



Town of Yarmouth, Maine Historic Preservation Program

March, 2021

1. Historic Context Statement
2. Historic District Map
3. Historic Preservation Plan
4. Historic Preservation Design Manual



Town of Yarmouth, Maine Historic Context Statement

Final Draft – September 3, 2020

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Yarmouth Historic Context Statement

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Yarmouth Historic Context Statement

DRAFT 6 – September 3, 2020

Social History and District Descriptions by Margaret Gaertner from 2018 Architectural Survey, Architectural Significance and Visual Character by Hilary Bassett

Edited by Hilary Bassett and Lynne Seeley. All photos from 2018 Architectural Survey unless otherwise noted. Building dates and names from 2018 Architectural Survey and Village Improvement Society Historic Marker list of 2017. Additional social history information from Yarmouth History Center.

SOCIAL HISTORY

Earliest Settlement

Yarmouth's location where the Royal River feeds into Casco Bay, with access to hunting, fertile land, water and transportation made it attractive to Indigenous peoples of the Wabanaki Nation and also to Europeans who came to the area in the early 1600s. Originally called North Yarmouth to differentiate it from the town of the same name in Massachusetts, the Town was settled by the English first in the 1630s and again in 1679. King Philip's War (1675-78) forced the abandonment of the first settlement and King William's War (1688-97) led to the desertion of the second. Any remains of these earliest settlements would be found in archeological sites. The Wabanaki viewed land deeds as temporary for use of the land, while the English settlers saw them as providing permanent exclusive ownership. Eventually a claim was adjudicated for an English settlement on land beside the Royal River.¹

The third, and the earliest permanent, settlement in Yarmouth began about 1715. It was on modern-day Gilman Road, near the intersection with Route 88. This settlement had houses; a church, known as the Meeting House Under the Ledge, built in 1729; a school; a tavern; and a cemetery. Little remains of this settlement beyond the Old Ledge Cemetery and the Ammi R. Cutter House of 1730 at 60 Gilman Road.² This early village was abandoned in the late 18th and early 19th centuries as people moved inland and settled near the intersection of Main and Bridge Streets. The congregation built a new meeting house on Main Street in 1818 and the Meeting House Under the Ledge was torn down in 1833. What today is known as Yarmouth Village actually developed as two, distinct villages each with its own houses, shops, businesses and churches.



*Ammi R. Cutter House, 60 Gilman Road,
Photo: H. Bassett.*

Development of the Lower Village

The first of the two villages, sometimes known as Falls Village or the Lower Village, was the area that developed around the historic shipbuilding industry at the mouth of the Royal River. This area includes Lower Main Street, East Main Street, Pleasant, Marina, and the south end of Spring Streets. It continued inland (east) along Main Street a little beyond the intersections with

Portland Road and Bridge Streets. Beyond Bridge Street was a stream that routinely flooded, rendering the land along it impractical for development until it was filled in with ash from the paper mill that burned in the 1890s.³ Historically, this marshy area marked the end of the Lower Village while today Route One, in approximately the same location, provides the boundary.

The Lower Village was centered around a thriving shipbuilding industry that was at its peak between 1850 and 1875. The four major shipyards at that time were Hutchins and Stubbs, in



The Jeremiah Baker House, 35 East Main Street, was built c. 1848, with a brick basement that was used as a store. It is visible at upper right in the photo below.

operation from 1851-1884; Blanchard Brothers; Lyman Walker; and Giles Loring.⁴ Other shipbuilders were Ingraham, Sargent, Poole, Chadsey, Cobb, and Seabury. Three hundred ships in a variety of styles and shapes were built at the Yarmouth shipyards.⁵ Giles Loring launched the last major Yarmouth-built ship in 1890 and production of smaller vessels continued through 1925.⁶



View of the Royal River waterfront, shipbuilding, and houses along East Main Street, c. 1875. Three hundred ships were built at the Yarmouth shipyards. Photo: Yarmouth History Center.



The first falls from Grist Mill Park. In 1898, One Marina Street, at rear, was moved from Pleasant Street. In 1908, it housed the Yarmouth Electric Company, which used waterpower to produce electricity. Photo: H. Bassett

As the scale of shipbuilding grew, other businesses were started both to support shipbuilding and to serve residents in the area. Craig's sawmill was at the Falls.⁸ Other businesses in the Lower Village included Richards & Seabury General Store and a fish market.⁹ The 1871 Beer's Atlas shows a brickyard, the J. W. Lawrence Store, at least three shipyards, a sawmill, Mrs. Bisbee's store, and unidentified shops.

The Lower Village is also near the first of the Royal River's four falls and these falls provided waterpower to a variety of mills including gristmills and sawmills. The 1871 Beer's map of Yarmouth showed a "g. mill" on one side of the first Falls and a "s. mill" on the other. Today, the location of the former mills is commemorated by Grist Mill Park.

Development of the Royal River Manufacturing Company

A second mill site was at the second of Yarmouth's four falls. A cotton mill was first built on this site in the late 1840s. The appearance of the extant brick mill building at 81 Bridge Street reflects



Royal River Manufacturing Company, c. 1875, shows the relationship of the mill complex and surrounding buildings Photo: Yarmouth History Center

its reconstruction after a fire in 1855 and later 19th-century additions. In 1857, the mill was purchased by the Royal River Manufacturing Company and used as a textile mill for spinning a variety of coarse and fine yarns and making seamless grain bags. The mill employed an average of 50 people, many of whom were of French-Canadian descent. The mill complex included the dam across the Royal River which provided waterpower for its machinery, along with the company offices and housing for workers. The mill owners' residences were located nearby.



The Royal River Manufacturing Company (Sparhawk Mill) complex at 81 Bridge Street in 2020. Photo: H. Bassett.

Development of the Upper Village

The second village was further inland, on either side of Main Street where it intersects West Elm and East Elm Streets. This area was referred to by several names including Corner Village or the Upper Village. Historically it was centered around the former Baptist Meeting House of 1796 (modified in 1835 and 1837) on Hillside Street. Today, this area is centered around the intersection of East and West Elm Streets and Main Street.



Old Baptist Meeting House, undated, Photo: vamonde.com, accessed 7-28-2020.

The anticipated arrival of the Atlantic and St. Lawrence Railway (later the Grand Trunk) in 1848 caused a small building boom in the area around the future depot.¹⁰ Eventually two railroads, the Grand Trunk and the Maine Central, would intersect just outside of the Upper Village.¹¹ While the railroad did not spur growth in the village itself, it did prove critical to the two major mills in town – the cotton mill at the second falls that became the Royal River Manufacturing Company and the paper mill at the third falls that became the Forest Paper Company. The paper mill had six sidings in place by 1903 to bring in raw materials – poplar logs, coal, quicklime, bleaching powder— and take away the finished pulp.¹²

The major industries in the Upper Village were potteries and tanneries in the early- nineteenth century and paper (pulp) mills in the mid- to late-nineteenth century. Cleaves' Pottery, in operation ca. 1806, was owned by Robert Corliss and David Cleaves.¹³ Other early potters in Yarmouth were Thomas (1791), Brooks (1857), and Foster (1840).¹⁴ All were located near the Four Corners of the Upper Village. Tanneries included a large one owned by Nathaniel Marston, another owned by Edward Storer, a third owned by Farris known for especially soft and pliable leather. Several smaller tanneries were in operation as well.¹⁵



Camp Hammond, 275 Main Street, built by George Hammond, Manager of the Forest Paper Company, with innovative fireproof construction and grounds designed by the Olmsted firm.

By far the largest industry and employer in the Upper Village was the paper mill built at the third of the four falls in the Royal River. There was a rag paper mill at the second falls as early as 1816. In 1864, the Yarmouth Paper Company began operations at the third falls. It later became the Forest Paper Company. In the 1870s, the mill switched to paper made from wood pulp.¹⁶ In 1874 the mill began making soda pulp, the first mill of its kind in New England to do so.¹⁷ The mill was bought by S. D. Warren and expanded.

By 1901, twelve-story tall digesters were in place.¹⁸ The mill eventually grew to include ten large buildings on eight acres of land. At its height the mill employed 275 people and by 1906, taxes from the paper mill were one-quarter of the town's revenue.¹⁹ Unfortunately changes in the papermaking after World War I made the mill less profitable and it began to decline. The workers unionized in August 1916 and went on strike in September. Many workers never returned after the strike.²⁰ The mill closed in 1923 and burned in 1931.



Forest Paper Company, c. 1900, shows the scale of this industrial operation. None of the buildings survive. Photo: Yarmouth History Center on Maine Memory Network

The decline and eventual loss of its major employer and taxpayer effectively stopped the growth of the town for many years. The 1920 Census recorded that Yarmouth's population had dropped 6% and the 1930 Census recorded an additional 4% drop. The other major mill in Yarmouth – the Royal River Manufacturing Company – only employed about fifty people, not enough to offset the number of jobs lost when the paper mill closed.

The construction of a trolley line in 1898 and the opening of Route One in 1914 expanded the tourism industry in Yarmouth. Most of the development for tourists was closer to the water, including further out on Princes Point, or on Cousins Island or Littlejohn Island, and beyond the 2018 Architectural Survey area. One example of this early tourism industry within the survey



Royal River Cabins, Hippocard.com, downloaded 6-28-2020. The 2018 Survey found cabins that survive at 1, 5 and 7 Spring Street and 25 Gooding's End.

area was the Royal River Cabins, on Spring Street. In operation from the 1930s through 1951, each cabin offered guests a private kitchenette and toilet. Today, most of the cabins are gone and the few buildings that remain are so heavily altered that the former cabin site has no historic integrity.

remained in operation through the 1970s.²² Another new industry was a chicken processing plant that opened in 1940 but had closed by 1965.

After the closure of the Forest Paper Company, a few small manufacturing and processing businesses opened. Two canneries were in operation at the mouth of the Royal River in 1916, and one of those

Development after World War II

It wasn't until the 1950 census that Yarmouth would show significant population growth, reflecting a national trend towards post-World War II suburbanization and widespread automobile use. The relocation and widening of Route One from two lanes to four lanes in 1948 helped facilitate automobile travel to and from Yarmouth. New housing developments in the mid 20th century catered to families who had convenient access to employment opportunities throughout the region. Several intact clusters of well-preserved post World War II housing stock indicate this period of growth.

Additional transportation projects during the 1950s and 60s shaped the town. In 1955, a new bridge linked the mainland to Cousins Island, which was connected to Littlejohn Island by a causeway. In 1961, the section of interstate 295 connecting Yarmouth to Falmouth was completed. The new four-lane expressway traversed the Royal River waterfront where the old shipyards had been, cutting off the grand East Main Street homes of 19th century entrepreneurs and ship captains from the harbor. The Upper and Lower Villages were already separated by Route One, and now the areas along the coast and islands were separated from the rest of the town. With faster commuting available between Yarmouth, Portland and Augusta, Yarmouth's attractiveness as a suburban community increased, spurring additional residential and commercial development.

ARCHITECTURAL SIGNIFICANCE AND VISUAL CHARACTER

General Characteristics

Yarmouth retains its identity as an authentic historic New England village, with its iconic churches and historic buildings that reflect the prosperity of its residents from the late 1700s to the early 20th century. The 1871 Beers map illustrates the basic form of the historic Town we see today: the Lower Village near the mouth of the Royal River, and the Upper Village centered at the Old Baptist Meeting House near Elm and Main Streets. The two villages were separated by a stream and swampy area in between, where Route One is located today.

Now, most of the early manufacturing facilities which set the economic stage for the development of the town – shipyards and grain, lumber, pulp and cotton mills at the four falls along the Royal River, along with brickyards and tanneries – are gone. The Royal River Manufacturing Company (Sparhawk Mill) complex that survives gives some sense of the scale of these operations.

The housing stock and the religious, commercial and institutional buildings that survive tell the story of the Town and its residents. There are many fine examples of 19th and early 20th century styles of American architecture. The Georgian and Federal periods, Greek Revival, Gothic Revival, and the Italianate are well-represented, and there are good examples of later styles including the Queen Anne and Shingle Styles, Classical and Colonial Revival, and even Craftsman. Greek Revival and Italianate are the most commonly found styles. Noted Maine architects Henry Rowe, Francis Fassett, Thomas J. Sparrow, George M. Harding, Augustus Holt, John Calvin Stevens, and Alexander Wadsworth Longfellow designed buildings in Yarmouth. For the majority of buildings, the architects and master builders remain unknown.



The Italianate style Central Parish Church (now First Universalist), 97 Main Street, is a focal point of the Lower Village designed by architect Augustus Holt.



The Dr. Ammi R. Mitchell House, 333 Main Street, is a fine example of Federal Period architecture located in the Upper Village. It is one of 11 properties listed in the National Register of Historic Places. Photos this page: H. Bassett.

Within the Town, there are eleven buildings listed in the National Register of Historic Places. The 2018 Architectural Survey identified 70 additional buildings that have been or could be determined eligible for individual listing. These and many adjacent properties retain a high degree of architectural integrity.

The historic downtown and abutting residential areas retain their traditional Village form and character. Along Main Street, historic religious, educational, and commercial buildings and current and former residences are set back from

the sidewalks and separated by side yards, with a few commercial buildings built right to the sidewalk. Moving away from the Village center, the setbacks and side yards generally get larger



The cape at 159 Portland Street is a fine example of a gable sided, center hall Greek Revival style house, which retains its original details and attached barn and illustrates the rural character of the Town beyond the Village center.

and the character more rural. A number of residences retain their original barns and accessory buildings, with several fine examples of the “big house, little house, back house, barn” model. The majority of buildings are of wood frame construction, and are predominately one, two, and two-and-a-half stories in scale. Brick construction is largely reserved for institutional and industrial buildings, while only a few buildings have stone facades.

houses from the Georgian and Federal periods abut Greek Revival and Italianate buildings and later 19th and early 20th century structures. As the town (and families) grew, larger homesteads were subdivided and newer buildings were constructed that filled in open areas along the streets. Style preferences changed and buildings were updated to reflect changes in taste.



Originally on Main Street, the Bethuel Wood House, 104 Portland Street, was moved to its current location around 1940.

A notable characteristic of Yarmouth’s historic Village is that buildings of various time periods and styles are interspersed. Along the streets,

Churches, schools and businesses, were expanded, reconfigured, and updated over time. Occasionally, houses were moved to make land available for something else. For example, the 1830 Bethuel Wood house at 104 Portland Street, was moved from Main Street around 1940 when North Yarmouth Academy purchased the property. The eclectic mix of historic building styles we see today arose organically over time.

In the mid to late 20th century, changes brought by automobile and suburban residential and commercial development threatened Yarmouth’s historic character. Along Main Street former residential structures were converted for retail, office or institutional use. In spite of these challenges Yarmouth maintains a remarkably intact architectural heritage visible along its principal streets and in the adjoining neighborhoods.



The Cyrus Foss Sargent House, 251 Main Street, c. 1864, has been converted to offices but retains its distinctive architecture, including the Italianate style porches, brackets, and quoins.

Lower Village Historic District

Historic Overview, Location and Period of Significance



An early view of the Lower Village looking up Portland Street toward Main Street with the former Central Parish (now Unitarian Universalist) Church as a focal point, c. 1875, Photo: Yarmouth History Center.

The Lower Village Historic District reflects its origins in Yarmouth's early history, including its shipbuilding industry at the mouth of the Royal River and the mills at the first falls. As the town prospered, additional residences, commercial, educational and religious buildings were constructed along Main Street and Portland Street, reflecting the high aspirations and economic success of its citizens. Today, the remaining historic buildings not only display a high degree of architectural integrity, but also convey the social history of the town and its residents over a period of 160 years. Contained in the area bounded by Route 1 and Interstate 295, the District encompasses a large concentration of historic buildings along High, East Main, Main, Mayberry Lane, Rocky Hill, and portions of Bridge, Lafayette, Portland, Spring and Willow Streets.

The Period of Significance for the Lower Village Historic District is 1780 through 1940. 1780-1800 marks the period when the shift inland from the early settlement on Gilman Road began. In 1925, the last ship was built in Yarmouth, thus marking the end of the shipbuilding era. Even with a diminished economic base, new facilities at North Yarmouth Academy, a granite former post office (in 2020 a bank), and the American Legion (Yarmouth Log Cabin) embellished the Lower Village streetscape in the years prior to World War II, hence the termination date of 1940.

Architectural Character

While today there are no visible remains of the many shipyards that once filled the harbor and Interstate 295 physically severs the Lower Village from the waterfront, the many high-style Georgian, Federal and Greek Revival houses that still stand at the lower end of Main Street and along East Main Street attest to the great wealth the shipyards generated. The grist and sawmills are gone from the site of the Royal River's first falls, but the retaining wall and abutments from the 1700s are still visible from Grist Mill Park (see photo on page 3).

East Main Street

Along a ridge above the harbor at 51 East Main Street, merchant and shipbuilder William Stockbridge's imposing three-story Federal style mansion of 1815 stands proudly with its



William Stockbridge House, 51 East Main Street.

prominent louvered fanlights at the front and side entrances, and impressive twelve-over-twelve sash windows. The former home of grist mill and sawmill owner Peter Weare at 68 East Main has parts that may derive from the original building of 1715, was altered in 1780 and recently restored. It has a Georgian style door surround with pilasters, entablature, and a row of small windows above the door. A similar door surround is found at 43 East Main, the Georgian style clapboard house of 1780 built by Johnathan True, a clothier who ran a business at the Lower Falls, and who was

later associated with shipbuilder David Pratt. 64 East Main, a side hall Greek Revival style house with pilasters at its gable ends, is connected to a series of buildings that include its original barn with cupola. It was built in 1866 for Augustus True.



Peter Weare House, 68 East Main Street.



Johnathan True House, 43 East Main Street.



Augustus True House & Barn, 64 East Main Street.



