Village review design guidelines

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Part I – Architectural Context

ARCHITECTURAL CONTEXT

The Franklin-Maple Street Neighborhood includes the following streets:

- Franklin
- Stetson
- School (between Federal and Stetson Streets)
- Jordan (from Federal to Stetson Streets)
- Market
- Maple

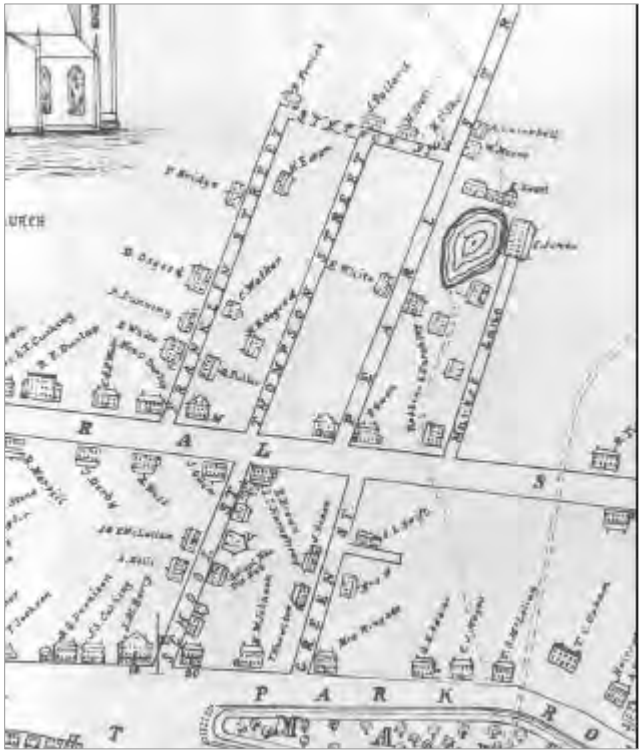
The houses that face Federal Street are not included in the boundaries of this neighborhood. The neighborhood is tucked between the grand houses along Federal Street to the west and the railroad to the east.

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 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-a-half story Greek Revival capes along Franklin and Stetson Streets reflects the mid-nineteenth century development in the neighborhood. An 1846 map clearly indicates the existence of several capes, many of which may still survive, and illustrates how this area bridged the gap between downtown development and the farms beyond.



Above: This 1846 map of Brunswick clearly illustrates the types of houses in the neighborhood and shows where development was occurring. Map was surveyed and drawn by C.J. Noyes and published by J.B. Bufford & Co. of Boston.

The continued growth of Brunswick and the success of the mills in the second half of the 19th century is reflected in the built environment with the construction of larger, two-and-a-half story houses as well as double-houses, particularly on School, Jordan and Market Streets. 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 multi-family 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 1800s, 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.

Above: This 1887 map of Brunswick provides excellent views of buildings in the Franklin-Maple Street neighborhood towards the end of the 19th century.

FEDERAL STREET ARCHITECTURAL CONTEXT

The Federal Street Neighborhood includes the following streets:

- Federal Street
- School Street (between Federal and Maine Streets)
- Green Street
- Park Row
- Cleaveland Street
- Bath Street (excluding campus side of street)

This neighborhood is one of six neighborhoods that comprise the Village Review 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 public buildings such as Town Hall, 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. While 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.

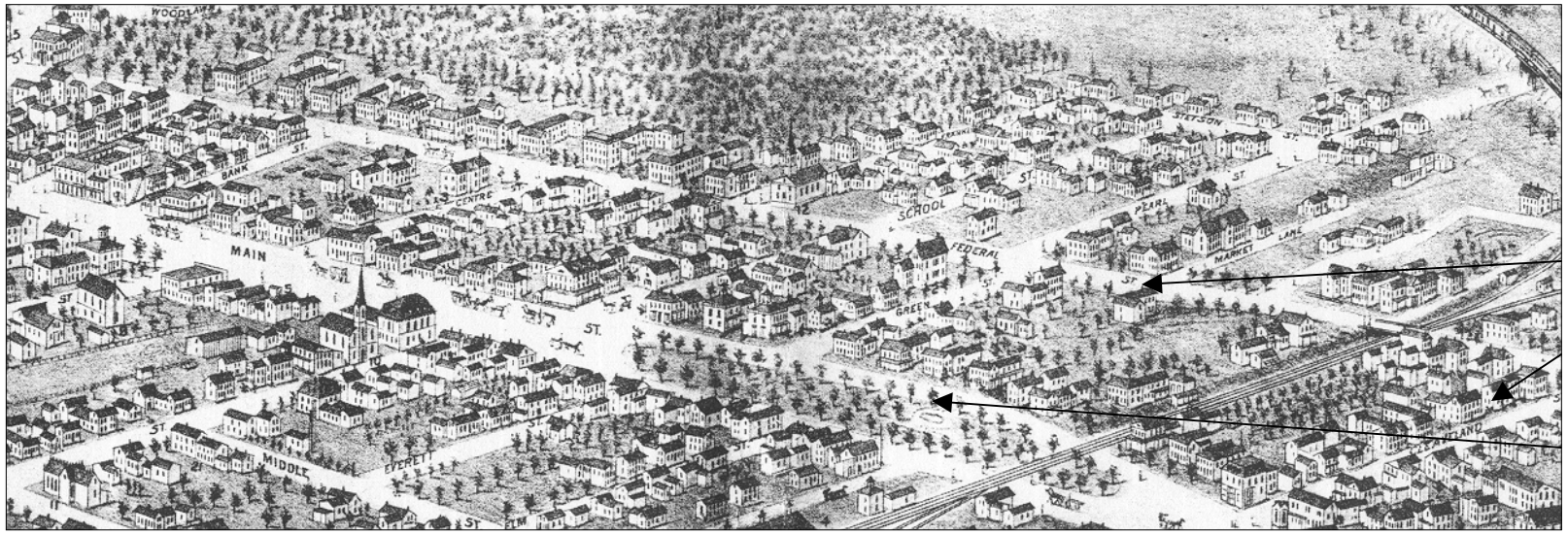
Federal Street breaks down into three sections: Bath Street to the railroad tracks; railroad tracks to Center Street; and Center Street to Mason Street. From Bath Street to the railroad tracks, the fine proportions and architectural detailing of the houses combined with the generous lot widths (particularly 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. 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. (See Neighborhood History.) 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 nineteenth-century.

