

ATTACHMENT “1”

APPENDIX “A”

Architectural History of Hillsborough Center

Reverend Jonathan Barnes was the first ordained minister of the Township of Hillsborough and thus entitled to the grant of property promised by Colonel John Hill in 1769. The house he had built with Isaac Baldwin from the Bible Hill area is the only one remaining from that date in the Center. There may have been early cabins from the first settlement or small cabins that have been incorporated into some of the existing dwellings, but for the most part, the current buildings were built from the late 18th century thru the beginning of the 20th century – that is 1797-1911.

The style of building over this period includes Georgian, Federal, Greek Revival and Victorian. The homeowners sometimes modified their dwellings to adapt to the popular taste of the time. Windows were changed out, porches or “piazzas” were added or removed, interior shutters were removed and exterior shutters added, doors were changed, moldings were modified and interiors were painted multiple colors over the centuries multiple times. Ells were added and removed, barns and outbuildings were as well. Tastes in landscaping and gardens changed. Animals were frequently raised in various enclosures, pens and outbuildings. Trees and orchards came and went.

The community that remains is quiet, harmonious, and scenic. It is a rare place – deemed an iconic gem by some - with homes and buildings that flow seamlessly around the Center, linked by rock walls, forest, fields and flowering shrubs. The goal of the Historic District Commission is to retain this tranquil and timeless atmosphere as much as possible.

The Barnes Homestead was an ambitious project for a tiny new community that had to create every aspect by hand...chopping down the lumber, moving rocks, shaping clapboards and shingles, forging nails and other hardware (or importing it by foot or wagon from Portsmouth or Boston) digging the foundation, finding the well location, etc., etc. The house that was constructed had very sophisticated interior features which indicated the foresight of the builders as they would prove necessary to serve the congregation of existing and new settlers arriving in the area. Because the descendants of Reverend Barnes have retained title to the property to the present day, through respect for their heritage and multi-generational sense of responsibility, the house has been carefully maintained both inside and out.

(insert Barnes house photo)

The Old Meeting House, built in 1797 and which was destroyed by fire in 1892, exhibited many features that would have been typical of the original buildings which were basically farmhouses, sometimes with a small business operating from an ell or nearby building:

- Unpainted clapboards or shingles
- Rectangular floor plan
- Sashed, sliding windows
- Centrally located entrance with a cornice over the doorway
- Raised rock foundation

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(old Meeting House photo inserted)

The Buildings in the Center cover the stylistic architectural eras of Georgian, Federal, Greek Revival and Victorian as described below. Due to the fact they were located in a rural area, initially built for light farming and agriculture and home businesses, they tend to be more simple representatives of these styles.

As time progressed through the 19th and early 20th century, the descendants became wealthier and had primary residences for business purposes in urban areas such as Boston. At this time, the houses evolved into summer homes. In the 20th century, small shops returned, Richard Withington’s auction business boomed and Gibson Pewter became well known for quality work.

The houses and buildings which had declined during the depression had new life breathed into them. Mr. Withington reconfigured his property with a large barn and significant landscaping, bought up empty homes for rentals and business purposes and kept the Center from deteriorating. He also put effort into preserving some of the community buildings. After his death, Jim Bouchard and Jon Gibson as well as other residents worked to keep the place maintained.

In 2018, the zoning code was updated and the HDC was required to redraft the original ordinance to conform to State Law. Appendix “A” is one of the results of this change.

Georgian Style Typical Features:

- Symmetry, centered façade entry with windows aligned horizontally and vertically.
- One- or two-story box, two rooms deep
- Commonly side-gabled and sometimes with a gambrel or hipped roof
- Raised foundation
- Paneled front doors, capped with a decorative crown (entablature); often supported by decorative pilasters; and with a rectangular transom above (later high-style examples may have fanlight transoms)
- Cornice emphasized by decorative moldings, commonly dentils
- Double-hung sash windows with small lights (nine or twelve panes) separated by thick wooden muntins
- Five-bay façade (less commonly three or seven)
- Center chimneys are found in examples before 1750; later examples have paired chimneys
- Wood-frame with shingle or clapboard walls (upper windows touch cornice in most two-story examples)

