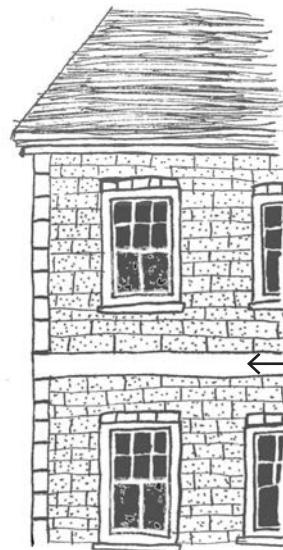
Triangular



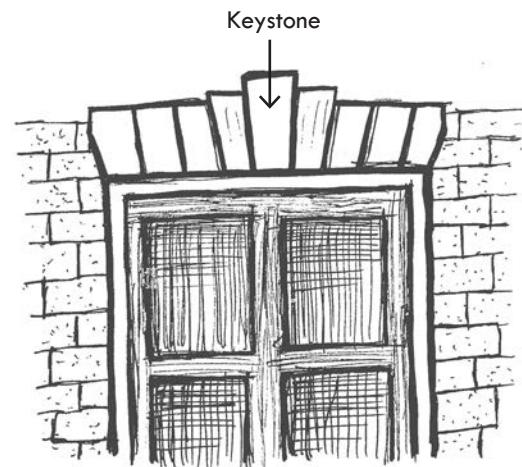
Tudor

Columns

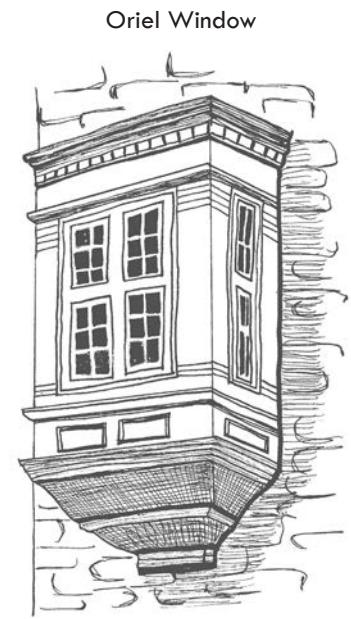




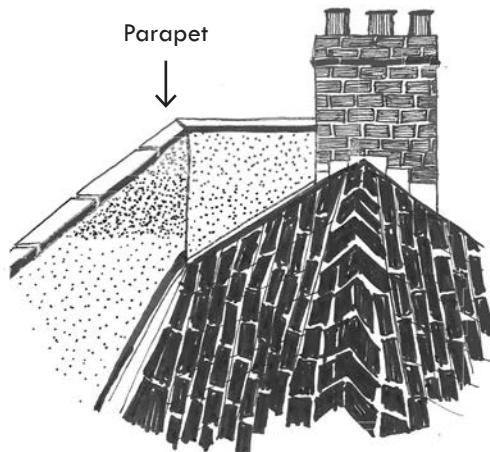
Belt Course



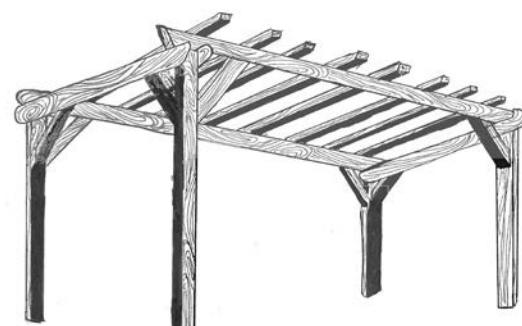
Keystone



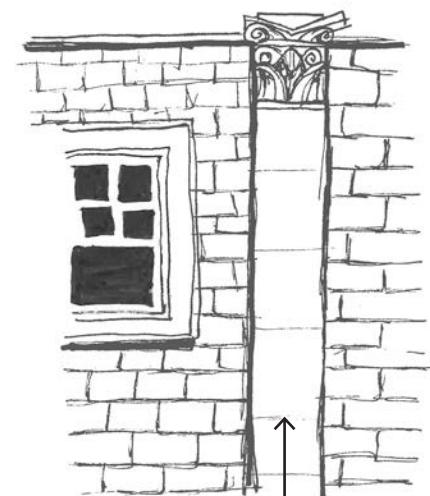
Oriel Window



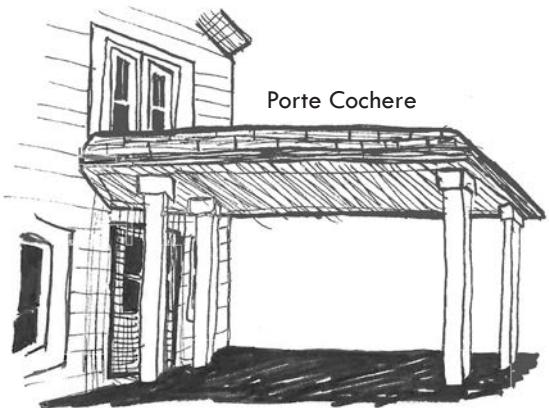
Parapet



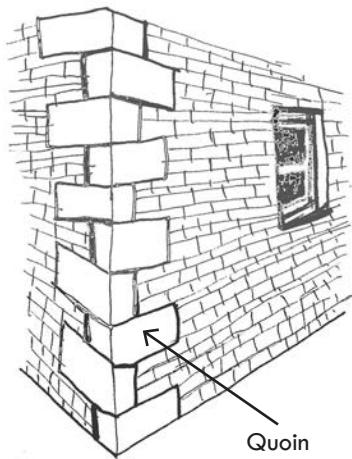
Pergola



Pilaster (Embedded)



Porte Cochere



Quoin

C. Illustrated Design Concepts

Articulation: A method or manner of jointing that makes the united parts clear, distinct, and precise in relation to each other.¹

Building Hierarchy: Traditional multi-story buildings are composed of three (3) elements: base, middle, and top. As a building transitions between the elements changes in materials, colors, massing, and scale often occur.

Fenestration: The design, proportioning, and disposition of windows and other exterior openings for a building.²

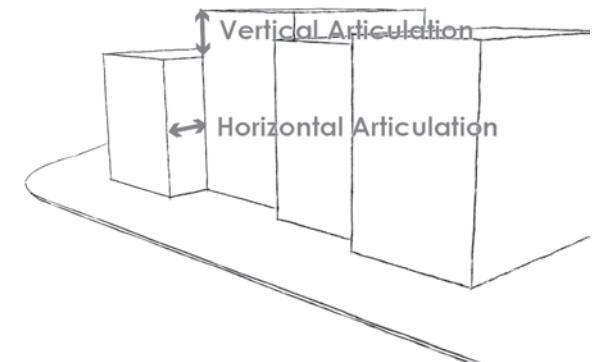
Incremental Demolition: The act of removing historic elements of a building over time, the aggregate of which is loss of character and substance that results in a building that has lost its historic integrity.

Infill Development: Development that occurs on vacant or underused lots in otherwise built-up sites or areas.³