Above: Fences and hedges contribute to the streetscape of Park Row.

The houses located in the triangle created by Cleaveland, Bath and Federal Streets 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 less formal sidewalks establishes 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 nineteenth century development along this street.

Overall, the buildings in the Federal Street neighborhood represent a superb collection of residential nineteenth 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 (college, shopping, Route 1), but also to the local citizens' awareness of the importance of these structures to Brunswick's history.



Left: The residential character of Federal Street is evident in this 1877 map of Brunswick.

Federal Street

Cleaveland Street

Park Row

MAINE STREET ARCHITECTURAL CONTEXT

The Maine Street Neighborhood includes the following streets:

- Maine Street (from Route 1 to Bath Street)
- Center Street
- Bank Street
- Dunlap Street
- Mason Street

This neighborhood is one of six neighborhoods that comprise the Village Review District in Brunswick. Maine Street links Route One 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.

The tremendous width of Maine Street distinguishes it from other streets in the Village Review 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 1½ and 2-story buildings populate the west side of the street between Route One and Gilman Street. 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 1800s and early 1900s. The Tondreau Building and the Lincoln 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 freestanding 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.

Left: Maps, such as this one from 1889, provide excellent information about the configuration of Main Steet.

Old Town Hall is clearly marked on this map.

MILL STREET ARCHITECTURAL CONTEXT

The Mill Street Neighborhood includes the following streets:

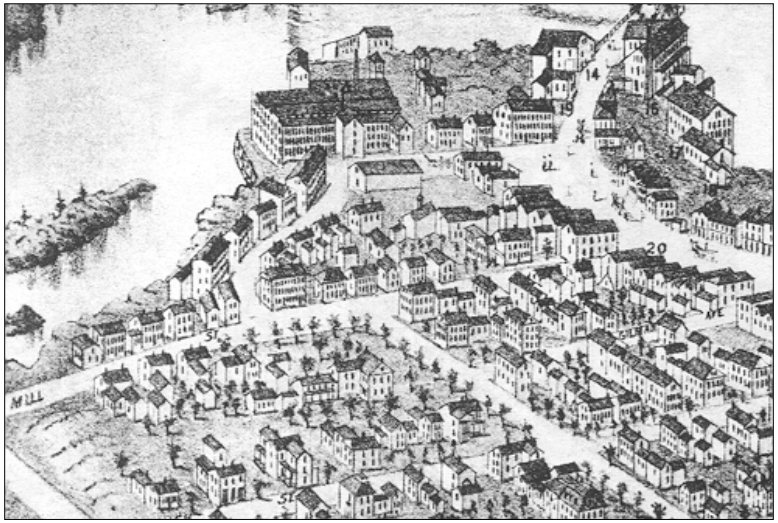
- Mill Street (Union Street to Maine Street)
- Bow and Cabot Streets
- Riverbank area east of Maine Street

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

The Route One 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.

Above: These wood frame structures on Mill Street are representative of the character of the neighborhood during the mid-nineteenth century.



Left: A portion of the 1877 map of Brunswick illustrates the density of buildings in the Mill Street Neighborhood.

NORTHWEST BRUNSWICK ARCHITECTURAL CONTEXT

The Northwest Brunswick Neighborhood includes the following streets:

- Oak Street
- Gilman Avenue
- High Street
- Lincoln Street
- Cumberland Street
- Dunning Street
- Cushing Street (East side of street)

This neighborhood is one of six neighborhoods that comprise the Village Review District in Brunswick. The neighborhood is bounded to the east by the downtown commercial district (Maine Street); to the north by Route One; 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 Village Review 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/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-a-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 1½ or 2 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 Streets.

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 Block, a two-story apartment house.

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.

Left: The consistent setback of these houses on Cumberland Street defines a strong "edge" to the streetscape.