Dexter Hale House & Barn, 56 Spring Street.



48 Marina Road.

To the north, along Spring Street are more modest houses, such as the Greek Revival Dexter Hale House of 1852 at 56 Spring Street. To the south, are smaller-scaled houses that represent the workers at the yards, such as the Greek Revival cottage at 48 Marina Road. A grander example is the home of shipyard foreman Herman Seabury at 9 Marina Road, built c. 1870, which still retains some Italianate details.



Herman Seabury House, 9 Marina Road, Photo: H. Bassett.



Fire Station, 50 Main Street.

Main Street

At the top of the hill where Main and Marina Street meet the land flattens out as Main Street proceeds inland. The Greek Revival former fire station of 1889 sits at the intersection at 50 Main.



Alfred and Francis Seabury House, 49 Main Street.

Across the street at 49 Main is the Gothic Revival Alfred and Francis Seabury house of 1846, designed by Portland architect Henry Rowe. Its intricate carving along the roof's gable end, distinctive crowns atop the windows, and pointed-arch window at the attic are typical of the style. A series of residential and commercial buildings of modest scale, some with their original barns, follow along the street. Most are set back from the sidewalk. Of note are the brick Greek Revival Storer General

Store at 108 Main, at the intersection with Portland Street, and across the street at 109, the side hall Italianate William Harvey House of 1859 with its attached barn.



Storer General Store, 108 Main Street.



William Harvey House, 109 Main Street.



First Parish Congregational Church, 116 Main Street, Photo: H. Bassett.

Two churches nearby are listed in the National Register. The First Parish Congregational Church of 1867, at 116 Main, was designed by George M. Harding in the Italianate style, with its tall arched windows and spire held high by clustered columns with decorative capitals and arches. The First Universalist (formerly Central Parish) Church of 1859-60 at 97 Main, also Italianate in style, was designed by Augustus Holt (see photos page 7 and 8). It is simpler in design, with a strong arched and bracketed cornice and pilasters flanking the sides and entrance to the building.

Portland Street has a strong collection of intact 19th century residential structures, many with

deeper setbacks from the road as it extends away from Main Street (see historic photo on page 8). Examples include the well-preserved high style Italianate residence at 34 Portland Street, with its prominent quoins and bracketed cornice, built for painter Gad Hitchcock in 1856. The 1833 Federal style cape at 61 Portland Street, home of shipwright Davis Moxcey, has a carved fan over the door, sidelights, and nine-over-six windows. Heading out of town, the Colonel Seth Mitchell house (later a tavern) of 1810 at 115 Portland is a simple but commanding three-story Federal period house with associated outbuildings, while 159 Portland is a finely detailed Greek Revival residence with wreath carvings at the cornice line and connected farm buildings.



Gad Hitchcock House, 34 Portland Street.



Davis Moxcey House, 61 Portland Street.



Colonel Seth Mitchell House & Barn, 115 Portland Street.



John Sargent House, 124 Main Street.

As Main Street proceeds northwest beyond Portland Street, there is a variety of residential architecture. A grand Federal-style mansion is the John Sargent house, at 124 Main Street. This large, c. 1825 residence retains its entry door with a louvered fan and sidelights, its massive center chimney, and its clapboard siding, nine-over-six sash, and wooden shutters.



A fine example of educational architecture, the North Yarmouth Academy (NYA) campus at 129, 141 and 148 Main



North Yarmouth Academy, Academy Hall and Russell Hall at 129 & 141 Main Street.

Street is unified by its two main academic quadrangles, pathways, and fences flanking the street. On the north side, Russell Hall of 1841, originally a dormitory, and Academy Hall of 1847, both constructed in brick in the Greek Revival style, are listed in the National Register. Both feature three bays delineated by pilasters and a strong gable end to the street, with eight chimneys



North Yarmouth Academy, Curtis Building, Safford Auditorium, and Curtis Gymnasium, 148 Main Street.

defining Russell Hall and a bell tower crowning Academy Hall. Across the street, the brick Curtis Building, which includes Cutter Gymnasium and Safford Auditorium, built in the early 1930s, draws from Classical models. It has three prominent entrances, each marked by double pilasters and prominent pediments set forward from the two-story building. The large central entrance has geometric columns and a curved cornice, and the building is topped by a domed cupola.

Near the campus are residential buildings, several of which have at one time been affiliated with the school. Among them are the brick Greek Revival Sylvanus Blanchard house of 1847 at 158 Main with its later Eastlake-style carved door hood and its attached wooden barn. The 1792 vernacular style house at 162 Main was home to Payne Ellwell, Yarmouth's first postmaster. It

has a simple, center-hall plan, clapboard siding and nine-over-six sash. At 163 Main, stands a finely detailed wooden Greek Revival cape from 1843.



Captain Sylvanus Blanchard House, 158 Main Street.



Payne Ellwell House, 162 Main Street.



163 Main Street.

Beyond NYA toward the Route 1 overpass, which serves as the District boundary, are several distinctive civic buildings. The well-preserved wood frame Casco Lodge #36, built in 1872 at 189 Main, is a high style Italianate masonic lodge with distinctive carved window details and brackets and its gable end to the street. Across the street, 188 Main is the stone-clad

one-story former post office built in the 1930s, now in commercial use. Next door at 196 Main is the American Legion Anderson-Mayberry Post 91, built in 1932, which memorializes two Yarmouth natives who perished at Fort Devens in the influenza epidemic of 1918. Now known by its descriptive name, the Yarmouth Log Cabin serves as a community gathering place.



Casco Lodge #36, 189 Main Street.



U.S. Post Office, 188 Main Street.



American Legion Anderson-Mayberry Post, 196 Main Street.

Royal River Manufacturing Company Historic District

Historic Overview, Location and Period of Significance

This district encompasses the historic brick Royal River Manufacturing Company mill complex on Bridge Street (also known as the Sparhawk Mill) at the second falls of the Royal River and related structures nearby. These include a large mansion that is a former mill owner's house and several modest-scaled residential buildings, two boarding houses, and three barns. While mill buildings had been located there as early as 1817, those that survive are historically associated with a cotton mill established on the site in the 1840s, and later modified and expanded. In 1855, Harrison J. Libby bought the building after a fire and rebuilt it to manufacture cotton thread and seamless grain bags. The complex is significant for its role in Yarmouth's industrial history and for its role as a major employer in the Town. The District is located along Bridge Street from the mill complex at the Royal River northeast to Willow Street.



The brick Royal River Manufacturing Company complex, now known as the Sparhawk Mill, at 81 Bridge Street, with the former company office and barn across the street at 80 Bridge. Architect Francis Fassett designed the office and the Italianate tower. Photo: H. Bassett.

The Period of Significance for the Royal River Manufacturing Company Historic District is 1840-1950. These dates mark the period when Phillip Kimball established mills and built his house and other buildings nearby, and when the Royal River Manufacturing Company operated and related buildings were constructed and occupied. Manufacturing in the mill ceased in 1950.

Architectural Character

The former Royal River Manufacturing Company at 81 Bridge Street, now known as the Sparhawk Mill, is a compact brick mill complex on the Royal River. Viewed from Bridge Street, the complex has three principal components: a tall, square five-story tower at the corner, with an arched open belvedere at the top; to the left, an attached three-story rectangular building with a low-pitched gabled roof; and to the right, a large, steeply gabled building with three dormers. A low ell lies perpendicular to the main complex, projecting toward the water. Viewed from the Royal River, the large scale of the complex is most evident. The tower, enlarged in 1885, has Italianate details.



Worker housing for the Royal River Manufacturing Company at 107 and 109 Bridge Street (right).

Across the street from the mill, 80 Bridge Street, designed by architect Francis Fassett in the early 1880s with clapboard details, was once the office for the mill. Its English style barn also survives. 107 Bridge Street, which retains its Greek Revival pilasters and its barn, and 109 Bridge Street, which has side lights flanking its entrance, were built as boarding houses for the mill workers.



Phillip H. Kimball House (above) & Barn (right), 100 Bridge Street.

Up the hill from the river, on a large open site, is the house and barn at 100 Bridge Street, c. 1840, both built by Phillip Kimball, owner of a previous cotton mill at the site, which was established in the 1840s. The five-bay Greek Revival residence has four huge pilasters across the front. Its New England style barn also retains a high degree of integrity. At 125 Bridge Street a heavily altered Greek Revival cape and its barn were also built by Kimball.



125 Bridge Street.

Upper Village Historic District

Historic Overview, Location and Period of Significance

Historically, the Upper Village developed around the North Yarmouth and Freeport Baptist Meeting House (the Old Baptist Meeting House) originally constructed in 1796 on Hillside Street.



Old Baptist Meeting House, c. 1875, Photo: Yarmouth History Center.

Over time the settlement expanded eastward along Main Street.

Today, the Upper Village Historic District is centered at the intersection of Main Street and East and West Elm Streets. Main Street was the retail and commercial core of this village while the side streets are lined with houses and the occasional church building. The District extends westward from Route One along Main Street to the Captain Reuben Merrill House at 233 West Main Street on the north side of the street, and 190 West Main on its south side.

It also includes several properties just off West Main on Sligo Road.

To the northeast it runs along East Elm Street to the Royal River and the railroad tracks. To the south it includes Hillside Street to Cumberland Street, West Elm Street to Tenney Street, and South Street, as well as several properties along Cleaves Street.



Five surviving buildings and the steeple of the First Baptist Church are still vibrant elements of the retail and commercial core of today's Yarmouth Village where Main and East and West Elm Streets intersect, as shown in these photos from c. 1900 and 2020. Historic photo: Yarmouth History Center; 2020 photo: H. Bassett.

Major industries in this area included potteries in the early-19th century and the Yarmouth Paper Company and the Forest Paper Company slightly later. These manufacturers have closed, however the surviving houses in the area represent the prosperity these industries created. This District is significant as a remarkably well-preserved collection of buildings with a high degree of integrity. As a whole, they retain the feeling of an intact New England village of the 19th century and also represent the development of the Town of Yarmouth.

The Period of Significance is 1780, the approximate date of the settlement of this area, through 1940. In 1923, the Forest Paper Company closed and development in this area was greatly reduced through the Great Depression and leading up to World War II, bringing the ending date to 1940.

Architectural Character

Main Street

Main Street traverses the Upper Village westward, featuring well-preserved historic buildings from the late 1700s to the early 20th century, including barns and outbuildings. The train depot, library, churches and the “Brick Block” of 1862, are prominent civic and commercial buildings interspersed with a string of residences, many now used as offices and shops.

Introducing the District are two prominent civic buildings from the turn of the 20th century. The Merrill Memorial Library at 215 Main, just beyond the Route One overpass, was designed by



The Merrill Memorial Library, 215 Main Street, has two additions at the rear that enhance the historic building of 1904-5 through material choices and compatible design elements, while being clearly contemporary. All photos this page: H. Bassett.

Alexander Wadsworth Longfellow in the Colonial Revival style in 1904-5. Built in brick and granite, it has a finely detailed cornice and a prominent central entrance fronting on Main Street. In 1988, a wing was added at the rear that doubled the size of the library, designed by SMRT Architects & Engineers, and in 2014 a new side entrance was added to improve access and circulation, designed by Barba + Wheelock Architects.



Sacred Heart Catholic Church, 316 Main Street.



Grand Trunk Depot, 288 Main Street.

Nearby, the Grand Trunk Railroad Station of 1906, at 288 Main, also recently rehabilitated, is distinguished by an unusual rounded end which is topped by a conical roof. It is fronted by Village Green Park.

At 326 Main, Sacred Heart Catholic Church, c. 1920, has a stone Romanesque Revival design with large buttresses, a rose window and an arched decorative panel above the entrance. An old postcard shows that



the extended roof and columns at the sides of the steeply gabled roof were added later. The First Baptist Church at 346 Main where it meets Center Street was designed in the Shingle Style by John Calvin Stevens. The 1889 building stands out for its asymmetrical design, prominent bell tower, steep gables, bands of stained glass windows, and a dramatic curved apse with conical roof. Across from the church at Main and Center

Streets, a circular cast iron horse watering trough, now serving as a planter, reminds us that 19th century transportation truly relied on horse power.



First Baptist Church, 346 Main Street.



The Center Street trough is located in a narrow esplanade across from First Baptist. Photo: Yarmouth History Center.

Built in 1889-90, on a site set far back from the street, Camp Hammond is a large Shingle Style mansion with a gambrel roof at 275 Main Street (see photo on page 5). George W. Hammond, manager of the nearby Forest Paper Company and a local philanthropist, designed it as a summer house using the “mill built” technique, a fire-retardant approach to wood-frame construction. The grounds of this National Register listed property were designed by the Frederick Law Olmsted Co., of Boston.



Captain Sylvanus Blanchard House, 317 Main Street.

Residences along Main Street reflect a broad range of architectural styles and attest to the organic growth of the town throughout the 19th century. The Italianate Cyrus Foss Sargent House of c. 1864 at 251 Main, now offices, boasts fine Italianate details including quoins, brackets and attached porches at each side (see photo page 8). The Captain Sylvanus C. Blanchard House of 1855 at number 317, now a community music center, was designed by architect Charles Alexander in the Italianate

style for a successful ship captain and shipbuilder. It has a side entrance, with bracketed cornices and a distinctive octagonal cupola. Dr. Ammi R. Mitchell, a noted physician, civic leader, and Massachusetts legislator, built his house at 333 Main in the Federal Style in 1801 (see photo on page 7). It has a steeply pitched hip roof, four brick chimneys, prominent pilasters flanking the entrance, and lovely carved details surrounding the fanlight above the front entrance and atop the first floor windows. Mitchell's earlier residence is also in the Upper Village (see below).

The intersection of Main Street with East and West Elm Streets has traditionally served as a retail center. The c. 1862 "Brick Block" at 355, 357, and 359 Main Street, built by Ansel Loring and Samuel Fogg, has a distinctive bracketed cornice and granite-clad first floor. It has been home to many retail businesses since its construction. Across the street, the more modest vernacular wood frame buildings at 356 Main, the George H. Jeffards Harness Shop of 1889 at 358 Main, and 360 Main are other examples of early retail buildings, although not as well preserved (see additional photos on page 18). Tucked in behind them at 350 Main is a Gothic Revival style residence, with its lacy decorative carving along the roofline.



The Brick Block, 355, 357, 359 Main Street.



356, 358, and 360 Main Street were part of the Upper Village retail center. The house at 350 Main can be seen behind them, and above right. The Jeffards Shop at 358 served as the Yarmouthville (another name for the Upper Village) post office c. 1915.

Old Baptist Meeting House Neighborhood

The neighborhood to the south of Main Street near the Old Baptist Meeting House and bounded by Hillside, Cumberland, South and Main Streets has a series of connected streets, houses of various styles and time periods, many with attached barns, and interconnected lawns. One of the earliest residences, the Dr. Ammi R. Mitchell House of c. 1770-1800 at 33 Center Street, is set further back on its large site in the middle of its block at an angle to the street. Its large center chimney, small-scale windows, and deeply pitched roof further



Dr. Ammi R. Mitchell House, 33 Center Street; All photos this page: H. Bassett.

distinguish it from its neighbors (Mitchell also built the Federal style house at 333 Main, see page 8). Closer to the street are later buildings such as the Edward H. Smith House of 1848, a Greek Revival with Italianate porch and original barn at 65 Center and the high style Italianate Charles W. Jordan House, 1877, at 42 Center, with its bay window, side porch and connected barn.



Edward H. Smith House & Barn, 65 Center Street.



Charles W. Jordan House & Barn, 42 Center Street.



*Old Baptist Meeting House, 25 Hillside Street.
Photo: H. Bassett.*

The Old Baptist Meeting House at 25 Hillside Street stands next to the original cemetery, projecting the feeling of the quintessential New England town. Originally built in 1796, updated and enlarged in 1825 and 1837, it is listed in the National Register. The building has a square bell tower and conical steeple with a weathervane, a prominent double gable facing the street, and Gothic arches at the windows and doors flanking the main entrance.



Patrick Haney House, 58 Hillside Street.

On the land across the street, houses are widely spaced with open, connected lawns. The vernacular Patrick Haney House and barn of c. 1849 at 58 Hillside evokes the rural character of the early town. A block away, more densely spaced houses along Church Street reflect

On the land across the street, houses are widely spaced with open, connected lawns. The vernacular Patrick Haney House and barn of c. 1849 at 58 Hillside evokes the rural character of the early town. A block away, more densely spaced houses along Church Street reflect

the stylistic diversity of the neighborhood: the Ebenezer Corliss House built in 1800 at 9 Church Street, with its handsome Georgian door surround, is among the earlier buildings, while next



Ebenezer Corliss House, 9 Church Street.



Julia and John Dunn Store, 3 Church Street.

door at 3 Church Street, the Julia and John Dunn Store of 1865 features decorative shingle siding and an asymmetrical design. Further down the block, 27 Church Street is a small side hall Greek Revival building built by Edward B. Humphrey in 1850.



Edward B. Humphrey House & Barn, 27 Church Street.

Larger scale properties in the Meeting House neighborhood display the prosperity of their owners, such as the Captain Joseph Bucknam House at 3 Cumberland Street. This side hall Greek Revival building, built by Jeremiah Loring in 1847, has a finely detailed connected ell and English barn. Nearby at 49 South Street, the house of Captain Perez N. Blanchard, one of the Blanchard brothers

who were shipbuilders and captains, is an elegant central hall Greek Revival with bold pilasters and cornice, side porch and original barn. Further down South Street, are two Queen Anne style residences built c. 1896 which are marked by their asymmetrical design, engaged porches and

corner turrets. 62 South Street was the home of Frederic Gore, a chemist and the manager the Forest Paper Company.²¹ 74, South Street, which features

distinctive trim and window details, was owned by George M. Coombs, a partner in a confectionary business on Main Street.