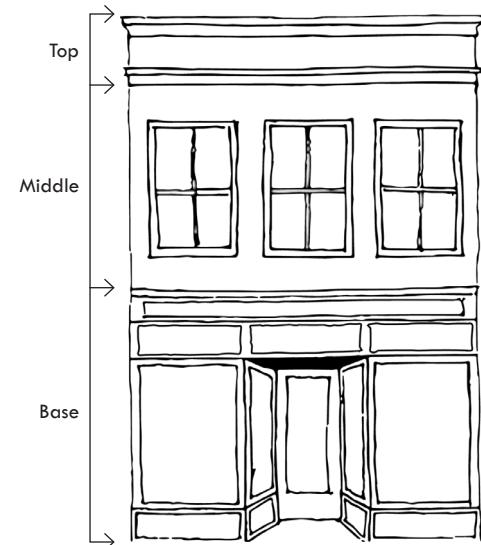
Massing: The organization of a building's overall volume.⁴ Often referred to as "bulk."

Rhythm: Movement characterized by a patterned repetition or alteration of formal elements or motifs in the same or a modified form.⁵

Scale: A qualitative measure of the relative height and massing of buildings and spaces. A building might disruptively dominate others to the detriment of its context, and its proportions might be such as to render it "out of scale" and uncomfortable to the human eye.⁶



A single building, or an entire block, may express various forms of articulation.



*Traditional multi-story buildings, especially mixed-use buildings follow a **hierarchy** that establishes a visually distinct based, middle, and top. The symmetrical window and transom fenestration creates a sense of architectural **rhythm**.*

¹ Ching, Francis D.K. *A Visual Dictionary of Architecture*. John Wiley & Sons, Inc., 1995, p. 52.

² Ibid, p. 24.

³ Sendich, Emina. *Planning and Urban Design Standards*. John Wiley & Sons, Inc., 2006, p. 457

⁴ Ching, Francis D.K. *A Visual Dictionary of Architecture*. John Wiley & Sons, Inc., 1995

⁵ Ibid, p. 55

⁶ Curl, James Stevens. *A Dictionary of Architecture and Landscape Architecture*. 2nd ed., Oxford University Press, 2006

vulnerable vermont

How Are Our Historic Buildings Changing?