PLEASANT STREET ARCHITECTURAL CONTEXT

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 Village Review 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. Therefore, Pleasant Street can be broken down into two sections: Maine Street to Union Street and Union Street to Route One/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 nineteenth-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, such as the Chamber of Commerce, 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 reflects 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) 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.

Above: Pleasant Street's character is defined, in part, by the breadth of the road.

Part II – Architectural Styles

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.

Above: Greek Revival capes are found throughout the district. The cape form is typically positioned with the side of the house facing the road. This house is located on Franklin Street.

Right: This doorway represents a common Greek Revival configuration. The strong geometric forms of squares and rectangles are common stylistic features.

Greek Revival Defining Features:

Gable end facing the street, although sometimes houses are positioned with the side towards the street

Bold yet simple cornice board defining the gable end

Corner pilasters, which often have raised or recessed panels

Main entry is marked with a rectangular door surround and rectangular sidelights; bold Greek motifs, such as a Greek key or fret pattern, can be found on some door surrounds

Main entry door is recessed

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.

Upper Left: Paired windows with a simple decorative hood supported by small brackets is a common Italianate detail.

Lower Left: The bold profile on the hood and surround of this window represent another common Italianate characteristic.

Left: This porch has several key Italianate elements, including paired brackets, double doors with arched glass panels, and paired porch columns.

Right: This elaborately carved bracket is supporting an entry pediment. This feature is found on numerous buildings throughout the district.

The dropped pendant is a detail frequently found on this type of bracket.

Italianate Defining Features:

Hipped roof

Deep eaves

Decorative hoods over windows

Bay window

Double doors

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-a-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 twentieth 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 facade 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.

Colonial Defining Features:

Symmetrical five-bay façade with painted clapboards.

Center chimney

Side-gabled roof

Nine-over-six double-hung windows

Main entry centered on the front façade with transom window above door to allow light into center hall.

SECOND EMPIRE C. 1860 - 1885

Second Empire, like Queen Anne and Stick, falls within the Victorian era and was popular during the second half of the nineteenth-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 1800s, 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 useable 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.

Second Empire Defining Features:

Mansard roof. Note slight flare at base of roof.

Hooded dormers.

Heavy molding at top and bottom of roof slope.

FEDERAL c. 1790 - 1820

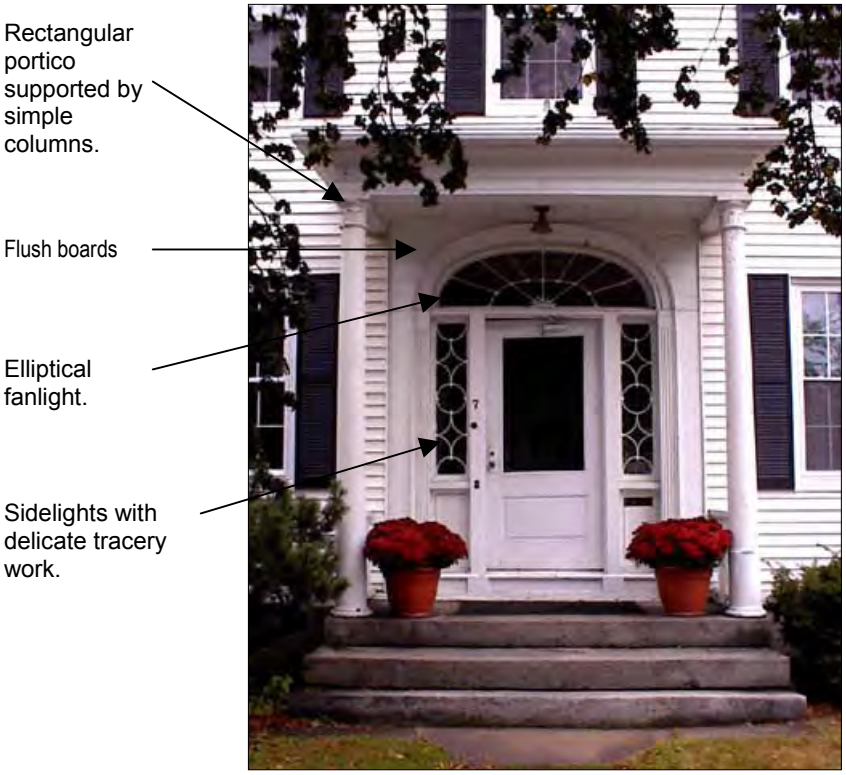
The Federal style is well represented in Brunswick's architecture, particularly along the major streets such as Federal Street and Park Row. This reflects Brunswick's prosperity at the turn of the nineteenth century. Although some properties have sustained extensive alterations, there are other buildings 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. Facades 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.



Above: Classic Federal details are evident at this main entry.

Above: Wooden fans can also be found in the district.

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 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.

Above: Example of a typical Federal style house.

Federal Defining Features:

Chimneys located towards either end of main block of house.

Shallow pitched hip roof

Symmetrical façade, typically five bays (openings)

Main entry centered on façade with an elliptical or rounded fanlight above the door and sidelights.