Federal Style Typical Features:

- Two-story, rectangular construction
- Side gable or low-hipped roofs
- Raised foundations
- Semi-circular or elliptical fanlights over front entry
- Elaborate door surrounds with decorative crowns or small entry porches (often elliptical or semicircular)
- Cornice emphasized with decorative molding (usually modillions – refined dentils)
- Double-hung sash windows (six over six) sash separated by thin wooden muntins

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- Windows arranged in symmetrical rows, usually five-ranked (less commonly three or seven)
- Northern preference for wood frame, clapboard siding; southern examples used brick construction
- Louvered shutters often used

Greek Revival Typical Features:

- Heavy entablature and cornices
- Gable-front orientation common in northeast; also gable-front and wing subtype
- Generally symmetrical façade, though entry is often to one side
- Front door surrounded by narrow sidelights and rectangular transom, usually incorporated into more elaborate door surround
- Windows typically six over six double-hung sashes
- Small frieze-band windows set into wide band trim below cornice not uncommon
- Chimneys are not prominent
- Gable or hipped roof of low pitch
- Cornice lines emphasized with wide band of trim (plain or with incised decoration, representing classical entablature)
- Porches common, either entry or full width supported by prominent square (vernacular) or rounded columns (typically Doric style)
- Columns typically in Greek orders, many still have Roman details (Doric, Ionic or Corinthian), vernacular examples may have no clear classical precedents

The Victorians may have been straitlaced in their corsets and tight in their collars, but they were joyous and free in their houses. “Victorian” is not one style but several. It is often described as eclectic, meaning that the houses can look like just about anything. But what it means in this case is that Victorian houses look almost nothing like any of the houses that came before. Gone are the pediments, pilasters, and porticoes. Gone are the fanlights and transom lights. Gone are 200 years of straight lines, plain faces, and unbending squareness. Weary of balance and symmetry, Victorian houses prefer to show off. There is so much going on in Victorian architecture, and so much unabashed borrowing, that it is difficult to sort out the individual house styles. But there are some common elements. Steep, many-gabled roofs, irregular floor plans, and an asymmetrical arrangement of windows and doors give Victorian houses their characteristically excited look. Patterned roofs and multi-textured walls show off the builders’ experimentation with curves, arches, hexagons, and other complex shapes. Porches appear everywhere, along with the profusion of fanciful detailing familiarly known as “gingerbread.” Some Victorian house styles can be distinguished by their “feel,” others by characteristic features. From: <https://newengland.com/living/homes/new-england-architecture/>

(Picture of Yellow house here)

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PAINT

Due to the rarity of paint and its cost, it is likely that most of the early homes were unpainted on the exterior. The best preservative for exterior wood is white lead mixed with linseed oil which was very expensive until the late nineteenth century. The rage for painting early homes white with green shutters is a symptom of the Colonial Revival period which was begun in the late nineteenth century. It redefined classic period architecture into a more homogenized appearance that became integral to the palette of many modern home builders.

(<https://buildingsofnewengland.com/tag/new-england-white-village/>) All white villages are not typically historic and shutters varied in color from painted to natural wood.

Rooted in 400 years of architectural history, New England is rife with buildings heavy in character. While single-gabled colonial houses were rarely painted, stocky Georgian houses, Federal homes, Victorian residences and others had distinct shades of paint made with the local minerals and pigments available at that time.

First Period (1740-1780s)

Historians believe that homeowners first began experimenting with exterior paint colors in this era, starting with basic pigmentations formed from white lead, linseed oil and iron oxide. Paint was typically mixed and applied directly on site which led to tonal inconsistencies. The First Period saw New England House colors that were fairly timid in tone and focused on neutrals with slight coloration. Prussian blue, oyster and tan tones really capture the spirit of this early era in New England.

Federal/Greek Revival (1780-1840s)

Federal and Greek Revival styles both took root in this next phase of New England history. Lighter shades were all the rage with experimental pastels taking center stage. Light green, light yellow, sky blue and peach are considered historic New England paint colors representative of the Federal and Greek Revival period.