Joseph Bucknam House & Barn, 3 Cumberland Street.



Captain Perez N. Blanchard House & Barn (right), 49 South Street.



Frederic Gore House, 62 South Street.



George M. Coombs House, 74 South Street.

West and East Elm Streets



David and Robert Cleaves House, 30 West Elm Street.



Former Methodist Church, 35 West Elm Street.

Similarly, West Elm Street's residences are a mix of scales and architectural styles. Pottery owners David and Robert Cleaves built the center hall Greek Revival house at 30 West Elm. The Gothic Revival building at 35 West Elm is a former Methodist Church, now a residence. At Cumberland Street, two handsome Italianate mansions, each with attached barns mark the corner. At 73 West Elm, the Leonard Williams House of 1863 has elegant brackets on its cornice and gables,

quoins, bay windows and a side porch. At number 87, the Samuel N. Prince house has two front-facing bay windows, and a side porch entrance. Further out West Elm, at

111, is a shingled dwelling in the Queen Anne Style with steep gables and an engaged porch. It was

designed in 1889 by John Calvin Stevens and Albert Winslow Cobb for Captain Claudius Lawrence. At 151 West Elm stands an early 20th century, Craftsman style bungalow which retains its overhanging gabled roof and brackets, central dormer, and engaged porch, which is now enclosed.



Leonard Williams House & Barn, 73 West Elm Street.



Samuel N. Prince House & Barn, 87 West Elm Street.



Captain Claudius Lawrence House, 111 West Elm Street. 151 West Elm Street.

East Elm Street runs down the hill from Main Street toward the Royal River at the fourth falls where the flour mills once stood. The Greek Revival duplex of 1835 associated with Andrew Haven and James J. Humphrey at 27 East Elm has its two original barns. Also surviving are a series of residences affiliated with the mills. The Nathaniel Gooch House of 1849 at 30 East Elm



Andrew Haven and James J. Humphrey House, 27 East Elm Street.



Former Boarding House, 92 East Elm Street.



Nathaniel Gooch House & Barn, 30 East Elm Street.

is a side hall Greek Revival dwelling. The Gooch family were mill owners. At 92 East Elm stands a former boarding house for mill workers, later a maternity hospital, which retains its overall form and wooden details at the attic level.

West Main Street



Captain Samuel Drinkwater House, 5 West Main Street.



Matthias Storer House, 43 West Main Street.

Beyond the intersection with East and West Elm Streets, West Main Street becomes more rural and

residential in character, with buildings spaced more widely and with deeper setbacks. A number of late 18th and early 19th century buildings survive. Captain Samuel Drinkwater, pilot of the *USS Enterprise* during the War of 1812, built the house at 5 West Main in c. 1803. The two-story dwelling retains its Georgian door surround and large center chimney. Additional examples include Matthias Storer's early cape of c. 1802 at 43 West Main, Alexander Mills' cape with a large center chimney of c. 1796 at 54 West Main, and the John Cutter House of c. 1795, at 163 West Main, a two-story Georgian with simple door surround and several attached buildings.



Alexander Mills House, 54 West Main Street.



John Cutter House & Barn, 163 West Main Street.

The Greek Revival Brick School District #4, a pair of modestly-scaled school buildings at 117 and



121 West Main, c. 1841 and c. 1856 respectively, retain their architectural integrity, as does the William M. R. Lunt house, a side hall Greek Revival house with some Italianate details at 139 West Main.



School, District No. 4, 117 West Main Street.



William M. R. Lunt House, 139 West Main Street.

While compromised by its 1960s entrance addition, the nursing home complex at 20 West Main Street incorporates several high style historic buildings. The c. 1850-70 Italianate style building to the east retains its elaborate brackets, quoins, window trim details, and bay window, as well as its original carriage barn, which can all be seen beyond the modern addition. The Greek Revival



Coastal Manor Nursing Home, 20 West Main Street, incorporates several historic buildings including the high style Italianate House & Carriage Barn seen behind the 1960s addition and the Greek Revival House next door (now connected to the rest of the complex).



Coastal Manor Nursing Home, 20 West Main Street.

structure of 1830-40 to the west retains its two-bay design, with pilasters and a prominent side gable.



Lewis Pomeroy House, 27 West Main Street.

Among the buildings from later periods along West Main Street, is the Lewis Pomeroy House at number 27, c. 1890, which was designed by John Calvin Stevens and Albert Winslow Cobb. It is located in an area of earlier 19th century houses.

Marking the end of the District on the north side of West Main Street is the Captain Reuben Merrill house of 1858 at 233 West Main, a stately three-story dwelling built for a leading ship captain and designed by architect Thomas J. Sparrow. It is a grand house featuring a hipped roof with four chimneys, a bracketed cornice, and bold pilasters and a balustrade above the front entrance. It retains its intricately detailed cast iron fence. On the south side, the District boundary is at 190 West Main, an early 19th century vernacular hall and parlor cape with a transom window above the entrance.



Captain Reuben Merrill House, 233 West Main Street.



190 West Main Street.

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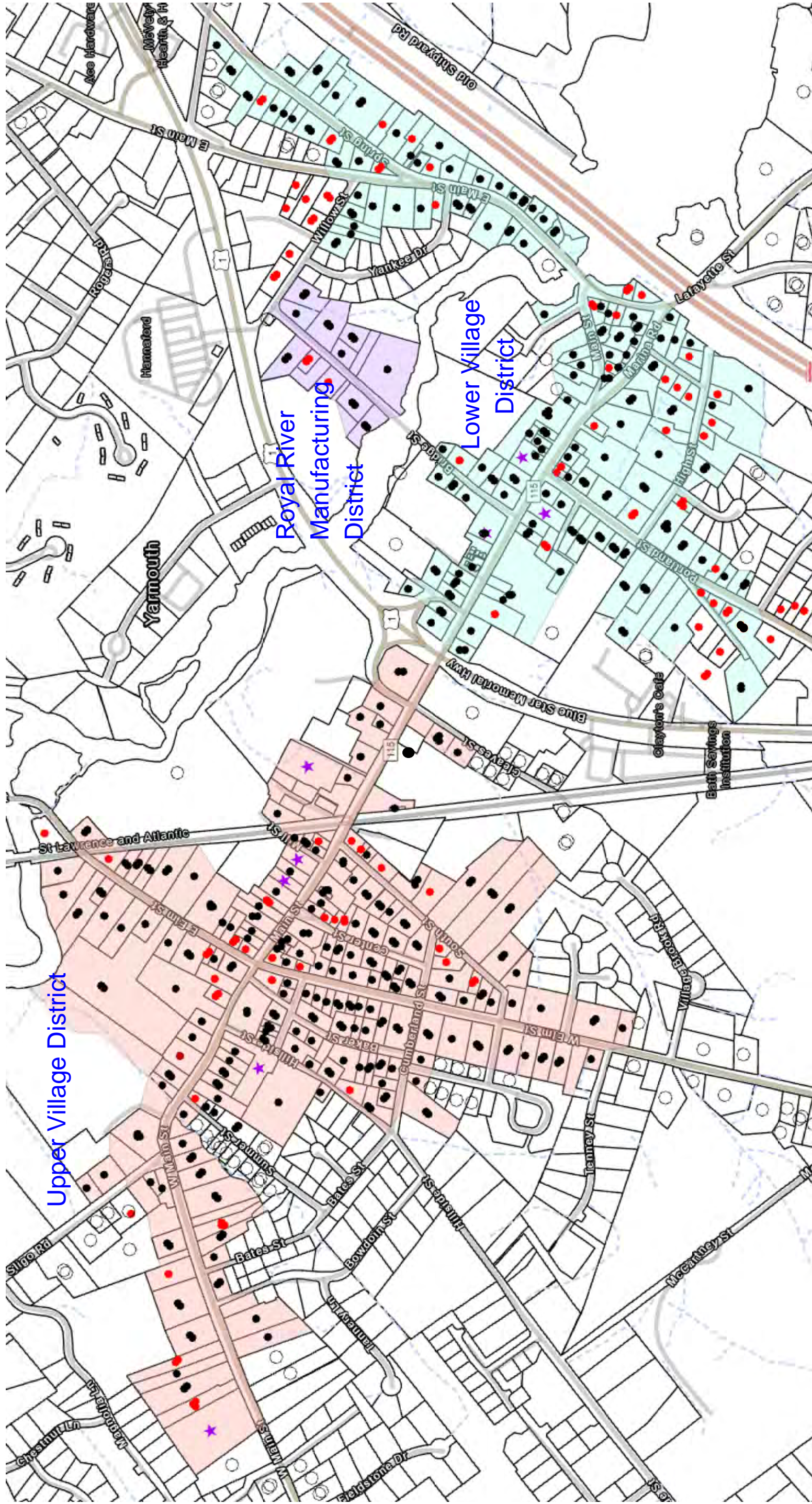
Footnotes to Social History

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3. Hall, 37.
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18. Hall, 84.
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Town of Yarmouth, Maine Historic Preservation Program

Historic Districts Map



● Contributing Structure

● Noncontributing Structure

★ STAR

● Landmark



Town of Yarmouth, Maine Historic Preservation Plan

Final Draft – September 18, 2020

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Town of Yarmouth

Historic Preservation Plan

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**Town of Yarmouth, Maine
Historic Preservation Plan
Final DRAFT 9-18-2020**

Executive Summary

Yarmouth's Historic Preservation Plan (HP Plan) is part of a series of initiatives that the Town has undertaken to develop policies to preserve its iconic Village development pattern and distinctive historic character. It is based on recommendations from the 2018 Architectural Survey of the Historic Village area, which identifies historic resources and proposes initial strategies for their protection. The HP Plan also responds to trends in real estate development, recent zoning updates, and priorities identified in the 2010 Comprehensive Plan. The Historic Resources Steering Committee (HRSC), which was appointed in 2016, worked closely with Director of Planning Alex Jaegerman and historic preservation consultants Hilary Bassett and Barbara Vestal to prepare the HP Plan and its supporting documents. The project was funded with a grant from the Maine Historic Preservation Commission, with matching support from the Town.

The HP Plan reviews historic preservation in Yarmouth and offers resources, recommendations, and draft documents to guide the development of preservation programs and policies to protect and enhance the Town's historic assets. Sections 1-4 discuss the purpose of the Plan, the planning context for its development, a brief history of the Town, and an overview of its historic resources and preservation efforts to date. Sections 5-8 describe the HRSC's recommendations, the benefits of historic preservation, proposed initial Historic Designations, and potential future Historic Designations. Section 9 summarizes the elements of a proposed Historic Preservation Ordinance, while Section 10 provides an overview of public awareness strategies, incentives, and funding sources for Historic Preservation. Finally, Section 11 specifies 18 recommendations, future tasks, and opportunities for the Town to consider, and provides a general timeframe and criteria for prioritization. Along with relevant Town planning documents, the Supporting Material includes drafts of a Context Statement, list of Contributing Structures, Objects, and Local Historic Landmarks, and Map for proposed initial Historic District Designations; a draft Historic Preservation Ordinance; and a draft Historic Preservation Design Manual that provides guidance for property owners.

Section 1: Purpose

The purpose of the Historic Preservation Plan is to provide background and context about Yarmouth's historic preservation efforts, and to identify, recommend and document strategies to protect and

enhance the traditional, historic and iconic village development pattern that provides the distinct architectural and historic character and unique identity of the Town of Yarmouth.

Section 2: Context for Preservation Planning

The Preservation Plan is part of a series of initiatives that the Town is undertaking, guided by Yarmouth's 2010 Comprehensive Plan, to update policies and practices to preserve the historic character of Yarmouth.

Comprehensive Plan

The 2010 Comprehensive Plan included community surveys, one of businesses and one of residents, to gauge public sentiment about historic preservation, among other topics, including the potential for more active Town involvement in promoting preservation of historic properties. With a response rate of 25% of Yarmouth residents, the surveys demonstrated strong support for historic preservation initiatives.

The 2010 Plan identified Historic Character as one of five interrelated focus areas. Under this heading, the Plan further elaborated a background statement, vision statement, and policy and strategy recommendations. At the time the 2010 Plan was written, despite there being over 600 properties in Town over 50 years old, there was no comprehensive inventory and evaluation of historic properties, nor were there any specific regulations supporting historic preservation, which was left to the discretion of individual property owners.

The Historic Character vision states: "The buildings and structures that are truly of historic significance will be maintained and improved in ways that retain their historic value and exterior character while allowing the owners to improve, modernize and expand these structures." The 2010 Plan articulates three policies, to be implemented by seven strategies, in furtherance of the vision: (1) to identify properties with historical value; (2) to work with property owners to protect their historic properties, and (3) to require a waiting period before historic properties can be demolished.

Zoning

Earlier historic preservation related zoning initiatives focused on the Village, prohibiting the replacement of a residence with a commercial building or use. This was because of concern over the possible conversion or demolition of residences along Main Street due to the pressures of commercial development. Over time, while the feared redevelopment was prevented, a perception arose that the economic vitality of Main Street was being stifled, and that allowing a mixed-use development approach could lead to a more vibrant and economically healthy downtown for Yarmouth. In 2018 a Character-Based Development Code (CBDC) was adopted for the Main Street corridor from Elm Street eastward to

the head of Marina Road, allowing a greater range of development options while preserving the character of Main Street.

The CD4 Village Center District is intended to ensure that new development adheres to the more traditional pattern of development, and to allow additional development opportunities to promote a vibrant mix of residential and commercial activity. The architectural standards of the CBDC impose a prescriptive design regimen on development to emulate the general scale and form of the older buildings. These standards are intended to help protect the historic character of Main Street, but do not address the same level of detail as the Secretary of the Interior’s historic preservation review standards.

Demolition Ordinance

It was recognized at the time when the CD4 District was adopted that the new zoning could have the unintended consequence of encouraging demolition or unsympathetic redevelopment of existing historic building fabric. To address this possibility, and to respond to the policy priority in the 2010 Comprehensive Plan, the Town Council enacted a Demolition Delay ordinance. Its purpose is to discourage demolition of the Town’s highly valued building stock and to provide time and a forum within which to pursue alternatives to razing buildings or making substantial changes that amount to loss of the historic structure’s character.

In 2018, the Town Council requested the Planning Board to revisit the demolition delay provisions to strengthen the controls and prevent, not just delay or discourage, demolitions of certain specified highly valued historic properties. This is now incorporated as Article IX, Building Demolitions, Chapter 701, of Yarmouth’s Zoning Ordinance. The Building Demolitions ordinance jurisdiction covers all buildings 75 years or older in the study area of the 2018 Architectural Survey. The ordinance prohibits demolition of older buildings deemed Buildings of Value as well as any buildings anywhere in Yarmouth listed or eligible for listing in the National Register of Historic Places. In addition, the term “Demolition” is broadly defined to encompass changes to the exterior of a “Building of Value” which are so extensive as to constitute a “Substantial Modification”, terms being defined within the ordinance.

Historic Resources Steering Committee

As part of the Town’s Comprehensive Plan implementation work, in 2016, the Yarmouth Historic Resources Steering Committee (HRSC) formed to assess Yarmouth’s historic resources and develop recommended policies, programs and strategies for their stewardship and protection. To obtain essential baseline information, in 2017 the Town received a Historic Preservation Fund (HPF) grant through the Maine Historic Preservation Commission (MHPC) to conduct a Reconnaissance Level Architectural Survey (2018 Survey) of the Village area of Yarmouth. Historic Building Consultant Margaret Gaertner worked with community volunteers to conduct the survey, which was completed in September 2018 and is

available on the Town's website at <https://yarmouth.me.us/historicproperty>. Survey results were also entered into the statewide CARMA database of historic resources.

With the Survey report in hand, the Town applied for and received a second MHPC grant in July 2019 to develop an Historic Preservation Ordinance, with proposed historic district boundaries, regulations and guidelines. In October 2019, the Town hired historic preservation consultants Barbara Vestal and Hilary Bassett to assist the HRSC with this work. Based on the 2018 Survey information, the HRSC evaluated each property, recommended initial Boundaries, and refined the Context Statement and Period of Significance for each of the Districts.

The HRSC studied historic preservation ordinances from communities throughout Maine to develop the Yarmouth historic preservation ordinance. In addition to the ordinance, the HRSC recognized the need for a Design Manual to accompany the ordinance to assist the Historic Preservation Board in the review process and to guide property owners in planning projects to preserve their historic buildings.

As part of its work in drafting the ordinance, the HRSC sought public input. A series of four hour-long, online community outreach presentations were developed about the background and provisions of the proposed Historic Preservation Ordinance. The presentations were hosted online due to the COVID pandemic; the presentations and follow-up questions were recorded and citizens were encouraged to contact the Planning Department with any questions, comments or concerns. The programs were presented in May and June 2020, and are available on the Town website. Presentations include:

- *Yarmouth's Architectural Diversity*, Greg Paxton, Executive Director, Maine Preservation
- *Yarmouth's 2018 Architectural Survey*, Margaret Gaertner, Historic Building Consultant
- *Yarmouth's Draft Historic Preservation Ordinance and Districts*, Barbara Vestal, Esq, Historic Preservation Consultant and Alex Jaegerman, Planning Director, Town of Yarmouth
- *What a Historic District Might Mean for Property Owners*. Julie Larry, Director of Advocacy, Greater Portland Landmarks and Deb Andrews, Historic Preservation Program Manager, City of Portland

Section 3: Brief History of Yarmouth and its Architectural Character

Yarmouth's location where the Royal River feeds into Casco Bay, with access to hunting, fertile land, water and transportation made it attractive to Indigenous peoples of the Wabanaki Nation and also to European settlers who came to the area in the early 1600s. The first permanent English settlements began in 1715. Evidence of these early settlements would be found in archeological sites.