Rectangular building form with long side facing the street

COLONIAL REVIVAL c. 1880 – 1945

There are several Colonial Revival style buildings in Brunswick's current Village Review 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 is exterior wall surface treatment between the first and second story. In some cases this change in material is accentuated with a change in finish color.

Four Square Defining Features:

- Dormers
- Hipped Roof
- Six-over-one double-hung wood windows, typically grouped in pairs.
- Attached porch, occasionally enclosed as in this example, that extends across the full width of the house.
- Entry off to one side.

Other Colonial Revival Examples:

Top Left: A typical example of a "Colonial." The windows are too wide and the entry portico too large for this house to be a true Colonial. Also note the side porch, a classic Colonial Revival feature.

Top Right: The "Dutch Colonial" is a common Colonial Revival building form. The defining feature is the gambrel roof with shed dormers. The eyebrow window in the dormer and the small entry portico are other typical features of this form.

Left: This house represents the eclectic mix commonly found on a Colonial Revival era house. The character defining features on this house include the gambrel roof, the small, multi-pane windows in the peak of the roof separated by a decorative panel, stone foundation, various types of dormers and a partially enclosed porch.

QUEEN ANNE c. 1880 – 1910 and STICK STYLE c. 1860 – 1890

Brunswick has a small number of buildings that display decorative elements typical of two nineteenth-century architectural styles, Queen Anne and Stick. 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 styles in America.

Queen Anne Defining Features:

Chimneys patterned with decorative brick work.

Complex roof form with projecting dormers.

Decorative wood trim in the peak of the gable.

Corner brackets.

Bay windows, often square shaped.

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 spindlework 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.

Stick Style Defining Features:

Cross gable roof.

Vertical boards (also diagonal or horizontal) across gable end.

Decorative band using a different siding material.

Curved decorative brackets.

Left: Decorative trusses in the peak of the gable are a popular architectural detail in Stick Style houses.

Part III – Architectural Elements

DOORS

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.

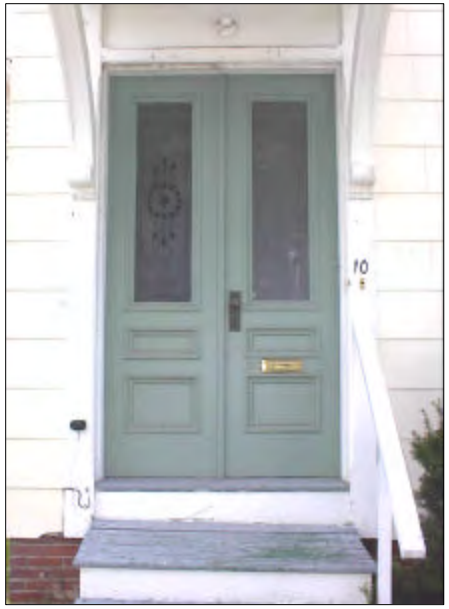
Typical door characteristics include:

- 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.
- Transom.

Left: Single wood paneled doors like this one are found throughout the district. The brackets supporting the roof, or pediment, over the doorway are also a common feature.

Right: Paired or double doors are common in the district. Typically, the doors have wood panels on the lower half with rectangular or rounded arch glass panels above.

Occasionally, decorative glass panels are intact and should be preserved wherever possible.



GUIDELINES:

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 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 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 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.

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.

Left: This Greek Revival entryway represents a common doorway configuration found on Greek Revival houses in the district. The setback of the door within the framed opening is an important relationship to maintain.

Right: Numerous double houses in the district have two single doors grouped together under one entry pediment like the one pictured to the right.

Storm doors often obscure large portions of a historic door. Here the white storm door does not obscure the glass in the upper part of the door, but would be more appropriate if the color were darker or matched the door color.

OUTBUILDINGS: GARAGE, CARRIAGE HOUSE, 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.

Typical characteristics of a detached early 20th century garage:

Square footprint or plan

Hipped roof

Double-hung windows

Side door

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.

GUIDELINES:

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.

Right: On the right side, this garage retains its original hinged, wood doors with their vertical recessed panels and small panes of glass. On the left is a modern replacement door.

Although the modern door does incorporate panes of glass, it is not a compatible solution. The glass panes are much larger in scale than those on the original doors and the modern door's design emphasis is horizontal, as opposed to the vertical emphasis on the original doors.

3. The outbuildings and any other related features should be photographically documented 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 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 adjacent outbuildings.

Above: The district contains several excellent examples of connected buildings, such as this property at the corner of Jordan Avenue and Stetson Street. The cross gables on the ell echo the rhythm of the gable roof on the house and carriage barn.

Right and Below:
The attached carriage barn (right) and the detached carriage barn (below) both illustrate some of the typical carriage barn characteristics, including:

- an offset door in the gable end,
- the use of double-hung windows that match those in the main house, and
- architectural detailing that is similar to that used on the main house.

PORCHES & 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 wrap-around porch;
- one-story attached porch that spans the full width of the front façade;
- one-story attached side porch;
- double porch (porches stacked over each other).

Right: Several houses in the district, like this one on School Street, (particularly double houses) have stacked or double porches.

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.

Right: Small entry porches are common throughout the district. Porches were often added to a house with a much earlier date of construction in an effort to up-date the house.