THE STUDY: Changes to historic buildings made to historic buildings by building property owners in Vermont and in communities across the nation. Buildings may only go unnoticed and unnoted, but when people notice them, they also a valuable record of the past. Eventually, they may erode the visible heritage of an entire community.

During 1989-1990, the University of Vermont Historic Preservation Program in cooperation with the Vermont Division of Historic Preservation undertook a study, "Vulnerable Vermont: A Study of Changes to Historic Buildings in Three Vermont Towns." The study examined the pace and impact of changes made to historic buildings in three Vermont communities: Middlebury, an urban neighborhood near Burlington; St. Albans, an exurban town which is rapidly becoming suburban; and Putney, a rural community.

The past fifteen years in three very different neighborhoods in Vermont communities. The communities studied were the same study areas as the "Vulnerable Vermont" study. The study found that buildings in these three communities had been altered in various ways over the past fifteen years. The changes made to buildings in these three communities were compared to the changes made to buildings in three other communities: Middlebury, St. Albans, and Putney. The study found that buildings in these three communities had been altered in various ways over the past fifteen years. The changes made to buildings in these three communities were compared to the changes made to buildings in three other communities: Middlebury, St. Albans, and Putney.

1878 Structure survives as originally built, circa 1878.

1879 Original windows and doors replaced.

1888 Porch and chimney removed.

1896 Brackets, door trim, and exterior trim removed, and wide gablets added.

1990 Foundation removed over, and exterior walls replaced, and wide gablets added.

IS THE VERMONT YOU KNOW FOREVER? By the year 2000, the current rate of change to historic buildings found in the study will have doubled. Using trends were observed when the study was conducted, we can look to the "Third scenario."

BY THE YEAR 2000: No single family houses may be left in Bishenburgh Village.

BY THE YEAR 2009: All historic buildings may be covered over or replaced by modern buildings in the Bishenburgh Village Historic District.

BY THE YEAR 2012: No historic buildings may be left in Putney.

Small Changes Can Add Up To Big Changes In Only Fifteen Years

Most property owners interviewed in the study noticed the gradual changes that were taking place in their communities—buildings were being altered, and some communities had to face it at the edge of town. For less obvious, but equally important reasons, the gradual changes were the gradual changes to place—porches, doors, windows, and roofs were replaced there. As seen in the composite drawings, these small changes to buildings can lead to dramatic alterations in the appearance of Vermont's landscape.

Could This Happen To Buildings In Your Community?

Building owners took the trouble to regularly paint and maintain their original porches. Many took care of their roofs, and some took care of their leaky roofs which can eventually become so bad that they rot. Others replaced faded or damaged porches with matching parts.

Building, Farms, Villages, And Cities Are Part Of The Environment Tool

Probably the most important overall finding of the study is that buildings are part of their environment. Streets, neighborhoods, farms, villages, and cities are part of Vermont's environment as forests, wetlands, and mountains. Buildings are part of the individual cities concerning buildings and the larger environment.

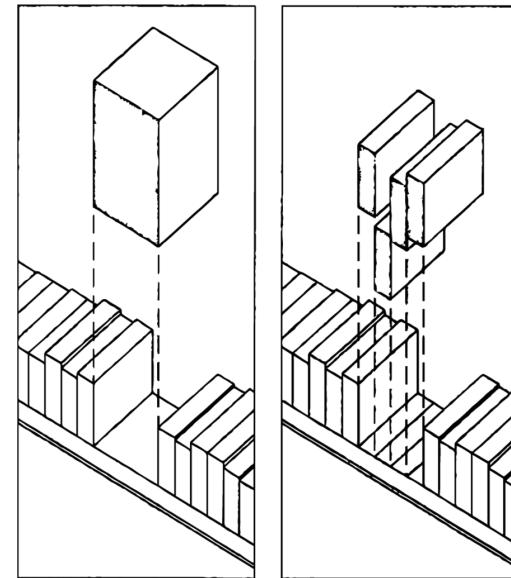
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STATISTICAL SUMMARY

This poster was produced by graduate students and faculty of the University of Vermont Historic Preservation Program, Department of History, 100 University Street, Burlington, Vermont 05404. It is a product of the Vermont Division of Historic Preservation and the Vermont Department of Development and Community Affairs, 100 University Street, Burlington, Vermont 05404. For additional copies of this poster, contact the Vermont Division of Historic Preservation. For information on preserving buildings, contact the Vermont Division of Historic Preservation. For information on courses, workshops, and on-going programs, contact the Vermont Department of Development and Community Affairs.