The industrial history of the Town in shipbuilding and grain, lumber, pulp and cotton mills at the four falls along the Royal River, along with brickyards and tanneries, set the economic stage for the development of the town. The Lower Village grew up around the shipyards, which produced 300 ships of all shapes and forms. The industry peaked between 1850 and 1875, eventually ceasing in 1925. Cotton and paper

mills prospered in the 19th and early 20th centuries. Founded in 1857 and operating until 1950, the Royal River Manufacturing Company complex (today known as the Sparhawk Mill), which still stands, was a textile mill at the second falls. It gives a sense of the scale and success of these industries. The largest industry and employer in the Upper Village was the paper mill at the third falls. The Forest Paper Company began operating in 1864 and at its peak in the early 20th century employed 275 people. It declined after World War I, ceased operation in 1923 and burned in 1931. During the Great Depression and leading up to World War II, there was limited new development in the Town.

Yarmouth's maintains its identity as an authentic historic New England village, with its iconic churches and historic buildings that reflect the prosperity of its residents from the late 1700s to the early 20th century. The 1871 Beers map illustrates the basic form of the historic Town we see today: the Lower Village near the mouth of the Royal River, and the Upper Village centered at the Old Baptist Meeting House near Elm and Main Streets. The two villages were separated by a stream and swampy area in between, where Route One is located today. While most of the early manufacturing facilities are gone, the housing stock and the religious, commercial and institutional buildings that remain tell the story of the Town and its residents.

There are many fine examples of 19th and early 20th century styles of American architecture in Yarmouth. The Georgian and Federal periods, Greek Revival, Gothic Revival, and the Italianate styles are well-represented, and there are good examples of later styles including the Queen Anne and Shingle Styles, Classical and Colonial Revival, and even Craftsman. Noted Maine architects Henry Rowe, Francis Fassett, Thomas J. Sparrow, George M. Harding, John Calvin Stevens, Augustus Holt, and Alexander Wadsworth Longfellow designed buildings in Yarmouth. For the majority of buildings, the architects and master builders remain unknown. A notable characteristic of Yarmouth's historic village is that buildings of various time periods and styles are interspersed as the Town grew organically over time.

The historic downtown and abutting residential areas retain their traditional Village form and character. Along Main Street, historic religious, educational, and commercial buildings and current and former residences are set back from the sidewalks and separated by side yards, with a few commercial buildings built right to the sidewalk. Moving away from the Village center, the setbacks and side yards generally get larger and the character more rural. The majority of buildings are of wood frame construction, and are predominately one, two, and two-and-a-half stories in scale. Brick construction is largely reserved for institutional and industrial buildings, while there are only a few buildings with stone facades.

The mid to late 20th century saw significant changes brought by the automobile and expanded suburban residential and commercial development, which threatened Yarmouth's historic character. Route One was widened, a bridge connected Cousins Island to the mainland, and Interstate 295 was constructed

through the waterfront area where the shipyards had been. Yarmouth became more of a suburban bedroom community split apart by major transportation corridors. Along Main Street, former residential structures were converted to retail or office uses.

Yarmouth retains a remarkably well-preserved collection of historic buildings with a high degree of integrity in spite of these challenges. Community members agree that its historic character makes the Town unique and desirable as a place to live, work and recreate. Town leaders, staff, and citizen volunteers are engaged in developing strategies to protect the Town's beloved historic village character, while allowing flexibility for property owners to update, expand, and repurpose buildings.

Section 4: Historic Resources in Yarmouth

Early Efforts to Identify and Preserve Historic Resources

Early preservation efforts in Yarmouth may have begun when in 1889 manager of the Forest Paper Company George Hammond and his wife purchased the Old Baptist Meeting House when the congregation moved to a new church. The Hammonds created a Library and antiquarian society at the Meeting House and eventually gave the building to the Town in 1910. The Town used it as a polling station and for community activities until 1946.

The Village Improvement Society (VIS) was founded by 36 women in 1911 "to protect and improve the natural advantages and pleasing symmetry of Yarmouth, to excite and foster an interest and love of said town and to ... engage in any work that will aim to accomplish this end." Its first project was to create Village Green Park. In 1946, VIS assumed the management and maintenance of the Old Baptist Meeting House as a venue for community events including the annual high school graduation.

In 1972, as a mean of increasing awareness of the Town's architectural heritage, VIS instituted a marker program to identify historic structures. This effort built upon the 1972-73 historic building survey undertaken with support from Greater Portland Landmarks (GPL) and the Maine Historic Preservation Commission (MHPC), that documented every structure in town. This remarkable inventory and its accompanying photographs constituted a valuable foundation for the 2018 Survey.

VIS laid the groundwork to establish the Yarmouth Historical Society, now the Yarmouth History Center (YHC). YHC sponsors exhibitions, programs and architectural tours, while also stewarding collections of historic photographs, documents, and artifacts that tell the story of the evolution of the Town. In 2013, YHC moved from the public library to its new museum and headquarters in the renovated 1923 Water District building with a modern addition designed by architect Scott Simons. VIS was a driving force in placing interpretive signage at Royal River Park nearby, as well as at Grist Mill Park.

Among other projects, VIS purchased and preserved the historic Grand Trunk train depot. In 2018, VIS partnered with Maine Preservation (MP) to sell the depot with protective covenants so that it could be completely rehabilitated and repurposed. Today, VIS continues to support preservation by sponsoring restoration projects, installing historic markers, and enhancing public parks.

Occasional efforts have been made to conduct archeological studies in Yarmouth, including a dig near the Old Baptist Meeting House conducted by VIS when work was scheduled on the building. There is potential for more investigations in the Town and on the islands, and owners should be on alert that there may be archeological resources present when contemplating renovations, excavation or new construction on their properties.

Over many years, dedicated local residents and preservation organizations like GPL, MP and MHPC have encouraged preservation efforts and worked hard to protect and celebrate Yarmouth's historic architecture. In 2009, concerned citizens approached Town leaders because they felt that the historic Village Center was in jeopardy of being irretrievably diminished or lost because there were no protections for its historic structures. Preservation experts from MP delivered a presentation about the benefits of historic preservation, Historic Districts, and Certified Local Government (CLG) designation to the Planning Board. While the initiative did not gain traction with local government at the time, it planted the seeds for further action. The work of the HRSC beginning in 2016 reflects ongoing community interest in developing protections and incentives to preserve Yarmouth's distinctive historic resources.

2018 Reconnaissance Level Architectural Survey

In 2018, Historic Building Consultant Margaret Gaertner, working closely with a team of specially trained YHS and VIS volunteers, conducted a Reconnaissance Level Architectural Survey of Yarmouth's Village core. The study area delineated by the Town encompassed a large portion of its historic buildings. The Survey team referenced the 1972-73 VIS survey information as a baseline as they conducted new field work in the study area. They prepared a descriptive form and photograph for each of 773 structures on 547 properties and entered the data into the statewide CARMA database. The Town also entered the information into a GIS map available on its website.

The 2018 Survey report provided information about eleven properties in the survey area already listed in the National Register of Historic Places and identified another 70 individual structures in the survey area that are or could be eligible for individual listing. Based on their shared history and the concentration of intact historic structures, the report also proposed three potential National Register historic districts: the Lower Village district near the harbor and along lower Main and East Main Streets, the Upper Village district near the intersection of Main and Elm Streets, and The Royal River Manufacturing Company district on Bridge Street. For each potential district, the report provided potential boundaries, a brief

history, and a Period of Significance.

The 2018 Survey report recommended additional steps that Yarmouth could consider to manage change and preserve historic buildings:

- to develop tools to protect the Town’s architectural heritage, including identifying local Historic Districts, creating a Preservation Plan and Ordinance, and developing and implementing Design Guidelines and a historic preservation Review Process;
- to conduct more in-depth research for an intensive level architectural survey to support nomination of the three proposed districts as National Register Districts, which would encourage appropriate stewardship and development, and provide access to federal and state historic Tax Credits; and
- to research the history and architecture of the mid-20th century in Yarmouth.

Section 5: HRSC’s Recommendations for Protecting Yarmouth’s Historic Properties

Lack of Regulations that Support Historic Preservation

The 2010 Yarmouth Comprehensive Plan noted that preservation of the town’s historic properties was in the hands of the owners. While many people enthusiastically recognized and valued the historic buildings in town, there were no regulations in place to protect them, so the Town was relying on the owners to keep its historic character. In addition, there was no systematic inventory of the historic buildings in the community beyond the 1972-73 VIS survey, which did not reflect any changes over the ensuing 37 years, and so was not current. In 2010, the Plan recommendations included a voluntary approach to preservation focusing on education rather than any mandatory regulations for additions and exterior changes to historic buildings. This was done recognizing that the approach “hoped for the best” and left historic structures at risk of incompatible changes and additions, incremental loss of historic fabric, and even demolition. At the time, this was the generally accepted approach.

Since the 2010 plan, especially with the public process for the Character-Based Development Code (CBDC), awareness of Yarmouth’s lack of historic preservation regulations increased and interest grew for greater protection of the historic Village. As a result, the CBDC addressed the general form, scale and mass of new construction, while the Demolition Delay ordinance provided a mechanism to prevent demolition of important historic buildings. These new measures provided some protection, but they did not provide specific guidance on how to address changes to character-defining features of historic structures that give the Town its unique Sense of Place.

Limitations of Reliance on Individual Property Owners

As the Maine economy recovered from the effects of the 2008-09 recession, development increased in Yarmouth. When the HRSC examined the 2018 Survey photos of each building to verify the Period of

Significance and architectural integrity, they noted that while a great number of buildings retain their integrity, there is also a significant number that have lost integrity over time through changes and modifications that adversely affect their historic features. The gradual and cumulative loss of historic character through years of small changes – such as replacement windows and doors, removal or alteration of porches, new siding, and the removal of period details – leads to the individual buildings becoming compromised and gradually losing their authentic historic character. Many buildings the HRSC reviewed would have been classified as “Contributing” to a Historic District if they had retained their character-defining historic architectural features, but now, because they have been so severely compromised, they are classified as “Noncontributing” despite their old age. When such buildings are clustered together, the collective historic character of the surrounding street or neighborhood also becomes compromised. One HRSC member referred to this phenomenon as “death by a thousand cuts.”

Need for Historic Preservation Policies

With increasing interest in historic rehabilitations, both large and small in scale, the Town recognized a need for policies specifically designed to manage changes to historic buildings as they are restored, updated, repurposed and reused. These policies would provide a consistent framework for reviewing publicly visible exterior changes and additions to historic buildings to maintain their historic character, as well as new buildings, to ensure that they fit in compatibly with Yarmouth’s historic village.

To that end, in 2019, the HRSC convened to explore historic preservation incentives and draft a preservation ordinance that would support Yarmouth’s desire to preserve its historic resources and allow for change and continued growth. HRSC members learned that 30 towns in Maine have preservation ordinances. With grant support from the MHPC, they hired consultants Barbara Vestal and Hilary Bassett to assist them in developing an Ordinance and Preservation Plan for the Yarmouth Town Council to consider. The Historic Preservation Ordinance will comply with Certified Local Government (CLG) criteria, as administered by MHPC, to be firmly based in state and national best practices and make the Town eligible for training and grants. CLG grants are available through the MHPC to fund a wide range of historic preservation initiatives from bricks and mortar projects to code analysis to survey work, as well as staff time and consulting services.

Section 6: Benefits of Historic Preservation

Overall, when an Historic Preservation Ordinance is in place, property owners benefit from knowing that all properties in the district will adhere to the same standards, which ensures that the historic character of the neighborhood will be preserved. This provides a sound basis for encouraging investment in preservation of architectural features, leading to retention of property values. When looking to renovate, property owners have found that following good preservation practices can be less expensive

than wholesale gutting and remodeling. Historic materials, including old-growth wood, are very durable and often irreplaceable.

Communities that engage in historic preservation programs experience high quality development and stable or increasing property values. Yarmouth is a town that is known for its historic Village center and residential neighborhoods. In addition to its quality schools, the historic Village character distinguishes Yarmouth from other area communities and attracts homebuyers and businesses that value community quality and character. Authentic historic character and resources are precious attributes that contribute to the identity and uniqueness of the community. Once lost, or if not already present, they are impossible to replicate.

In specific terms, and among others, benefits of historic preservation include:

Benefits for a Property Owner

- Enhanced quality of life, living in a walkable, attractive historic neighborhood.
- Confidence in investing in preserving and improving your property, as all properties in the district will be held to consistent standards.
- Stable or growing property value over the long term.
- Access to historic preservation rehabilitation Tax Credits for income producing properties, including residential rentals.

Benefits for the Town

- Preserving Yarmouth's reputation as a charming historically authentic New England village which attracts residents, businesses and visitors.
- Historic Districts typically produce greater tax revenue than undesignated, non-historic areas.
- Preservation of quality historic homes and neighborhoods that tell the story of Yarmouth's evolution as a town.
- For income producing properties, historic designation affords use of state and federal historic rehabilitation Tax Credits, enhancing economic growth.
- Designated Historic Districts and buildings frequently spur downtown revitalization creating jobs and additional tax revenues and utilizing existing infrastructure more effectively.
- Environmental sustainability in keeping with the Maine ethic of "reduce, reuse, and recycle". A rehabilitated and/or repurposed building has less impact on the environment than demolition and/or new construction and can cost less.

Additional information on the benefits of historic preservation is available in a recent national analysis by PlaceEconomics entitled "Twenty-Four Reasons Historic Preservation is Good for Your Community", available at www.placeeconomics.com.

Section 7: Recommended Historic Districts and Landmarks for Yarmouth

Boundaries, Property Classifications, Period of Significance, and Context

In early 2020, the HRSC reviewed the 2018 Architectural Survey in detail. They organized walks through the survey area to familiarize themselves with the buildings within the three potential Historic Districts proposed in the Survey. They reexamined each surveyed property for its architectural integrity, Period of Significance (POS), and its classification. The HRSC refined the boundaries proposed for three Districts in the 2018 Survey to encompass the largest concentration of historic buildings and verified the POS for each proposed district. Their rationale was to focus on defining three slightly smaller initial Districts to start. In the future, using a process specified in the ordinance, these initial Districts could be expanded and/or new Districts could be added.

Within each district, each structure has one of three classifications: *Contributing*, meaning it retains its historic character and integrity and contributes to the character of the district; *Local Historic Landmark* meaning a structure of exceptional historic and/or architectural significance which retains its character including a property which is listed in, or eligible for listing in, the National Register of Historic Places; and *Noncontributing* meaning a structure that does not retain its historic character and/or has lost its integrity through alteration or deterioration or was constructed outside the POS. The Period of Significance (POS) is the date range reflecting the length of time that properties within the District were associated with events, people, architecture, and activities that give it its significance and shared history. Local Historic Landmarks can also be located outside of designated historic districts.

The Context Statement, first presented in the 2018 Survey, and then expanded, includes a shared social history and description of overall architectural commonalities. Each individual district has a separate architectural description and POS. A copy of the Context Statement is included with the Supporting Material at the end of this document.

Initial Historic Designations

The HRSC recommended the three Historic Districts described below as the first historic districts to be designated under the new historic preservation ordinance. They also recommended designation of eleven historic structures that are individually listed in the National Register as Local Historic Landmarks. Nine of these Local Historic Landmarks are located within the three Historic Districts, and two properties are located outside the District boundaries. There are also three historic Objects within the District boundaries that are called out for designation. A list of all structures included in the initial historic Districts, along with their classifications, is included with the Supporting Material.

Lower Village Historic District

The Lower Village Historic District reflects its origins in Yarmouth's early history, including its

shipbuilding industry at the mouth of the Royal River and the mills at the first falls. As the town prospered, additional residences, commercial, educational and religious buildings were constructed along Main Street and Portland Street, reflecting the high aspirations and economic success of its citizens. Today, the remaining historic buildings not only display a high degree of architectural integrity, but also convey the social history of the town and its residents over a period of 160 years. Contained in the area bounded by Route One and Interstate 295, the District encompasses a large concentration of historic buildings along High, East Main, Main, Mayberry Lane, Rocky Hill, and portions of Bridge, Lafayette, Portland, Spring and Willow Streets.

The Period of Significance for the Lower Village Historic District is 1780 through 1940. 1780-1800 marks the period when the shift inland from the early settlement on Gilman Road began. In 1925, the last ship was built in Yarmouth, thus marking the end of the shipbuilding era. Even with a diminished economic base, new facilities at North Yarmouth Academy, a granite former post office (now a bank), and the American Legion (Yarmouth Log Cabin) embellished the Lower Village streetscape in the years prior to World War II, hence the termination date of 1940.

Royal River Manufacturing Company District

This District encompasses the historic brick Royal River Manufacturing Company mill complex (known today as the Sparhawk Mill) on Bridge Street at the second falls of the Royal River and related structures nearby. These include a large mansion that formerly was a mill owner's house, several modest-scaled residential buildings, two boarding houses, and three barns. While mill buildings had been located there as early as 1817, those that survive are historically associated with a cotton mill established on the site in the 1840s, and later modified and expanded. In 1855, Harrison Libby bought the building after a fire and rebuilt it to manufacture cotton thread and seamless grain bags. The complex is significant for its role in Yarmouth's industrial history and for its role as a major employer in the Town. The District is located along Bridge Street from the mill complex at the Royal River northeast to Willow Street.

The Period of Significance for the Royal River Manufacturing Company Historic District is 1840-1950. These dates mark the period when Phillip Kimball established mills and built his house and other buildings nearby, and when the Royal River Manufacturing Company operated and related buildings were constructed and occupied. Royal River Manufacturing closed in 1950.