Wood is the most common material used for entry steps.

GUIDELINES:

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 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 possible to match the material, a compatible substitute 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. The addition of decks, glass enclosed rooms, or sun porches where they will be visible from the public way should be avoided.

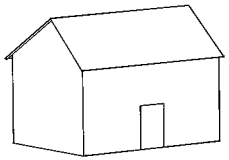
Right: This distinctive entry pediment is found on a few houses in the district. It appears to be most frequently used on cape houses.

Left: Corner porches carved out of the main body of the house are also found in the district. This example is on Franklin Street. Typically, this porch configuration is found on Greek Revival style houses.

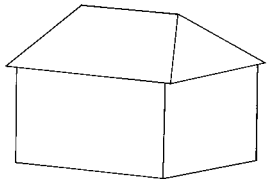
ROOFS & RELATED ELEMENTS

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

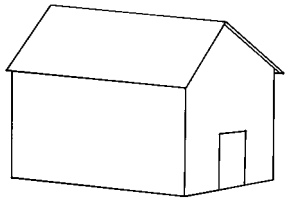
- overall shape of a roof, such as hipped, gambrel and gable;
- decorative features, including dormers, cupolas, and chimneys;
- roofing material (slate, wood and metal), as well as the material's size, color, and patterning; and
- the treatment of the roof edge.



Side gable roof



Hipped roof



End gable roof

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.
- Eaves are predominantly simple and unadorned except on Italianate style houses where brackets are used along the eaves.

GUIDELINES:

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.

Left: The main entry's location on the "end" of this house on School Street is what makes this an end gable roof configuration. Many houses in the district are positioned with the gable end facing the street. A building's orientation contributes to the character and rhythm of the streetscape.

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 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, and decks on front elevations or areas that are visible from the public way should be avoided.

Above: Hipped roof with a standing seam metal roof. The width between seams establishes a strong pattern, which contributes to the character of the building. Typically, metal roofs in the district are aluminum or pewter colored, as opposed to bright colors.

Left: Brackets are often found along the eaves of Italianate style houses. They can be single brackets, like this one, or grouped in pairs.

Below: Two examples of common dormer configurations: to the lower left is a gable dormer and to the right, a shed dormer.

SETTING & SITE

A neighborhood's character is defined not only by its buildings, but also by the setting where the buildings are located. Street width, building set-backs, 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 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 "L" 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.

Left: This streetscape along School Street is defined by a sidewalk, houses situated close to the street and close to each other, and front steps leading directly onto the sidewalk.

GUIDELINES:

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 district for steps and retaining walls. These materials or similar quality 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 facades.

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.

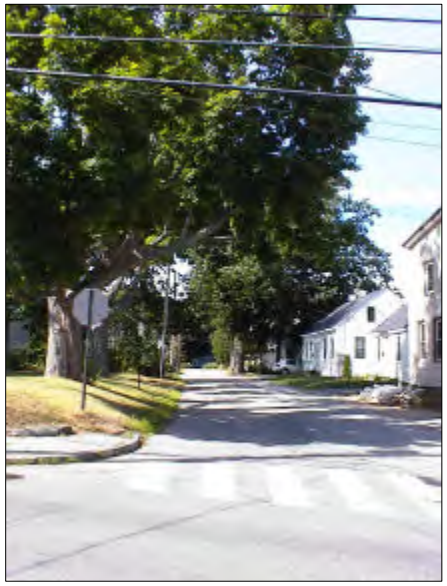
10. If it is necessary to replace a small section of fence, the replacement section should replicate the existing sections in material, height, and detail.

11. 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.

12. Chain link is not an appropriate fencing material for any areas that are visible from a public way.

13. Parking areas should be located to the side or rear of the primary building. In no cases shall it be located in the front yard.

14. 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.



Left: The formal sidewalk and curbing ends at this intersection and the side street maintains a soft (or informal) street edge with no curbing or sidewalk. This change in the streetscape character reflects the difference between a major and a minor street. When considering alterations to the streetscape it is critical to understand the hierarchy of the streets, as well as the streetscape elements historically used in that particular neighborhood.

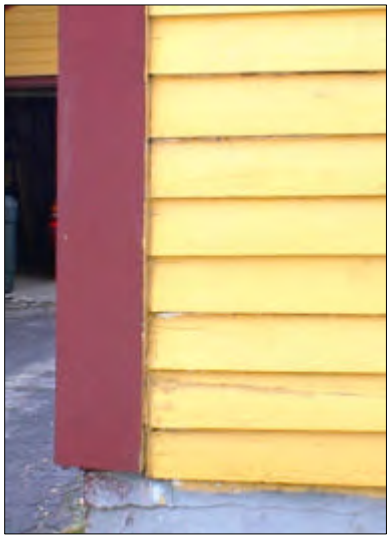
EXTERIOR CLADDING & TRIM

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 clapboards, 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.

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 exterior building material found in the district.



Left: Simple corner board and wood clapboards.

Although asphalt shingles had covered these clapboards for many years, the wood was found to be in good condition when the shingles were removed.