Source: "Vulnerable Vermont: How Are Our Historic Buildings Changing?" University of Vermont Historic Preservation Program and the Vermont Division of Historic Preservation. Historic Preservation, <http://accd.vermont.gov/historic-preservation>.



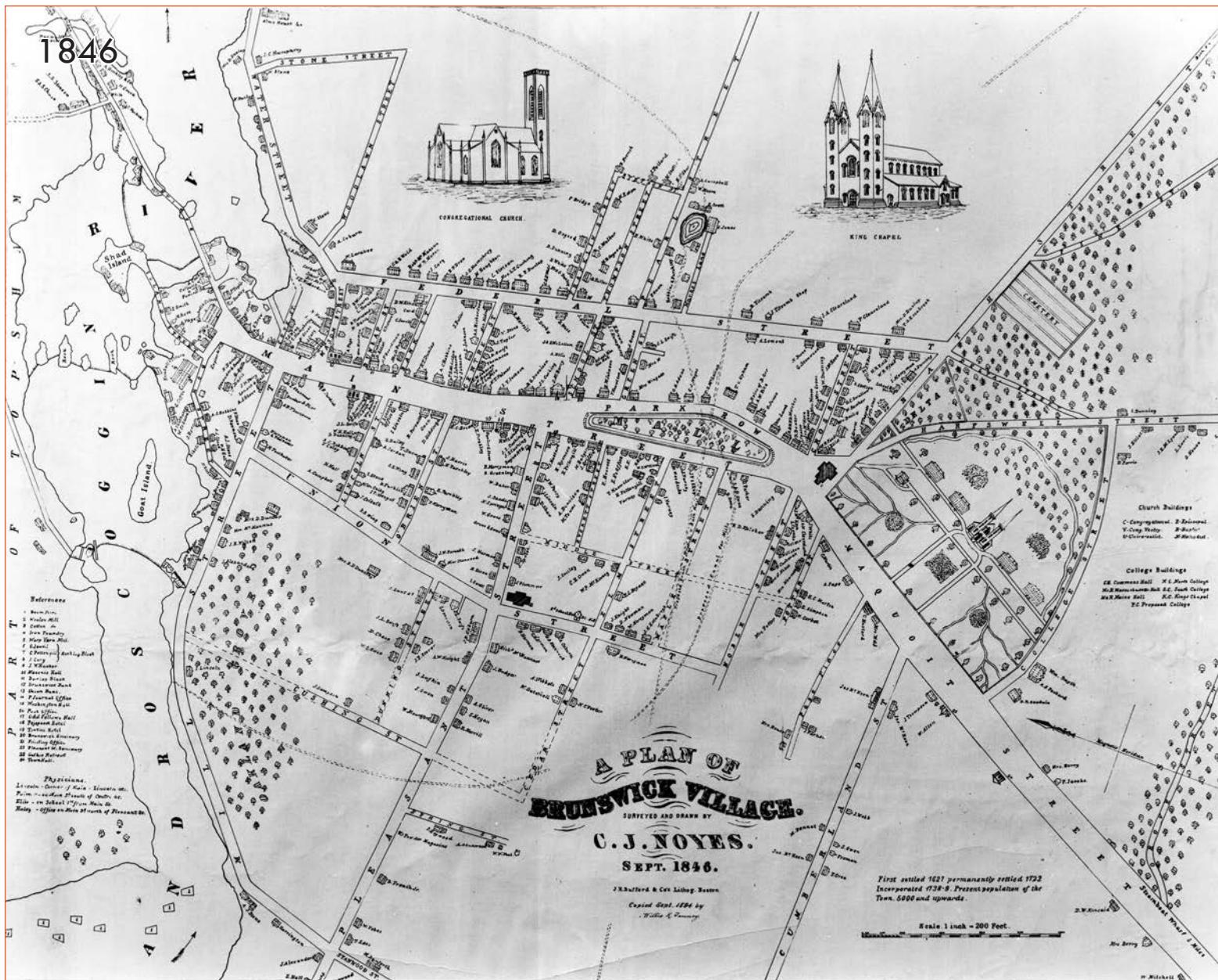
Infill development should be compatible with the massing of the surrounding context. The building on the left is out of scale with its surrounding context in comparison to the buildings on the right.

Image Source: See Footnote 3, page 96.