Upper Village Historic District

Historically, the Upper Village developed around the North Yarmouth and Freeport Baptist Meeting House (the Old Baptist Meeting House) originally constructed in 1796 on Hillside Street. Over time the settlement expanded eastward along Main Street. Today, the Upper Village Historic District is centered at the intersection of Main Street and East and West Elm Streets. Main Street was the retail and commercial core of this village while the side streets are lined with houses and the occasional church

building. The District extends westward from Route One along Main Street to the Captain Reuben Merrill House at 233 West Main Street on the north side of the street, and 190 West Main on its south side. It also includes several properties just off West Main on Sligo Road. To the northeast it runs along East Elm Street to the Royal River and the railroad tracks. To the south it includes Hillside Street to Cumberland Street, West Elm Street to Tenney Street, and South Street, as well as several properties along Cleaves Street.

Major industries in this area included potteries in the early-19th century and the Yarmouth Paper Company and the Forest Paper Company slightly later. These manufacturers have closed, however the surviving houses in the area represent the prosperity these industries created. This District is significant as a remarkably well-preserved collection of buildings with a high degree of integrity. As a whole, they retain the feeling of an intact New England village of the 19th century and also represent the development of the Town of Yarmouth.

The Period of Significance is 1780, the approximate date of the settlement of this area, through 1940. In 1923, the Forest Paper Company closed and development in this area was greatly reduced through the Great Depression and leading up to World War II, bringing the ending date to 1940.

Local Historic Landmarks

The initial Local Historic Landmarks are all properties listed in the National Register as of 2020, including:

- North Yarmouth and Freeport Baptist Meeting House (1796, 1825, 1837), 3 Hillside Street
- Ammi R. Mitchell House (c. 1800), 333 Main Street
- North Yarmouth Academy: Russell Hall (1841) and Academy Hall (1847), 129 and 141 Main Street
- Captain S. C. Blanchard House (1855), 317 Main Street
- Captain Reuben Merrill House (1858), 233 West Main Street
- Camp Hammond (1889-90), 275 Main Street
- Grand Trunk Railroad Station (1906), 288 Main Street
- Central Parish Church (1859-1860), 97 Main Street
- First Parish Congregational Church (1867-68), 116 Main Street
- Cousins Island Chapel (1895), Cousins Island*
- Cushing and Hannah Prince House (1785), 189 Greely Road*

*Note that these two properties are outside the boundaries of the initial districts.

Historic Objects

The HRSC recommended the following historic objects to be designated:

- Horse watering trough located in the rear yard of the Merrill Memorial Library, 215 Main Street, visible from School Street.

- Horse watering trough located in the landscape of Center Street where it intersects Main Street.
- Signpost located at the northeast corner of the intersection of West Main Street and East Elm Street.

Section 8: Potential Future Historic Designations

During its deliberations the HRSC discussed the potential for the Town to make future designations and made provision in the ordinance to do so. Among the categories for future designations are Historic Landscape Districts, additional Local Historic Landmarks, and additional Historic Districts, Sites and Objects. The following list includes several initial ideas for future designations.

Potential Future Historic Districts:

The HRSC recommended the following potential future Historic Districts:

- Earliest settlement area: this is the area near the earliest remaining buildings, including the Rev. Ammi Cutter house, 60 Gilman Road (locally known as the Stickney House) and historic buildings at 210 Gilman Road, and 509 Lafayette Street, as well as nearby early cemeteries. This area was included in the 2018 Survey.
- Pleasant Street, which was included in the 2018 Survey, has a concentration of significant historic structures built from the late 1700s through the 1840s.
- Other areas with intact 19th century structures that require additional research and survey work include Bayview Street, Route 88 south through Prince's Point, and areas further out along East Main Street, Granite Road, and North Road.
- Cousins Island and Littlejohn Island: there are several areas of historic development on the islands, such as the late 19th century cottages and the mid-20th century residences that arose after the bridge was built in 1955. The islands need to be researched and surveyed.
- Mid-20th century developments: the 2018 architectural survey points out that buildings from the 1950s and 60s are now more than 50 years old and therefore could be considered for potential historic designations. New styles emerged including the ranch house and modern Colonial Revival residences. Research and survey work are needed to evaluate the significance of buildings from this period in Yarmouth, especially in the outlying areas of East Elm Street, West Elm Street, East Main Street, West Main Street, Granite Street, Ledge Road, and North Road.

Potential Future Historic Landscape Districts:

While several important historic landscapes are included in the three historic districts, including the North Yarmouth Academy campus, the Old Baptist Cemetery, Village Green Park, and the grounds of Camp Hammond, there are additional historic landscapes that in the future could be designated as local historic landscape districts. Any stand-alone landscape districts must be owned by the Town or another government entity. Two potential districts that meet this criterion are:

- Early Cemeteries including Pioneer Cemetery and the Old Ledge Cemetery, located on Gilman Road and potentially part of a future designation of an Early Settlement Area Historic District.
- Royal River Historic Landscape District, which would encompass Grist Mill Park and land along the river to and including Royal River Park.

Potential Historic Objects and Sites:

- Captain Walter Gendall Memorial which has been stewarded by the Village Improvement Society.

Section 9: Yarmouth’s Historic Preservation Ordinance

Overview and Purpose:

The proposed Historic Preservation Ordinance (HP Ordinance) creates a framework to identify, preserve and enhance particular areas, sites, structures and objects that have historic, cultural, architectural and archeological significance in Yarmouth. It provides a process for review of proposed exterior changes to protected buildings and manages proposed new construction within districts.

The purpose of the proposed Ordinance is to promote the educational, cultural, economic and general welfare of the Town of Yarmouth, through a number of strategies, including:

- *Protecting the traditional and iconic village development pattern;*
- *Encouraging public appreciation of the Town’s history;*
- *Promoting preservation, restoration and rehabilitation of historic properties*
- *Protecting the outward appearance and architectural features of historic properties;*
- *Managing change to accept compatible new buildings and structures within historic districts.*

What follows is an overview of the elements and provisions of the proposed HP Ordinance. For the most complete information, details, and legal aspects of the proposed HP Ordinance provisions, see the full text of the proposed Yarmouth Historic Preservation Ordinance in the Supporting Material.

Historic Preservation Board

A citizen Historic Preservation Board (HP Board), appointed by the Town Council, manages the historic preservation review process. The board is made up of Yarmouth residents with interest and expertise in historic preservation, construction, architecture and other relevant fields. The HP Board has a wide range of duties, but the principal ones are to assist, educate and advise the citizens and the Town on matters related to historic preservation and the ordinance, to process applications, and to support historic preservation in Yarmouth.

Designation Process

The proposed HP Ordinance establishes a process and timeline for the nomination, review and designation of Historic Districts, Historic Objects, Historic Sites, Historic Landscape Districts and Local Historic Landmarks. It proposes as initial designations three Historic Districts, three Objects and eleven Local Historic Landmarks, nine of which are within the Districts and two of which are outside the Districts, as described above in Section 7. Once the proposed HP Ordinance is enacted, additional designations may be initiated by the Town Council, the HP Board, the Planning Board, a petition signed by fifteen (15) voters registered in the Town, or upon the request of the property owner in the case of a Local Historic Landmark.

The HP Board reviews Nominations for designation and makes a recommendation to the Planning Board. Within 90 days, the Planning Board will make a recommendation to the Town Council. The Town Council will endeavor to decide whether to approve or reject the Designation within 60 days. Both the Planning Board and Town Council review include opportunities for public input.

Once a nomination is made, the proposed HP Ordinance provisions governing Demolition and Minimum Maintenance apply. If the HP Board recommends designation, all protections of the proposed Ordinance apply until a final decision on the Designation is made by the Town Council and becomes effective.

Designation Criteria

The HP Board has responsibility for assessing and making a recommendation as to whether a proposed designation of an historic Site, Property, Object or District meets the designation criteria. Some of the criteria for designation of Historic Properties include:

- Value as a significant example of the heritage of the Town, state, region, or the nation.
- Identification with a person who significantly contributed to the historic development of the Town, state, region, or the nation.
- Significance of the architectural type, style or design.
- Listing in or eligibility for listing in the National Register of Historic Places or listed as or eligible for listing as a National Historic Landmark.

In the case of a nominated Historic District the HP Board will also determine whether there are a substantial number of the properties within it that have a high degree of cultural, historic, architectural or archeological significance and integrity to establish the District.

Application, Review Process and Historic Preservation Certificate

An owner of a property in a Historic District or of a Local Historic Landmark or Historic Object, who would like to make certain changes outlined in the proposed HP Ordinance, applies to the Town for a

Historic Preservation Certificate (HP Certificate) by completing an application describing the proposed work. The application will be reviewed by Staff if it is a simple, small project, or by the HP Board if it is a larger or more complex project. Generally, the HP Board and Planning Staff will work with a property Owner in a collaborative process to find an approach and/or solution for a proposed project that will satisfy the Owner's needs while also preserving the historic fabric of the Town. Owners are encouraged to contact the Planning Office in advance for guidance in planning their projects.

Generally, any change to the exterior of a structure that is visible from the street or a public open space is subject to review. Generally, interior changes, ordinary maintenance, in-kind repairs and most changes not visible from the street do not require review. Proposals for new construction and for additions to existing buildings within a Historic District are subject to review.

Standards for Review

The review criteria used by Yarmouth's Historic Preservation Board are based on the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings and the Standards for Treatment of Historic Properties, which have been developed by the National Park Service. These standards are used by most historic preservation boards and commissions throughout the country.

The Standards provide guidance for building owners and for the HP Board. The technical and economic feasibility of each project will also be considered in the review process. Within designated local Historic Districts, all buildings are categorized as either Local Historic Landmark, Contributing, or Noncontributing. If a building is classified as Noncontributing there are lower standards for review for proposed changes. If a building is classified as a Local Historic Landmark, changes to all facades are subject to review. The complete proposed HP Ordinance and the Secretary of the Interior's Standards are in the Supporting Material.

Demolition

The proposed HP Ordinance defers to Yarmouth's 2018 Building Demolitions ordinance for all decisions on proposed demolitions and/or substantial modifications of structures subject to the HP Ordinance. All Contributing properties in a Historic District and all Local Historic Landmarks, whether inside of or outside of a District are conclusively presumed to be Buildings of Value within the meaning of the Demolition Ordinance, thus are highly unlikely to be approved for demolition or substantial modification.

Enforcement, Appeals, and Fees

The proposed HP Ordinance is administered by the Planning Office and enforced by the Code Enforcement Officer, and includes an appeal process whereby an applicant can appeal the decision of the HP Board to the Planning Board. Any further appeal can be made to the Superior Court.

A modest application fee is assessed to help cover direct administrative costs. For larger and more complex projects, applicants may be required to pay for a preservation consultant to assist the Planning staff and HP Board with the review process. Additional potential sources of support for the Historic Preservation Program are outlined in Section 10 below.

Section 10: Public Awareness, Incentives and Funding Sources for Historic Preservation

A variety of historic preservation public awareness strategies, incentives, and potential funding sources can help promote historic preservation in Yarmouth. Historic markers, educational programs, and interpretive signage bring attention to historic buildings. Tax credits are available to augment public and private investment in rehabilitating historic structures, and CLG funds and other grants are available for the Town and nonprofits to support historic preservation.

Village Improvement Society Marker Program

The VIS founded its historic marker program in 1972 to increase awareness of Yarmouth's architectural heritage. As of 2017, VIS had awarded 162 markers, which have a distinctive painted wooden format that cites the name of the original owner and date of construction. Eligibility is currently for buildings built before 1910, which are of special historic or architectural interest, are in good repair, and which display the original architectural intent. Markers recognize the architectural and historic integrity of the exterior of the building that is within public view. Any alterations should not have damaged the original essential form, integrity or quality of the architecture. The VIS Marker program has inspired residents to maintain an historic feeling to Yarmouth's Village and historic areas, and it is anticipated that the program will be continued in parallel to the Historic Preservation Ordinance and its Districts, without being restricted to the areas within the Districts.

Certified Local Government Program and Grants

Certified Local Government (CLG) is a national program administered by the MHPC, which includes a grant program for CLG-designated communities. The proposed Historic Preservation Ordinance complies with CLG guidelines, and the HRSC strongly recommends that Yarmouth apply to be part of this program. According to the MHPC website:

Becoming a CLG gives your municipality:

- *Ability to preserve structures that reflect the community's heritage*

- *To promote pride in your community's history*
- *Another tool when considering planning, zoning, and land use issues using local historic properties*
- *Technical help and training from our office*
- *Access to a network of local, state, and federal preservation groups*
- *Eligibility for grants to assist local preservation programs*

Before being certified a city or town must:

- *Establish a historic preservation ordinance that includes protection for historic properties*
- *Create a preservation commission to oversee the preservation ordinance and the program*
- *Provide for public education and participation, including nomination of properties to the National Register of Historic Places*
- *Conduct and maintain a survey and inventory of historic properties*

Each year the MHPC allocates a portion of their federal appropriation from the Historic Preservation Fund of the Department of the Interior for grants earmarked for CLG communities. Awards are made annually through a competitive application process for matching grants (60% federal/40% local) for activities that support the goals of the state's historic preservation plan. Among the eligible activities are projects "which further the goals of identification, evaluation, registration of the community's cultural resources." This includes survey, nomination of properties to the National Register, public education programs, planning studies, research, bricks and mortar preservation efforts, and the development of preservation plans. In some Maine communities, CLG grants have funded staff and consultants that support their historic preservation programs. As of 2020, there are ten CLG communities in Maine.

National Register of Historic Places

The National Register of Historic Places is the official list of cultural resources worthy of preservation, which has recognized thousands of historic properties and sites across the country. It is program of the National Park Service (NPS), overseen in Maine by the MHPC, which manages the rigorous application and review process. Listed properties may have a bronze plaque with information about the structure, including its name, date and a brief history. National Register listing (or eligibility for listing) recognizes a historic building's cultural and architectural significance and integrity, encourages stewardship, and is often a requirement for historic preservation incentives and grants. However, *it does not protect historic resources unless they are adversely impacted by projects using federal funding.* The HRSC sees National Register designations as working in parallel with the Historic Preservation Ordinance which confers the protections which are essential for a strong Historic Preservation Program in Yarmouth.

The proposed Historic Districts comply with National Register criteria so that at some point in the future

they could be designated as National Register districts. This designation provides property owners access to state and federal Historic Tax Credits for all Contributing and Local Historic Landmark structures without having to apply separately for National Register eligibility, so it saves time and expands access to the credits to properties that otherwise might not qualify on their own.

Historic Preservation Tax Credits

Tax incentives are available at both the federal and state level that support historic preservation projects for the rehabilitation of income-producing historic buildings, which can offset up to 45% of the qualified rehabilitation costs. These credits can be combined with tax incentives for rehabilitation projects for affordable housing.

The federal Historic Tax Credit program, offered through the National Park Service, is overseen locally by the MHPC. The building must be certified as listed or eligible for individual listing in the National Register, a contributing building in a National Register historic district, or a contributing building in a locally designated historic district that has been certified by the Secretary of the Interior. The project itself must be reviewed and certified in advance by the MHPC and must adhere to the Secretary of the Interior's Standards for Rehabilitation. A credit of up to 20% of the total certified rehabilitation cost is available. A range of rehabilitation projects upon or within the building are eligible for funding including structural work, securing the building envelope, upgrading plumbing and heating, repairing windows, and more. Because there are specific guidelines and timetables in place for eligible projects, as well as recent updates to the law in 2017, MHPC strongly advises consulting with their office well in advance of any project.

In addition to the federal credit, Maine offers state rehabilitation tax credits in two forms: the Substantial Rehabilitation Credit which offers a 25% credit for any project that also qualifies for the 20% federal credit, and the Small Projects Credit for projects valued between \$50,000 and \$250,000 for certified buildings and projects where the owner does not claim the federal credit. The state credit is a fully refundable credit paid out over a period of four years beginning with the first year the building is placed into service. The maximum per project rehabilitation is capped at \$5 million. As of June 2020, only rehabilitation expenses incurred through December 31, 2023 are eligible for the credit.

The Maine State Housing Authority administers tax incentives for affordable housing projects, including historic rehabilitation projects. The Maine Historic Tax Credit can be augmented by 5-10% if the project meets certain affordable housing requirements. The federal Low Income Housing Tax Credit (LIHTC) is available on a competitive basis and provides a federal tax credit of a percentage of the rehabilitation costs of low income rental housing. More information on the specific requirements, application process, and payout schedule for each of these programs is available from the Maine State Housing Authority.