Clapboards establish a strong horizontal pattern on the face of a building due to the shadow line cast by the clapboard's overlap.

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. [Note: This section focuses on wood exterior finishes, since that is the dominant material. Masonry will be addressed in a different section of the *Guidelines*.]

GUIDELINES FOR MAINTAINING EXISTING MATERIALS:

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 wall surface and trim should be maintained and preserved.

2. Every effort should be made to repair the original material and trim. The repair should be made with the same kind of materials that currently or historically exist on the building.

3. The exterior wall surface and any other related features should be photographically documented prior to any repair or rehabilitation work.

Right: Note how the clapboard edges, or coursing, align with the window and door lintels (trim at the top of the openings) as well as the window sills (bottom of the window trim).

This detail reinforces the horizontal emphasis of the exterior and unifies the building's appearance.

Left: Asphalt and/or asbestos shingles are often applied over original clapboards. These are not appropriate substitute materials because they do not simulate the original material.

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 your 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 the sides 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.

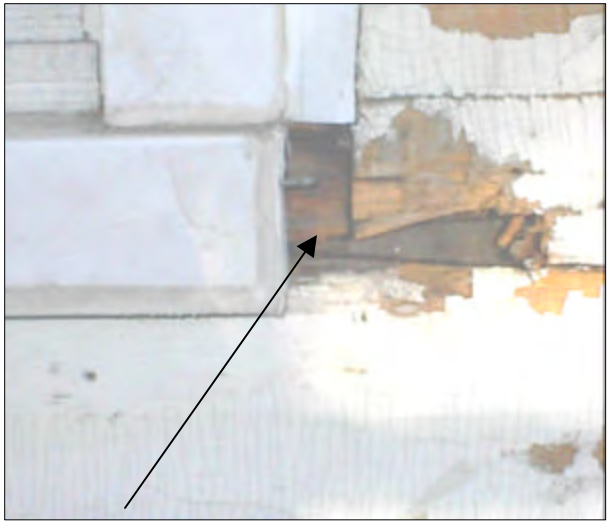
Use the identified characteristics to guide the selection and application of a substitute material. For instance, if a house has historically been clapboarded, it would not be appropriate to cover the building in a material that resembles shingles. Acceptable substitute materials might include vinyl or aluminum siding. Asphalt and asbestos shingles are not acceptable substitute siding materials.

Aluminum or vinyl siding is a common substitute material because of its low maintenance requirements. Aluminum siding became available in the early twentieth century. By the late 1950s, vinyl siding had become a popular substitute for aluminum. Both materials are still used today and have improved dramatically over the years.

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.

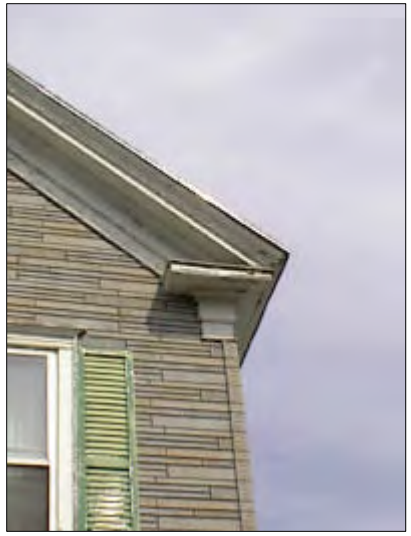
While the application of vinyl or aluminum siding over clapboards may not cause moisture problems, it does conceal any building problems that may exist or emerge. It is also important to recognize that vinyl or aluminum siding itself is not a weather barrier. The plane (building surface) behind the vinyl siding 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.

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. While this relational change is not ideal, it is preferable to losing all the character-defining details and original siding.



Above: The “ear” of end of the window sill was cut and removed to accommodate the installation of vinyl siding. Such a modification is not appropriate and diminishes the historic integrity of a building.

Below: This house has been covered with vinyl siding over all of the siding areas, yet all the important character-defining trim features have been preserved and maintained.



Above: The images above illustrate how the improper installation of a substitute material diminishes the historic character of a house.

In the left image, the corner pilaster is clearly visible whereas in the right image, the pilaster, an important character-defining feature, has been covered over with the substitute siding material.

GUIDELINES FOR SUBSTITUTE SIDING (VINYL OR ALUMINUM):

1. Character-defining historic features such as eave brackets, cornice and cornice detailing (fascia, soffit), corner pilasters, and windows and doors must never 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. Vinyl 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.