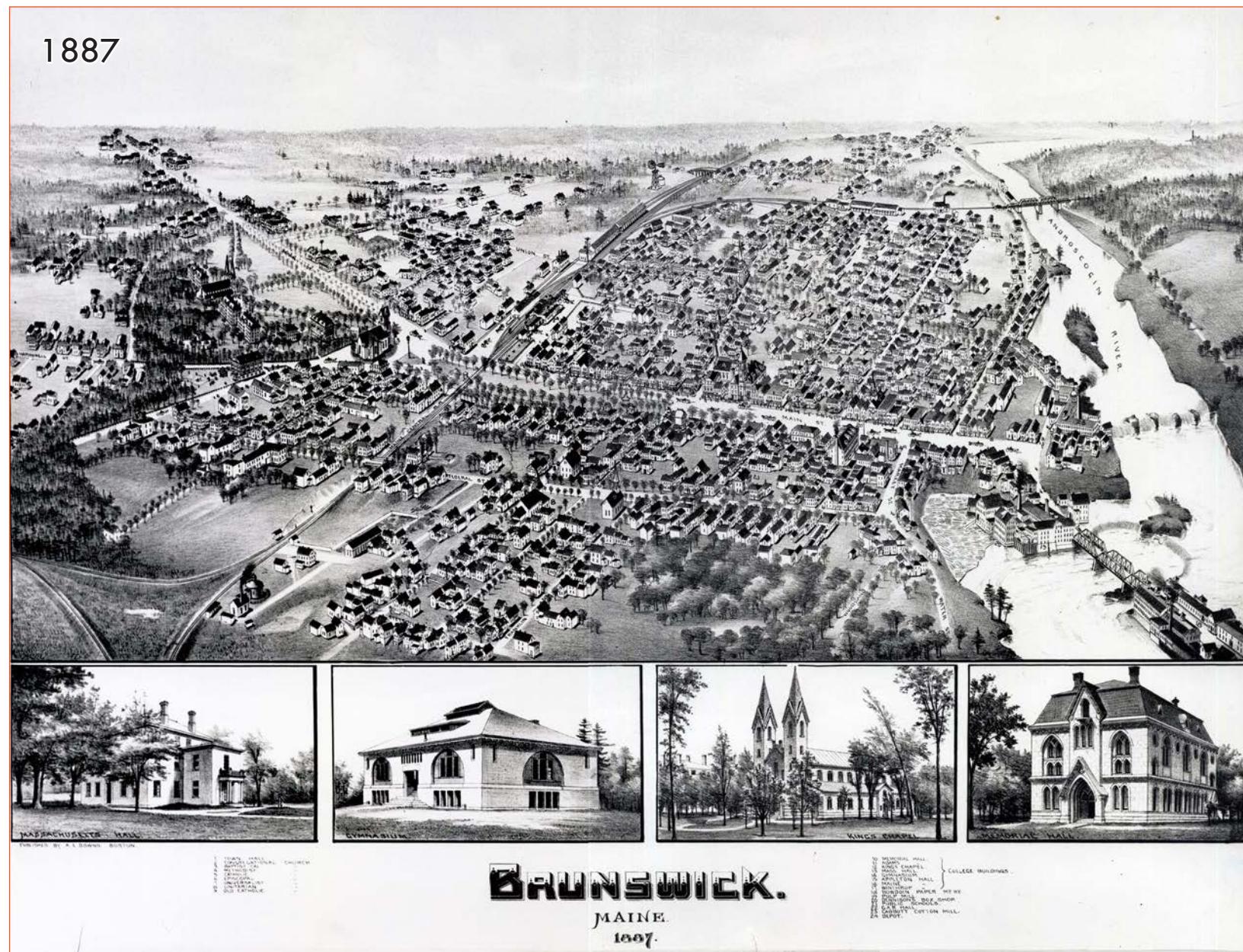
This poster¹ documents the process of **incremental demolition**.

¹ Image Source: "Vulnerable Vermont: How Are Our Historic Buildings Changing?" University of Vermont Historic Preservation Program and the Vermont Division of Historic Preservation. Historic Preservation, <http://accd.vermont.gov/historic-preservation>.

D. Historic Maps







E. Properties within the Village Review Overlay District on the National Register of Historic Properties

1. [63 Federal Street - Harriet Beecher Stowe House](#)
2. [75 Federal Street - Parker Cleaveland House](#)
3. [11 Lincoln Street - Richardson House](#)
4. [217 Maine Street - First Parish Church](#)
5. [27 Pleasant Street - St. Paul's Episcopal Church](#)
6. [Brunswick Commercial Historic District](#)
7. [Federal Street Historic District](#)
8. [Lincoln Street Historic District](#)