Opportunities for Grants, Training and Technical Assistance

A range of state agencies, nonprofits, and foundations offer grants and programs that support historic preservation. Among them are the following:

- The Maine Historic Preservation Commission (MHPC) offers grants for survey and a variety of preservation projects through the National Park Service Historic Preservation Fund, including the CLG program discussed above, and, as state funds are available, the New Century program. They also administer grant programs for nationally significant historic properties through the National Maritime Heritage Grants Program and the Save America's Treasures Program. In 2019, MHPC partnered with the Maine Downtown Center to offer grants focused on historic preservation in selected Maine communities. Funding for these grants varies depending on federal allocations, so it is important to check with MHPC periodically regarding the availability of grants, eligibility, the application process and timeline. MHPC also offers technical assistance on the Secretary of the Interior's Standards and preservation best practices and maintains a list of qualified contractors and consultants with experience working with historic preservation.
- Maine Preservation (MP), the statewide historic preservation advocacy organization, offers grants for consultants and projects as funds are available, and collaborates with the Maine Steeples Fund (www.mainesteeple.org), which supports assessments and restoration of church steeples in towns under 50,000 in population in Maine. MP also offers preservation training and workshops, its Field Services which provides technical assistance to communities and property owners, and its Protect and Sell program which helps transfer historic properties to preservation-sensitive owners and includes preservation easements to protect character-defining features. From 2010-2020, MP was headquartered at the Captain Reuben Merrill House in Yarmouth. For more information: www.maine Preservation.org
- Greater Portland Landmarks (GPL), which focuses on preservation advocacy and education in the greater Portland region, presents programs, workshops and symposia on a variety of preservation topics. For more information: www.portlandlandmarks.org
- Maine Community Foundation offers a variety of grants which can be used for historic preservation. The Belvedere Historic Preservation and Energy Efficiency grants focus on the preservation, restoration and retrofitting of historic buildings in Maine that serve as civic, cultural, or economic hubs for communities. All buildings must be owned by a nonprofit, a municipality or a quasi-municipality and must be listed in or eligible for the National Register. Other grants that may be used for historic preservation projects include Community Building Grants and various donor-advised funds. For more information on current grants: www.maine CF.org

- Maine Development Foundation’s Maine Downtown Center (MDC) program is a statewide resource for preservation-based downtown revitalization and serves as the Maine coordinator for the National Main Street Center, a subsidiary of the National Trust for Historic Preservation (www.mainstreet.org). The program’s mission is to advance economic development in Maine towns using the Main Street Four-Point Approach®, a nationally proven economic development tool. The program focuses on revitalizing downtown commercial/retail areas, and initially requires a concerted volunteer effort to enlist business and community leaders. The four points are economic vitality, design, promotion, and organization. In 2020, there were 17 cities and towns designated Maine Development Affiliates, including one neighborhood organization, and ten designated Maine Street Maine communities. Involvement in the program provides access to training and grants, including, as funds permit, grants specifically for historic preservation.
- Among other foundations and state agencies that provide grants to support historic preservation related initiatives are the Maine Arts Commission, Maine Humanities Council, and a variety of private foundations and corporate giving programs. In 2020, as Maine faces the COVID pandemic, economic recession and emerging social issues, funding priorities are evolving. Every other year, the Maine Philanthropy Center publishes a list of Maine Grantmakers, available for a nominal fee, or for public inspection free at the University of Southern Maine Glickman Library. For more information: www.mainephilanthropy.org
- National Trust for Historic Preservation (NTHP) offers grants through the Preservation Fund, the Hart Family Fund for Small Towns (with populations under 10,000), and the Favrot Fund which provide seed money and support preservation projects. A variety of other grant programs are available and it is important to check the NTHP website for current eligibility, guidelines, deadlines, application procedures and priorities. For more information see www.savingplaces.org.
- National funding opportunities for historic preservation projects and educational programs include grants from the National Park Service, Department of Agriculture and other Federal Programs. The National Endowment for the Arts funds projects related to architecture and design, and the National Endowment for the Humanities funds Challenge Grants that can be used for historic preservation projects as well as research and programs related to social history, research, and archival preservation. These programs change periodically and require careful reading of grant requirements and application guidelines along with long lead times for response and grant awards.

Section 11: Recommendations, Future Tasks and Opportunities

In 2020, the HRSC developed a list of recommended actions to support historic preservation in Yarmouth and a proposed implementation timeline, along with the following guiding principles for their prioritization. The HRSC would give precedence to strategies that:

- identify and protect the largest number of historic resources;
- help owners learn best practices and avail themselves of opportunities to preserve and enhance their historic properties;
- are already researched and ready to act on, can attract dedicated financial and community support, and/or are relatively easy to implement with existing resources;
- support economic development opportunities for the Town through historic preservation;
- promote public awareness and appreciation for Yarmouth’s authentic historic village character;
- coordinate preservation efforts with the work of existing Town departments and programs to achieve Town goals.

Upon adoption of the proposed Historic Preservation Plan and HP Ordinance, the HRSC envisions that the HP Board will work with the Planning Department to develop a work plan to implement the following priorities. The work plan would include a matrix of activities, specific timeline, and assignment of responsibilities for tasks and deliverables.

Immediate Priorities (within one year)

1. Adopt the Historic Preservation Plan and the Historic Preservation Ordinance for Yarmouth, as drafted by the HRSC and described above, to protect the Town’s historic resources, encourage compatible growth and new development, and support private investment in preserving historic properties.
2. Adopt a Design Manual to provide guidance for preservation, rehabilitation and restoration of historic resources, and promote compatible new construction.
3. Amend Chapter 701, Article IX, Building Demolitions, in the Yarmouth Zoning Ordinance to change the administering body to the HP Board from the Planning Board, and related changes.

Short Term Priorities (1-3 years)

4. Apply for and gain Certified Local Government status to support historic preservation best practices and access MHPC preservation grants.
5. Designate additional Historic Districts, Historic Landscapes, Objects, and Local Historic Landmarks as identified in the 2018 Architectural Survey, such as the Pleasant Street area, and properties outside the initial historic districts that MHPC had already determined eligible for the National Register.
6. Prepare applications, incorporating any further information required by MHPC, to determine National Register eligibility of 21 buildings identified in the 2018 Architectural Survey as potentially eligible for the National Register. Coordinate with owners to designate any properties determined eligible that are outside the boundaries of Historic Districts as Local Historic Landmarks.

Medium Term Priorities (3 – 5 years)

7. Designate additional Historic Districts, Historic Landscapes, Objects, and Local Historic Landmarks as identified through surveys and research.
 - a. Conduct additional Reconnaissance Surveys and research and apply for designations of priority areas as Historic Districts.
 - b. Research prioritized individual historic resources and submit applications to MHPC for determination of National Register eligibility. Coordinate with owners and the Town for designation as Local Historic Landmarks.
 - c. Conduct research to support designation of Town-owned historic properties and landscapes.
8. Follow up the 2018 Architectural Survey with intensive level survey to support designation of the first three Historic Districts as National Register Districts. (verify process with MHPC)
9. Consider applying to be an Affiliate of the Maine Downtown Center's Maine Street program which supports historic preservation and economic development and provides access to training and potential grants for property owners and businesses in the Historic Village commercial area.

Long Term Priorities (more than 5 years)

10. Continue to designate additional Historic Districts, Historic Landscapes, Objects, and Local Historic Landmarks as identified through surveys and research.
11. Explore the potential for a local option property tax reimbursement for historic and scenic preservation, as made possible by Maine's enabling legislation (Sec. 1. 30-A MRSA §5730). MHPC can provide guidance if Yarmouth would like to pursue this opportunity.

Ongoing Activities

12. Meet with the Town Economic Development Council, Yarmouth Arts, and other community agencies to share goals, maintain lines of communication and coordinate work.
13. Identify and prioritize areas identified in Section 8 above to conduct additional reconnaissance-level architectural surveys and research to support future Historic District designations.
14. Identify and prioritize additional individual resources of historic and/or architectural significance that could be eligible for listing in the National Register and designated as Local Historic Landmarks.
15. Identify and prioritize archeological sites including early Native American and European settlements that need research and preservation.
16. Continue interpretive signage program that conveys the history of Yarmouth.
 - a. Encourage increased participation in VIS marker program to recognize individual historic buildings and places.
 - b. Partner with VIS and YHC to develop interpretive signage with an attractive and consistent design format to identify and provide basic information about designated Historic Districts and selected historic places.

17. Create educational materials and provide access to data repositories to build awareness of Yarmouth's history and architecture resources in collaboration with VIS, YHC, and the Merrill Memorial Library.
18. Provide additional resources and incentives for private support for and investment in historic preservation and promote their availability to owners of historic properties.
 - a. Develop educational resources about historic preservation tax incentives in partnership with MHPC and MP.
 - b. Offer information and educational outreach about researching historic properties and National Register eligibility and designation in collaboration with local and state history and preservation organizations.
 - c. Investigate feasibility of financial incentives and grants for preservation projects for owners of historic properties in Yarmouth's designated Historic Districts.

Supporting Material

1. 2020 Context Statement
2. 2020 Map of Historic Districts
3. 2020 Design Manual
4. 2020 Historic Preservation Ordinance, FAQs, and Graphic of Review Process
5. 2020 List of Contributing Structures and Objects, and Local Historic Landmarks
6. 2020 Letter to the Town Council from Planning Director Alex Jaegerman
7. 2018 Demolition Ordinance
8. 2018 Reconnaissance Level Architectural Survey Report
9. 2018 List of Properties (1) listed in National Register of Historic Places (NR); (2) determined eligible for NR listing by Maine Historic Preservation Commission; and (3) identified as potentially eligible for NR listing in the 2018 Survey
10. Secretary of the Interior's Standards for Rehabilitation
11. List of Potential Historic Preservation Incentives by HRSC member Ed Ashley
12. Digital resources
 - a. GIS map and photos of all properties in 2018 survey
 - b. Rypkema – 24 reasons ways historic preservation benefits communities
 - c. Link to CARMA database
 - d. Links to 2010 Comprehensive Plan, 2009 Community Surveys, 1993 Comprehensive Plan

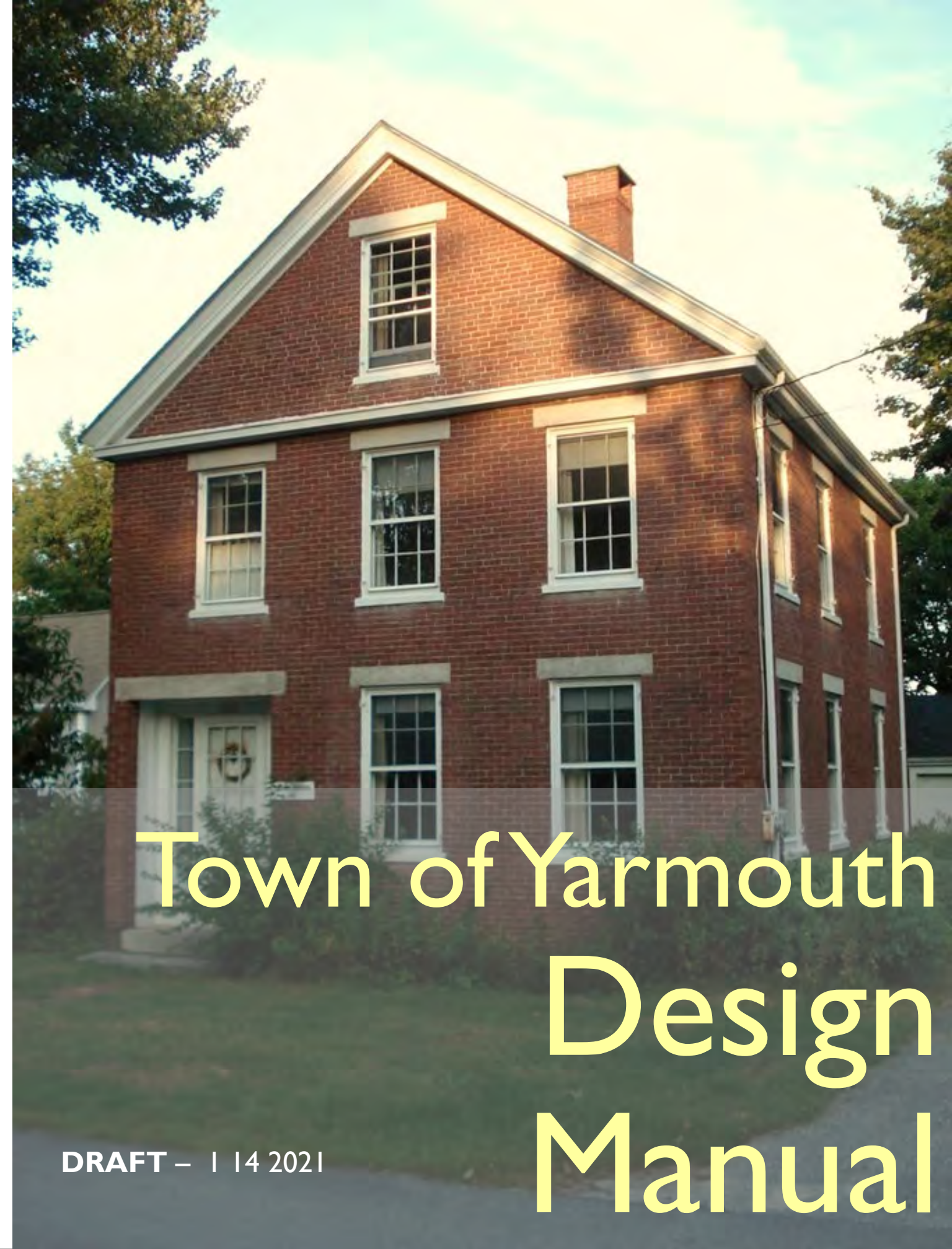


Town of Yarmouth, Maine Historic Preservation Program

Design Manual

Yarmouth Design Manual Committee

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Town of Yarmouth Design Manual

DRAFT – | 14 2021

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DI Introduction



D I.1 Purpose

HISTORIC PRESERVATION ORDINANCE

- The goal of Yarmouth’s Historic Preservation Ordinance is to preserve and enhance the iconic village development pattern, the distinctive architectural and historic character, and the unique identity of the town of Yarmouth for current and future generations to enjoy.

DESIGN MANUAL

- The Design Manual is a companion document to Yarmouth’s Historic Preservation Ordinance to provide interpretation and general understanding of the ordinance provisions.
- The goal of the Design Manual is to provide guidance to citizens on preserving their building’s significant historic features that give the village its character, while allowing for the updating and contemporary use of the buildings, including guidance for new additions and new construction.

- The Design Manual seeks to facilitate communication between the Historic Preservation Board and Yarmouth residents by providing a common understanding of the goals, expectations, and responsibilities of the town and its property owners, and to each other.
- The Design Manual is a resource for anyone wanting to better understand the historic buildings in Yarmouth and the important role they play in the community, and how to care for these community assets to ensure their continued significance and existence.
- Design Manual users are encouraged to consult the ordinance itself for more information. Where uncertainty may exist between the Design Manual and the Ordinance, the ordinance provisions control.

D I.2 Contact Information:

- To learn whether a property or project is subject to the Yarmouth Historic Preservation Ordinance and to discuss your planned project, please contact:

Yarmouth Planning Department:
Phone: (207) 846-2401
Email: wsimmons@yarmouth.me.us

- The Yarmouth Historic Preservation Ordinance, this Design Manual, and historic district information are available to you on the Town of Yarmouth’s website:
<https://yarmouth.me.us/historicproperty>
- For information regarding town history, or the significance of a property in town, please contact:

Yarmouth Historical Society:
Phone: 207-846-6259
Email: info@yarmouthmehistory.org
Website: <https://www.yarmouthmehistory.org>

Disclaimer: This Design Manual is provided to aid citizens in understanding the ordinance and its application and should not be substituted for legal or professional advice. Citizens are encouraged to contact the Yarmouth Planning Department to learn more about the Historic Preservation Ordinance’s application to structures in the Town of Yarmouth.

D 1.3 Town Context

Yarmouth is known as an authentic historic New England village. Despite significant changes wrought by suburban development and the automobile, the town retains a remarkably intact architectural heritage visible along its principal streets and adjoining neighborhoods. What today is known as Yarmouth Village actually developed as two, distinct villages each with its own homes, shops, businesses, and churches.

The first of these two villages, sometimes known as Falls Village or the Lower Village, is the area that developed around the historic shipbuilding industry at the mouth of the Royal River. As the scale of the shipbuilding grew, a variety of other businesses opened nearby, both to support the shipbuilding and to serve the residents. Although the shipyards are gone, the wealth they generated is represented in the many grand homes in this area.

The second village is further inland, and was referred to by several names, including Upper Village, Corner Village, and Yarmouthville. Historically, it was centered around the former Baptist Church on Hillside Street. The anticipated arrival of the Atlantic and St. Lawrence Railway (later the Grand Trunk Railway) in 1848 resulted in a small building boom in the area around the future depot. The Upper Village primarily has wood-framed residential buildings and four churches with a mix of commercial, residential, and religious buildings along Main Street. The major industries in the Upper Village were mills and potteries in the early nineteenth century and a paper (pulp) mill beginning in the mid-to-late-nineteenth century.

By far the largest industry and employer in the Upper Village was the paper mill built at the third of the four falls in the Royal River. There was a rag paper mill on this site as early as 1816. The Forest Paper Company eventually grew to include ten large buildings on eight acres of land. By 1906, taxes from the paper mill were one-quarter of the town's revenue. The mill closed in 1923 and burned in 1931. Although the mill is gone, several houses associated with it remain in the area.

The unique history of the town's development is reflected in the many historic structures that remain from these eras. Understanding the context, development, and history of these structures helps us understand why we consider preserving these visually appealing features and ensuring Yarmouth's iconic character remains for the enjoyment of its current and future residents.



View of the Royal River waterfront, shipbuilding, and houses along East Main Street, c. 1875. Three hundred ships were built at the Yarmouth shipyards. Photo: Yarmouth History Center.

D 1.4 What Does the Historic Preservation Ordinance Govern?

Yarmouth's Historic Preservation Ordinance governs:

- All exterior modifications on all sides of existing Local Historic Landmarks,
- All exterior modifications readily visible from a public right-of-way to existing structures and sites within Yarmouth Historic Districts
- Preservation of publicly owned Historic Objects
- New construction within the Historic Districts or on Local Historic Landmark and Historic Objects sites

In historic districts, the ordinance requires review of changes that are *readily visible* from a public street or open space. This typically means the front façade of a structure, and depending upon the orientation of the structure on the lot, the side or rear facades also may be reviewable, particularly on corner lots, end lots, and lots facing a public open space. For Local Historic Landmarks, all exterior changes are subject to review even if not readily visible from a public street or open space.

→ Does my project require review under the ordinance? See section 1.5. *What Is and Is Not Reviewed*, in this chapter to determine whether your project requires review and what degree of review will occur.

D 1.5 Where and To What Does the Historic Preservation Ordinance Apply?

The Yarmouth Historic Preservation Ordinance applies to the following:

- **Historic Districts** are designated geographic areas with a concentration of architecturally significant structures or groups of buildings that collectively have a unique historic character and feel, and that require protection in order to ensure that historic character is preserved as the area continues to change and develop. Historic Districts contain properties which are subject to differing levels of review under the Ordinance based upon the structure's classification as a Local Historic Landmark, Contributing structure or Noncontributing Structure.