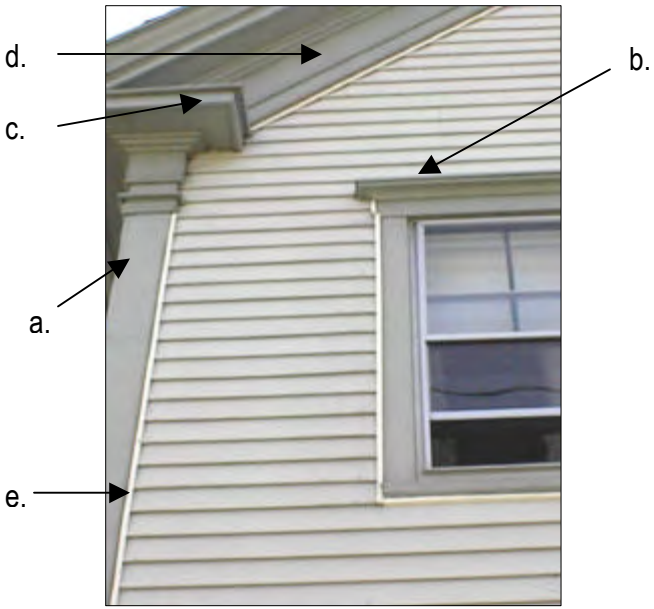
5. The visibility of vinyl panel overlaps should be minimized by avoiding stair-step installation patterns and by facing the overlaps away from the most prominent or visible viewpoint.

6. The use of J-channel should be minimized around window and door openings. The J-channel color must match the siding color.

7. The coursing of the vinyl 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.



Above: Although preserving or restoring original cladding is preferable, this vinyl installation is an acceptable compromise. The important character-defining features have been retained, preserved, and remain uncovered, including:

a. Corner pilaster
b. Window lintel and surround
c. Cornice return
d. Raking cornice

The color difference between the details and the wall color is appropriate. However, the mismatch in color between the siding and the J-channel (e) is not appropriate.

ADDITIONS

Buildings and neighborhoods are not static – they evolve and change over time. Numerous buildings in Brunswick's Village Review Zone 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 you with information that can serve as the "building vocabulary" for the addition.

GUIDELINES:

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 of the *Guidelines* for additional information.

3. A new addition should be compatible with the 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. A new addition should not radically change, damage or destroy character-defining features of the historic building.

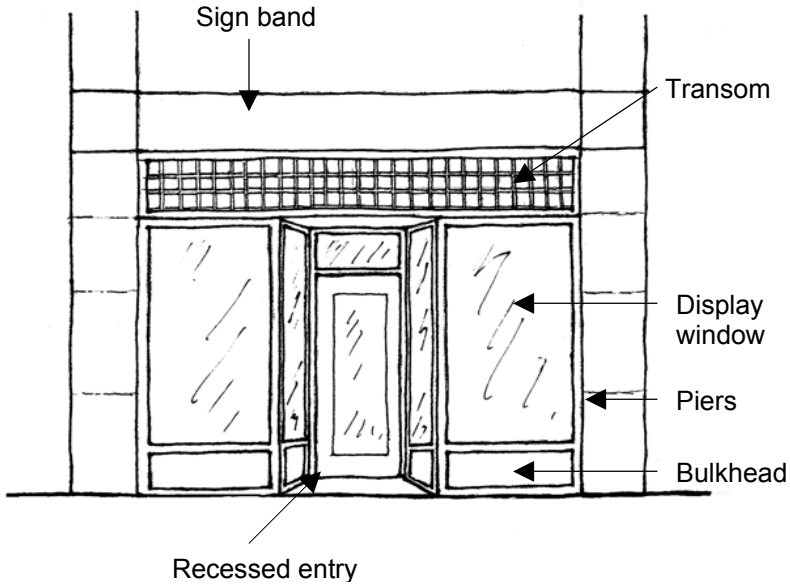
7. Roof top additions should be set back from the wall plane and should be minimally visible from the street.

FACADES, STOREFRONTS & SIGNAGE

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.

Facades are comprised of three different parts as illustrated below:

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:



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.

A decorative cornice caps the top of the Lincoln Building in downtown Brunswick.

Decorative brickwork adds depth to the façade and contributes to the rhythm of the overall façade.

This building illustrates a common configuration for the division between the storefront and upper floors: a small cornice and a sign band.

This sign extends above the sign band area, which disrupts the rhythm of the façade and obscures character defining features.

Right: Recessed entries and display windows establish a strong rhythm along the sidewalk. The brick and cast iron piers define a major rhythm with the display windows establishing a minor rhythm. The awnings also reinforce the pattern of openings.

FAÇADE AND STOREFRONT GUIDELINES:

1. Historic images 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 nineteenth-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 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. Reflective film or dark colored glass should not be used on display windows visible from a public way. Curtains, shades or other window dressings should not be used to obscure the public's view into store display windows unless essential to the business conducted in the store.

11. Original entry locations and configuration (example: recessed entry) should be maintained.

12. Cornices should not be removed or obscured by a substitute material.

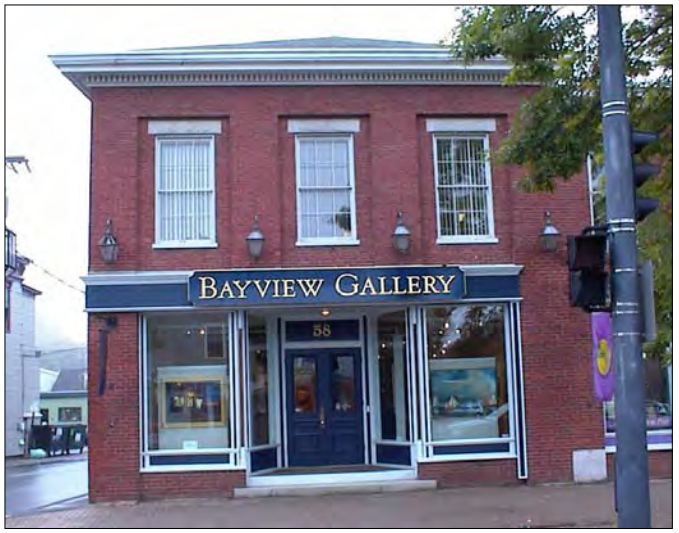
13. Parapets and false fronts should not be added to downtown buildings unless there is historic precedent for these features.