Victorian (1860-1880s)

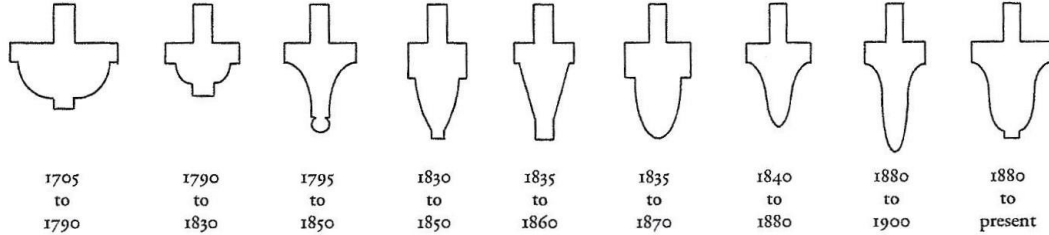
Now, things really get interesting! Synthetics arrived on the scene, which helped the burgeoning paint industry expand its options — and the Victorian-era clientele loved it. Dark gold tones, velvety greens, rich reds and nutty brown tones were very popular in this time period. In many cases, homeowners would mix and match different colors to draw attention to various features of the home, like cornices, columns, corbels and other decorative fascia common in Victorian architecture.

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WINDOWS

Georgian, Federal and Greek Revival periods utilized sash windows from 1700 on. Sliding sashes were a feature of the Georgian period and glazed with square lights. Muntin profiles varied as show below:



Window sashes are a character defining element of a building and are integral to the style of the building (See: A Building History of Northern New England by James Garvin, p. 146.) "Any historic building with its original sashes and glazing therefore retains a higher degree of architectural integrity than a comparable structure in which the sashes have been replaced. Where original sashes survive, their preservation should be a paramount concern of the building's owner."

Due to the age of the houses in the Center and the progress of deterioration and restoration over 240 years, windows have been frequently replaced. If replacement is necessary due to cost, safety or condition, the attempt should be made to keep such replacements in the style which complements the rest of the dwelling.

STORM WINDOWS

Were originally on the inside. Most have been removed when windows were changed out or modified according to the fashion of the time. Now most have aluminum storms, most painted white, although some have wooden ones both original and replicas. Storms should blend as well as possible with the other buildings in the Center.

SIDING

Siding has typically been wooden clapboard or shingle. Every attempt should be made to retain the existing clapboard if possible, and if not, to replace it with the same material. Houses are primarily clapboard; barns are shingle or shiplap or a combination of both. Retaining the distinctive style of each building is a goal of the HDC.

ROOFS

Should be of a color and material as close to the existing as possible. Wooden shingles are no longer practical and slate was not easily available in this area until the railroads facilitated shipping in the mid-19th century. Metal roofs of various types were present in some parts of New England but haven't been evident in the research of local housing.

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Each dwelling, a brief description of the house with past and current photos in order of construction

BARNES HOUSE

GILBERT FARMHOUSE

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WILDER/ANDRIS HOUSE

PRIEST/POWERS HOUSE

WILDER/NELSON HOUSE

SHATTUCK HOUSE

BRICK HOUSE

WITHINGTON HOUSE

FRANCES BARNES/LARKIN HOUSE

PARSONAGE/NEAL HOUSE

PARTING OF THE WAYS

LITTLE RED HOUSE (older but moved to the Center in the 1940s)

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QUESTIONS FOR EACH HOUSE HOLDER

1. What made you choose to live the Center?

- a. Location
- b. Atmosphere
- c. Nature
- d. Historic
- e. Community
- f. Other:

2. What features of your house do you find the most satisfying?

- a. Location
- b. Exterior
- c. Interior
- d. Lot
- e. Landscape
- f. Other:

3. What do you hope the Historic District Commission will be able to accomplish?

- a. Create standards
- b. Retain the character of the Center
- c. Spearhead efforts to educate the community about the value of a district like the Center
- d. Work with the Town to maintain the Common areas including the Center Club, Schoolhouse, Stables, Churches, Pound, Training field, Cemetery and roads
- e. Other:

Would you permit photos of your house to be included in the Appendix? Please write any other comment or suggestions on the back or call me. Thanks, Laurie