→ Is my house located in a Yarmouth historic district? If so, how is it classified? See appendices for Historic District Maps to determine if your property lies within a Yarmouth historic district and how it is classified.

- **Local Historic Landmarks** are designated properties that possess a high degree of historic authenticity and are of particular historical, architectural, or archaeological significance to Yarmouth, the State of Maine, or beyond. Local Historic Landmarks can be located outside of or within an Historic District. *All sides* of a Local Historic Landmark building exterior are subject to review.

→ Which buildings are Local Historic Landmarks?

- North Yarmouth and Freeport Baptist Meeting House, 3 Hillside Street
- Ammi R. Mitchell House, 333 Main Street
- North Yarmouth Academy: Russell Hall and Academy Hall, 129 Main Street
- Captain S. C. Blanchard House, 317 Main Street
- Captain Reuben Merrill House, 233 West Main Street
- Camp Hammond, 275 Main Street
- Grand Trunk Railroad Station, 288 Main Street
- Central Parish Church, 97 Main Street
- First Parish Congregational Church, 116 Main Street
- Cousins Island Chapel, Cousins Island
- Cushing and Hannah Prince House, 189 Greely Road

- **Historic Objects** are designated items other than structures or buildings that have historic significance and meaning for the town. Proposed changes are reviewed in order to ensure the visual integrity of the Historic Object is not lost or damaged due to inappropriate changes.

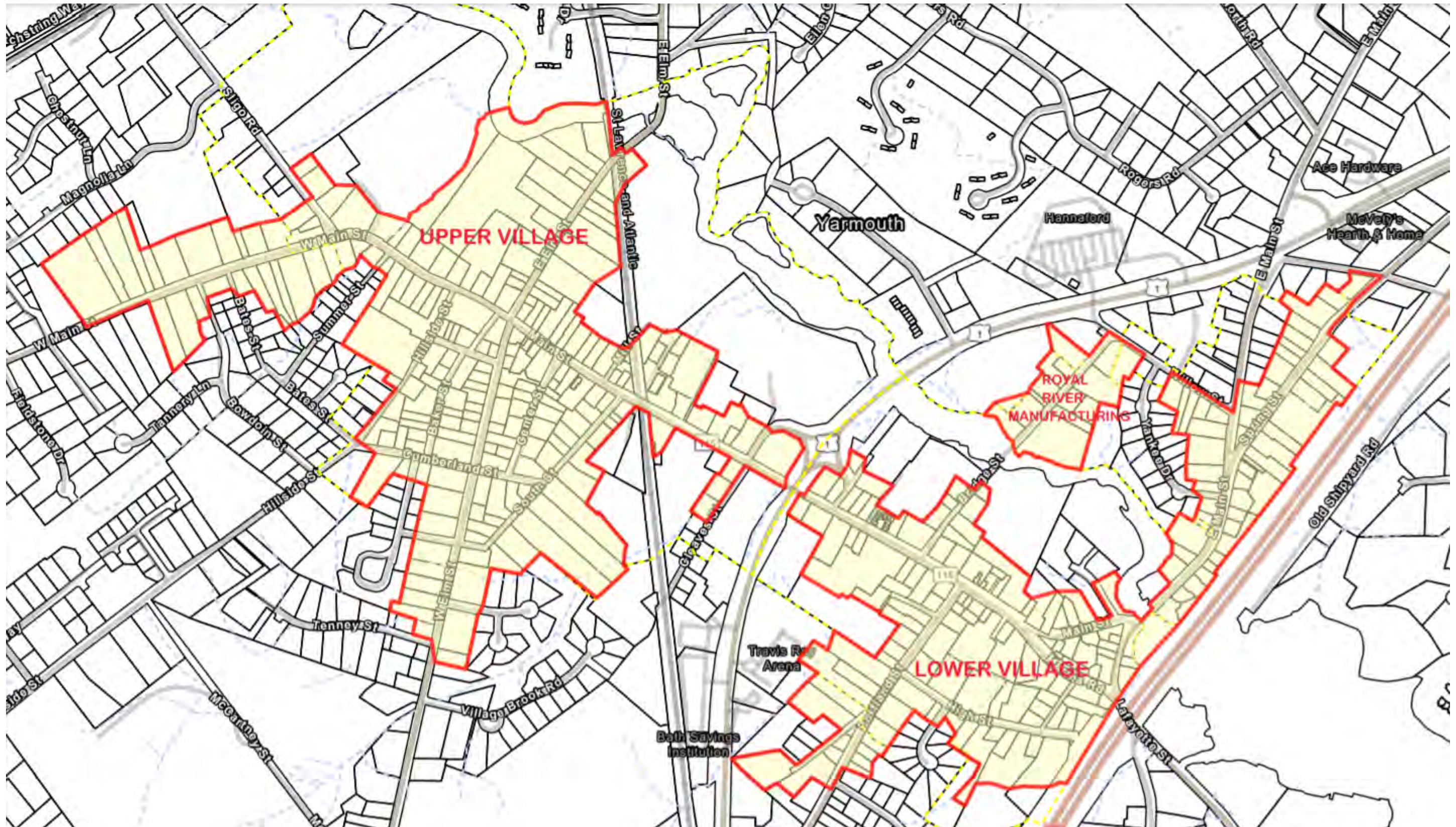
→ What are the designated Historic Objects in Yarmouth?

- Horse trough in the rear yard of the Merrill Memorial Library, 215 Main Street
- Horse trough in the landscape island of Center Street & Main Street.
- Signpost at the northwest corner of West Main Street and East Elm Street.

- **Historic Landscape Districts** are designated areas owned by a governmental unit with significant geologic, natural, or human-made landscape features designated for protection due to their association with the settlement, development, and heritage or culture of the Town, State of Maine, region, or country. To date, no Historic Landscape Districts have been designated in Yarmouth.

D I.5 Where and To What Does the Historic Preservation Ordinance Apply? (Cont'd)

MAP OF YARMOUTH HISTORIC DISTRICTS



D 1.6 What Work Is Reviewed Pursuant to the Ordinance?

Citizens are strongly encouraged to consult with Yarmouth Planning Department staff to determine whether the planned work is subject to the ordinance and to obtain direction.

Work that Does Not Require Review	Work Reviewed by Administrative Staff	Work Reviewed by the Board
<p>NOTE: Contact the Planning Department to confirm your project does not require review. Our office is pleased to confer with you about your project.</p> <p>Contributing & Noncontributing Structures</p> <ul style="list-style-type: none"> ○ Ordinary maintenance or repair: where there is no change in design, material, or outer appearance (including installation of storm windows, storm doors, or window air conditioners) ○ Repainting: features that historically have been painted may be repainted using a new or existing color ○ Landscaping: (other than Historic Landscape Districts) including plantings, lawn ornaments, sculptures, and walls lower than two feet in height. Landscaping does not include hardscaping. ○ Building Interiors: changes to features do not affect the exterior appearance of the building do not require review ○ In-kind replacement: replacing a feature using only the same material, type, design, texture, detailing, and exterior appearance as the original <p>Noncontributing structures</p> <ul style="list-style-type: none"> ○ Minor Change to noncontributing structures: minor changes (small-scale and easily reversible) that do not result in significant change to any historic feature or obscure such feature and that do not alter the size or footprint of noncontributing (both accessory and primary) structures 	<p>Work Reviewed by Administrative Staff</p> <ul style="list-style-type: none"> ○ Minor Change: projects that are small scale, easily reversible, and that do not affect historic features ○ Temporary Alterations: that are not intended to be permanent modifications of the property ○ Changes to a noncontributing structure that are more extensive than minor, or result in significant change to or obscure any historic feature, or change the size or footprint of the structure but are less extensive than a substantial modification ○ Additional review categories may be delegated to staff by the Historic Preservation Board as precedents are established ○ Signage: including new and existing, attached and freestanding, for both contributing and noncontributing properties within an historic District, Local Historic Landmarks, and Historic Objects 	<p>Work Reviewed by the Board</p> <p>Alterations/Modifications</p> <ul style="list-style-type: none"> ○ To a Local Historic Landmark: any changes, other than minor changes, (including accessory buildings) on any side ○ To Contributing Structures: any changes, other than minor changes, to contributing structures (including accessory buildings) within an historic district visible from a street or public way ○ Substantial Modification to Noncontributing structures: any alteration to a building involving removal or alteration of fifty (50%) percent or more of the roof area and/or any exterior walls, or any portion of an exterior wall or roof area of the façade facing the street, or a side that is prominently visible from a street or public way ○ Additions: any changes to footprint or size of any Contributing or Noncontributing primary or accessory buildings within an historic district or individually listed property ○ Hardscape: including driveways, walkways, fences, walls, exterior lighting, and mechanical or utilities equipment ○ any new primary or accessory structure within an historic district or on a Local Historic Landmark property

D 1.7 Design Meeting and Application Materials

Pre-Design Meeting Process

Please contact the Planning Department staff to help you determine whether your proposed project is subject to review.

If review is required, a pre-design meeting with staff will help speed the process.

For a productive pre-design meeting, as well as to ensure that the planned project proceeds smoothly, applicants are encouraged to articulate verbally or in writing the following concepts. These two bullet points should be prepared for presentation to the Historic Preservation Board as well:

- **History and Significance of the building:** Before beginning a project, take some time to understand the history and significance of your property. Consider its architectural features and why the property is deemed historically significant, and the unique value it contributes to Yarmouth's community. Consider how your planned project may affect the character-defining features of the property.
- **Project goals:** Consider your goals for the project, whether it is greater energy efficiency, additional living space, upgrades for contemporary lifestyles, or making improvements to existing features. A clear understanding of the project goals will aid the Planning Department and the Historic Preservation Board in their ability to collaborate with you to ensure a design proposal that both reflects the evolving use of the property while protecting its unique historic elements.

Application Materials:

Contact the Planning Department to obtain an application form for your project. Your application will include:

Property Owner Contact Information:

- Name
- Email address
- Phone
- Mailing address

Applicant Contact Information:

- The property owner or the owner's representative, e.g., architect, contractor, or lawyer
- Name
- Email address
- Phone
- Mailing Address

Property Information:

- 911 address
- Tax map and lot number
- Current use and zoning classification

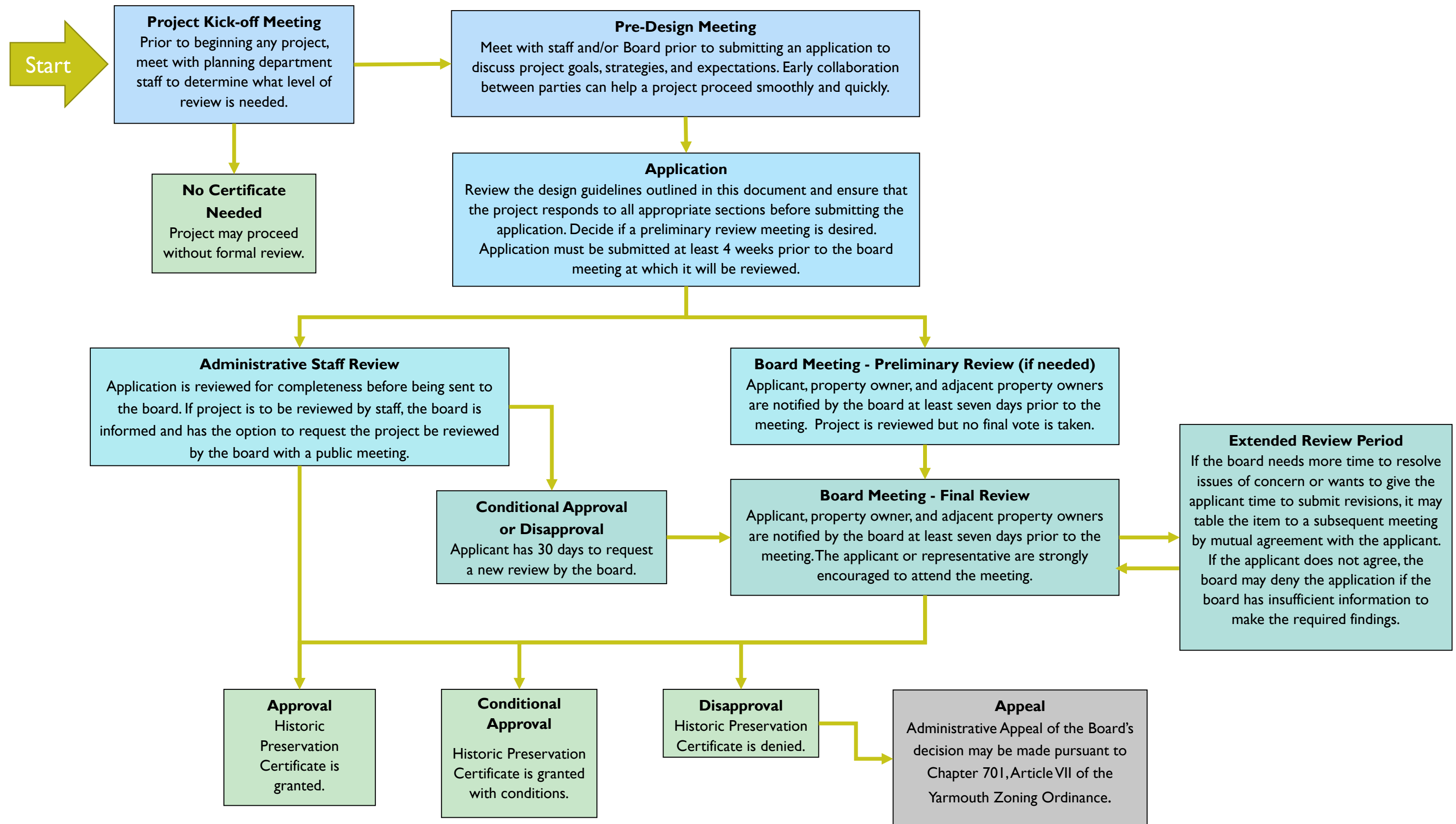
Project Description:

- Written description of activity requiring an Historic Preservation Certificate
- Scaled drawing set showing design and location of any proposed Alteration or New Construction, including: exterior elevations, architectural details, and floorplans, as needed, in sufficient detail to show architectural design, materials and visual textures of the exterior of the building
- Material samples, depending on the nature of your project, including images or physical samples of the proposed materials, may be required to evaluate your proposal
- Photographs of the existing building(s) and all adjacent buildings to illustrate the relationship to adjacent properties and structures
- A site plan indicating improvements affecting the building's appearance, such as fences and walls, walks, terraces, accessory buildings, lights, signs, and other elements

Additional Materials:

- Any additional renderings, photos, drawings, or models that the applicant, Planning Department Staff, or Historic Preservation Board determines is needed to aid the staff or Board in making an informed decision

D I.8 Review Process



D 1.9 Introduction to the Design Guidelines

Section D2 outlines the styles prevalent in Yarmouth, which parallel the architectural history prevalent at the same time throughout the country. This section is provided here as an educational resource for building owners.

The design guidelines in sections D3 – D7 are organized into sections focused on various building or site elements, or development activities. Each section begins with a statement of design principles that describe the topic and provide overview guidance on recommendations for covered activities affecting buildings and sites. Each section includes a series of numbered design guidelines that provide detailed information on best practice treatments or approaches. These are grouped into:

- *Recommended* - treatments and approaches that reflect best practices
- *Avoid* - treatments and approaches that are discouraged, and
- *New* - treatments and approaches to guide projects implementing new versions of the subject topic.

Some guidelines are supplemented with background notes providing additional guidance to readers. The annotated illustrations provide further clarification on recommended or discouraged treatments or approaches.

D2 | Yarmouth Architecture



The Royal River Manufacturing Company (Sparhawk Mill) complex at 81 Bridge Street in 2020. Photo: H. Bassett.

D 2.1 What Are Character Defining Features?

Character-defining features help identify and distinguish a structure and as a group determine a building's style. This in turn reveals the era of construction and provides insights into the history of the building and the heritage of the surrounding area.

Building Form

- Shape
- Structure type/construction methods,
- Roof type
- Projections such as porches, chimneys, dormers, etc.
- Function: historic and present use(s)
- Site and relation to streetscape/community

Openings

- Window placement pattern and size
- Window type (including pane sizes, muntin profiles, etc.)
- Door placement, pattern, size and type

Materials

- Foundation
- Roofing
- Exterior siding
- Trim

Details

- Forms of trim elements
- Forms of decorative elements
- Craftsmanship

D 2.2 What is Architectural Style?

Style is the combination of features - the form, details, arrangement, building materials and other elements in a pattern typical of the era in which they were built (or substantially altered). Maine styles are consistent with styles across the country in the same time period. These styles were promoted by trend-setting designers and writers, many of whom published pattern books influenced by technological advances and social trends. When built during a transition period between styles, or altered later, a building can reflect elements of more than one style. Thus, architectural styles, show change and progress over time and are an important reflection of a community's development and history.

Architectural Styles in Yarmouth

Colonial (ca. 1715 - 1790)
Georgian (ca. 1730 -1805)
Federal (ca. 1795 - 1830)
Greek Revival (ca. 1830 - 1860)
Gothic Revival (ca. 1840 – 1890)
Italianate (ca. 1850 - 1880)

Second Empire (ca. 1860 - 1890)
Richardsonian Romanesque (ca. 1870 - 1895)
Stick Style / Queen Anne / Shingle (ca. 1870 - 1900)
Colonial Revival (ca. 1900 – 1960, and Beyond)
Craftsman (ca. 1900 - 1930)
Ranch (ca. 1940s – present)



Federal House, Photo: Edward Ashley

D 2.3 Colonial (ca. 1715 – 1790)

The earliest colonial houses were utilitarian New World adaptations of modest English houses. The steeply pitched roofs were well adapted for the Maine winter, and with the abundance of wood, led to the prevalence of wood shingles. Central chimneys helped warm the house during the cold winters, and the small window openings are illustrative of existing technology of the time and were efficient for both heating and the historic price of glass.