14. Decorative elements such as broken pediments over doorways, "Colonial" lanterns, should not be added to storefronts.

15. New storefronts should respond to the patterns and rhythm of neighboring buildings, yet they should reflect the time in which they were constructed.

16. The scale, proportion and rhythm of upper floor openings should be maintained.

17. The installation of air conditioners on the primary façade should be avoided.



Above: This building illustrates how storefronts typically sit within a defined opening in the overall framework of the building.

SIGNAGE

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.

Above: This image of Maine Street illustrates how flush mounted signs can be used in conjunction with awnings to communicate information about a business.

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,
- Identify the business.

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

SIGNAGE GUIDELINES:

1. Original awnings and hardware should be maintained.

2. 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. Signage on awnings should be discouraged and permitted only on the skirt of the awning.

3. 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.

4. Awnings should be modeled after traditional forms, and neighboring buildings should be taken into account when considering the installation of awnings.

5. Awnings should be in a color that compliments the façade and should be designed to coordinate with the overall signage plan for the building.

6. Awnings should be made of a weatherproof cloth material and of a scale that does not overwhelm the façade.

7. Internally lit signs and plastic or fiberglass canopies should be avoided.

8. When several businesses are located in one building, individual signs should be coordinated in material, scale, color, lettering style and placement on the building.

WINDOWS

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.

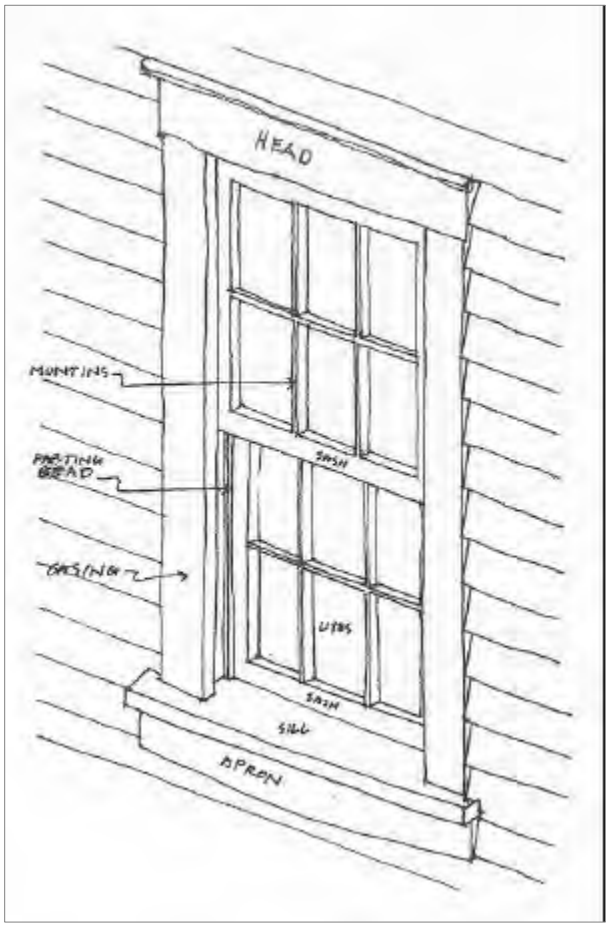
The first step in any window repair project is to conduct a survey of the existing windows. Systematically look at each window and determine the condition of each part. Things to look for include:

- 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.

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.



Above: The parts of a double-hung window.

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.

Left: The exterior aluminum storm on this window is barely discernable and does not detract from the two-over-two window configuration. Character-defining features like the lintel above the window are important to repair and retain.

Left: Maintaining or replicating the original exterior wooden storms is an appropriate design solution for older windows. Storms should match the configuration of the windows as in the case of the window pictured to the left.

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.
- Apply caulking (sealant) 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.

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 sash are very simple in their design. Window sash 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 cost-effective solution compared to complete window replacement and is recommended because it can be 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.

Above: Decorative trim (surrounds) around the window is an important character-defining feature to maintain whether or not the sash needs to be replaced.

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. You can also explore options of double glazing each pane. 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 doesn't 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").

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:

1. Every reasonable effort should be made to maintain and preserve a property's historic windows.

2. Every reasonable effort shall 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. Removal of original windows and sash is not reversible.

5. Original window openings should not be altered to accommodate stock sizes. Snap-in muntins should not be used as a substitute for true or simulated divided light windows.

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.

Right: Double-hung, wood windows are common throughout the district. Typical glazing configurations are: six-over-six (as pictured here); four-over-four and two-over-two.