Form

- Simple symmetrical or slightly offset rectilinear form
- Steeply pitched gable roof
- Large central chimney or two end chimneys

Openings

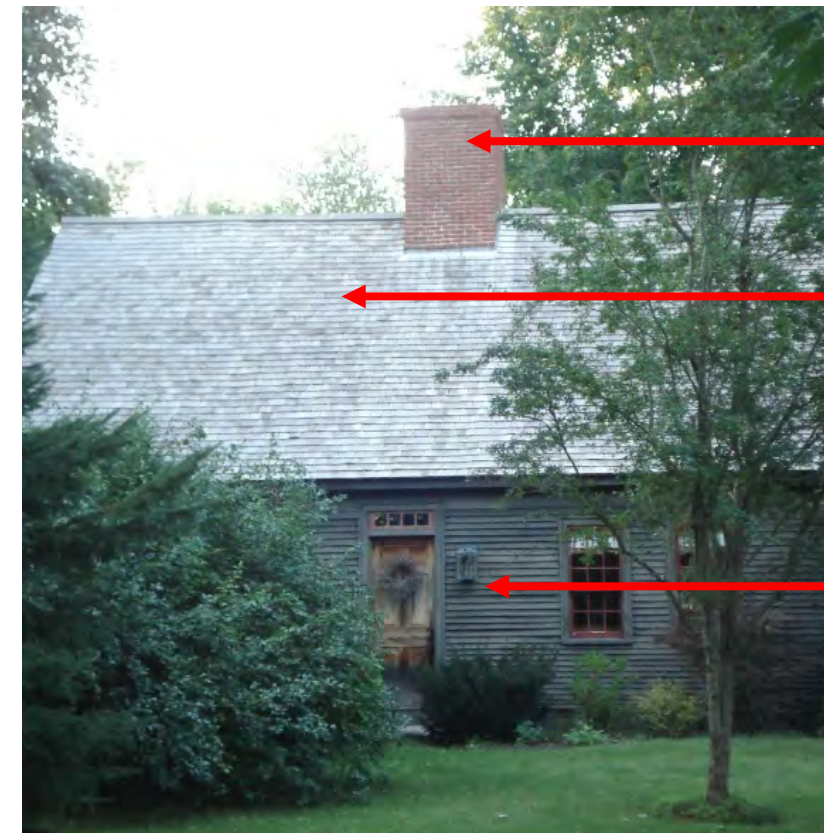
- Window openings are small and sometimes unevenly spaced
- Windows are double hung with small pane sizes, often 9 over 6 or 12 over 12
- Entry door is centrally located on the long side with a transom over it

Materials

- Timber frame hewn post-and-beam construction
- Wood shingle or clapboard siding
- Originally wood shingle roof, though nearly all have been replaced by more modern materials

Details

- Little or no gable-end (rake) overhang and shallow eaves
- Simple decorative wooden trim around entry door and windows

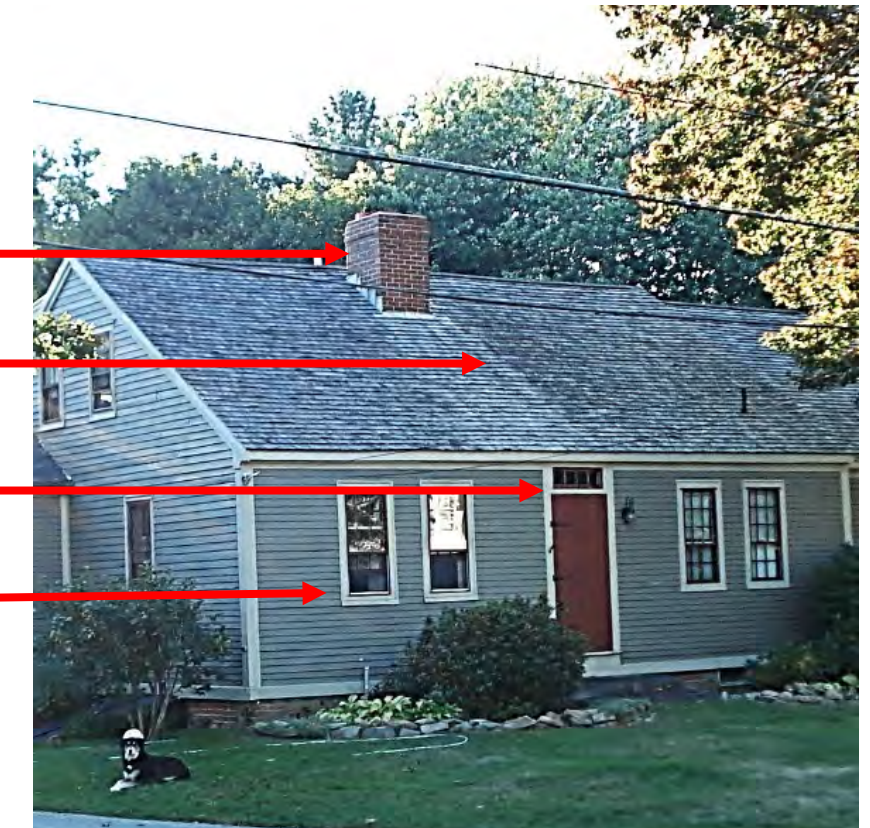


CENTRAL CHIMNEY

STEEP GABLE ROOF
WITH SIMPLE EAVES

CENTRAL ENTRY DOOR WITH
TRANSOM, UNADORNED DOUBLE-
HUNG WINDOWS, WOOD
CLAPBOARD SIDING

33 Center Street



CENTRAL CHIMNEY

GABLE ROOF WITH SIMPLE EAVES,
NARROW RAKE OVERHANG

CENTRAL ENTRY DOOR WITH
TRANSOM

5-BAY FRONT

77 Pleasant Street

D 2.4 Georgian (ca. 1730 – 1805)

Georgian was the most long-lived style, though settlement eras and patterns make examples relatively rare and significant. Like most other American styles of the time, Georgian style emulated English fashion and design. The style developed in England through embracing 16th century Italian renaissance architect Andrea Palladio, who developed his *Four Books of Architecture* from the study of Roman proportions, promulgated through prominent 17th century buildings of English architect Inigo Jones and other practitioners.

Form

- Generally five bays (openings) wide
- Simple symmetrical, rectilinear form, though ell additions to a barn were often included
- Hipped or later gable roof
- Large central chimney or paired interior chimneys

Openings

- Original windows are double hung with *thick* wooden muntins, 12/12 or 9/6 lights
- Entry door is centrally located with side lights on each side halfway down with a wooden raised panel beneath
- Original entry doors also have wooden raised panels

Materials

- Wood frame hewn post-and-beam construction
- Wood clapboard or shingle siding (in Yarmouth)
- Wood shingle roof, though nearly all have been replaced by more modern materials

Details

- Often has elaborate entry door surround with a pediment or flat entablature, supported by pilasters
- Detailing is robust – wide and deep dentils, cornices, and molding in the eaves
- Second story windows often abut the cornice
- Some examples include entablatures (hoods) above the primary facade windows
- Some have “returns” – partial cornice stubs – on the gable end at the roof base



HIPPED ROOF

WINDOWS ABUT CORNICE

ENTABLATURE ABOVE DOOR
LARGE, 5-BAY WINDOW &
DOOR PATTERN

WOOD CLAPBOARD SIDING

6 Church Street



PAIRED CHIMNEYS

HIPPED ROOF

WINDOWS ABUT CORNICE

ENTABLATURE ABOVE DOOR

5-BAY WINDOW & DOOR
PATTERN WITH HOODS ABOVE

60 Gilman Road

D 2.5 Federal (ca. 1795 – 1830)

Prolific Scottish architect Robert Adam visited the Roman ruin of the Palace of Diocletian in Croatia and realized that its proportions were taller and thinner than Palladio's or the Georgian style. He inspired the development of a new style, called "Federal" in the U.S. Federal details and decorative elements are thinner, lighter, and less deep. An elliptical fanlight or fan-shaped shutter over the front door are key indicators that a building is Federal style.

Form

- Typically five bays wide
- Simple symmetrical, rectilinear form, though ell additions to a barn were often included
- Hipped, or later gable roof
- Large central chimney or paired (occasionally four) chimneys

Openings

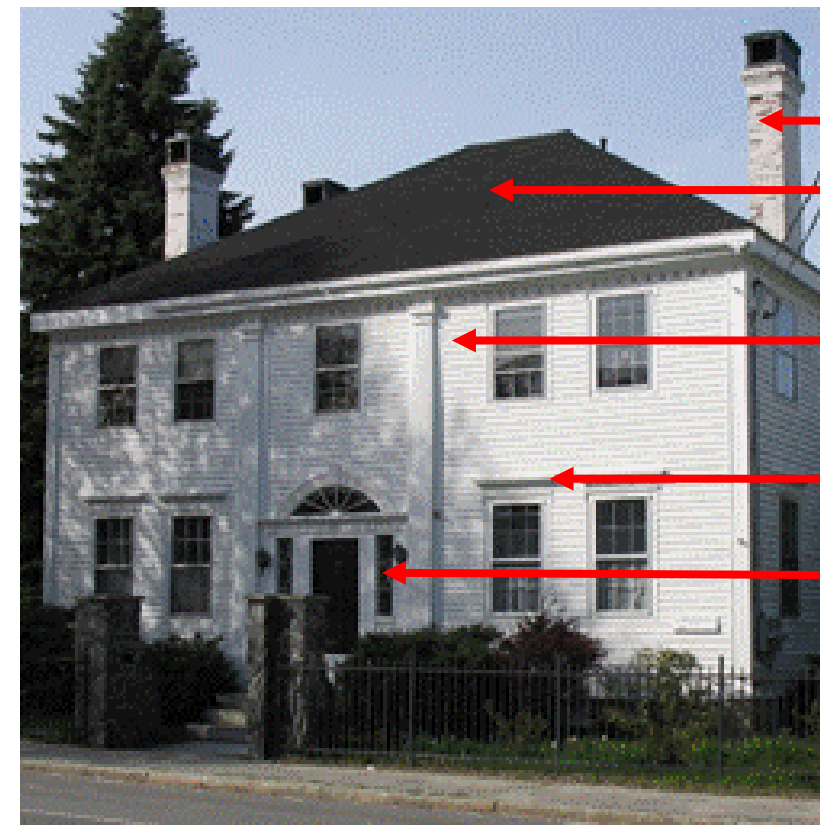
- Original windows are double hung with *thin* wood muntins 9/9, 9/6, or 8/8
- Entry door is centrally located featuring sidelights halfway down with a panel beneath, with all detailing – incised or applied – thin and shallow
- Elliptical fanlight or fan shutter (common in Maine) often featured above the main entrance

Materials

- Timber frame, usually hewn, post-and-beam construction
- Wood clapboard siding, or occasionally brick
- Wood shingle or slate roof, though most have been replaced by more modern materials

Details

- More elaborate dentils, cornices, and molding can be added below the eaves
- Entry door fanlights can have projected entablature moldings, supported by pilasters
- Some include entablatures (hoods) above windows



DOUBLED, PAIRED INTERIOR CHIMNEYS (LESS COMMON)

HIPPED ROOF

WOOD CLAPBOARD SIDING

ENTABLATURES ABOVE WINDOWS

CENTRAL ENTRY DOOR WITH FAN LIGHT AND SIDE LIGHTS

333 Main Street



PAIRED CHIMNEYS

GABLE ROOF LINTEL ABOVE LARGE WINDOWS

5-BAY FORM

CENTRAL ENTRY DOOR WITH FAN LIGHT, SIDELIGHTS, AND PROJECTING PEDIMENTED PORTICO

210 Gilman Road

D 2.6 Greek Revival (ca. 1830 – 1860)

The Greek Revival style stemmed from archaeological confirmation that ancient Greece preceded Rome, plus as the first democracy, represented an ideal for the U.S. Elements of Greek Revival are more robust than Federal – more like Georgian style. Arising from the Greek temple, many examples, for the first time, faced the gable end to the street, though many have the more traditional five-bay front.

Form

- Primary facade often turned to face the narrower “gable end” to the street with a side hall plan. Some, like previous styles, have the long side facing the street
- Three or five bays
- Mid-range-pitch gable roof

Openings

- Entry door is typically to one side of the façade, sometimes centrally located on the long side
- Door transoms are flat across the door frame and sidelights extend close to the floor level
- 6/6 windows

Materials

- Timber frame hewn or sawn post-and-beam construction
- Wood clapboard siding, or occasionally brick

Details

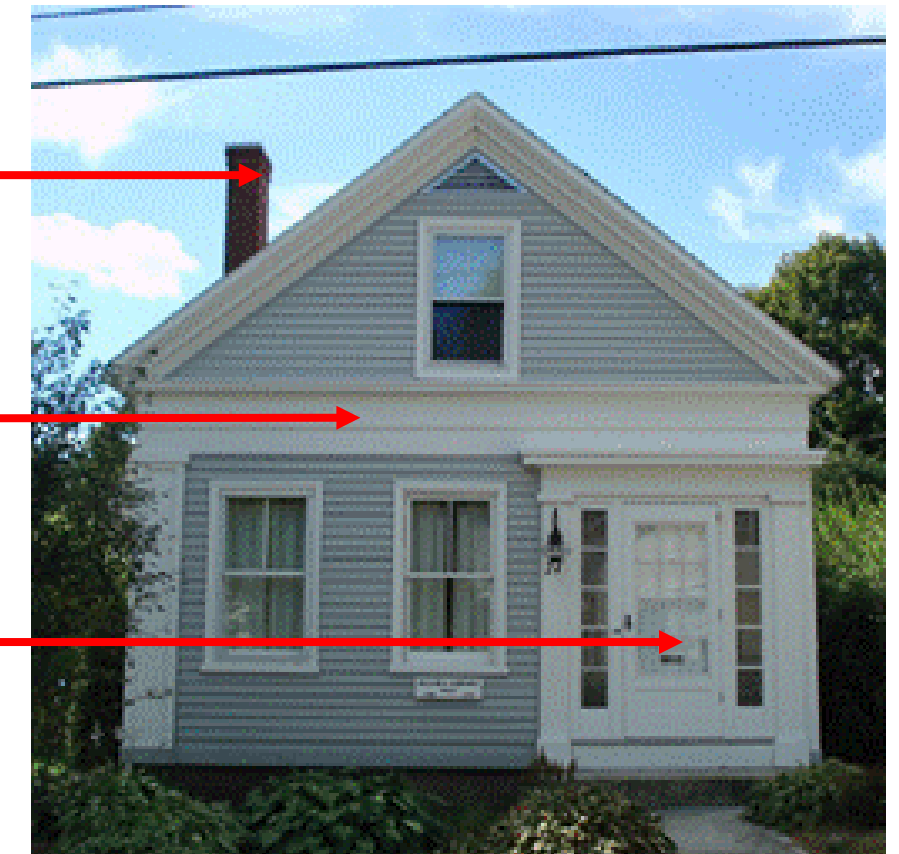
- Deeper, thicker detailing than Federal - like Georgian
- No arches (a Roman invention)
- The gable end is often joined with a cornice at the roof base to form a triangular temple-like pediment across the width
- Some instead have “returns” – partial cornice stubs – on the gable end at the roof base
- Use of Doric, Ionic, or Corinthian columns or flat pilasters
- Corners often trimmed with pilasters
- Some have the entry door inset



DISTINCTIVE CORNICE ELEMENT

PILASTERS AT THE CORNERS

125 Pleasant Street



FRONT GABLE

FAÇADE – LARGE
CORNICE WRAPS
AROUND

DOOR LOCATED AT SIDE OF
FAÇADE PILASTERS

24 Church Street

D 2.7 Gothic Revival (ca. 1840 – 1890)

The Gothic Revival style was made popular by pattern books such as “Cottage Residences” and “The Architecture of Country Houses” by A.J. Downing and “Rural Residences” by Alexander Jackson Davis, which provided floorplans and designs for Americans to build affordable cottage-sized versions of old English Gothic estates. The invention of the scroll saw led to the ornately carved, but flat trim pieces that are distinctive to Gothic Revival buildings.

Form

- Steeply pitched gable roofs
- Full width porches
- Asymmetrical facades with cross gable, front gable, or L-shaped plan

Openings

- Doors and windows with Gothic detailing (see below)
- Variety of window types and panes, sometimes casement
- Projecting bay windows are common on first floor level

Materials

- Timber frame post-and-beam construction, except later examples
- Vertical board-and-batten wood cladding distinctive in this style, but horizontal wood cladding also common

Details

- Ornate roof trim (bargeboards or vergeboards)
- Decorative wood trim around windows and doors – pointed arches are characteristic but can also be flat-headed
- Porch columns mimic medieval rather than Greek forms
- Porches often feature flattened arched trim pieces between columns

STEEP CROSS GABLE ROOF

POINTED ARCH WINDOW

DECORATIVE BARGEBOARD

L-SHAPED FLOOR PLAN

BAY WINDOW

ENTRY PORCH



43 Main Street

D 2.8 Italianate (ca. 1850 – 1880)

Like other styles, Italianate-style houses were made popular in the U.S. through pattern books. Italianate houses can be quite diverse in appearance, in part because the style was a reaction against the rigidly proportioned and proscriptively designed classical structures. Italianate, along with the Gothic Revival style, were part of a larger “picturesque” movement and when used in the countryside celebrated “natural” landscapes.

Form

- Low pitched hipped roof most characteristic, but some gable and other variations
- One story entry or full-width porch
- Cupola or roof tower

Openings

- Large windowpane sizes, usually 2/2
- Windows are tall and narrow, arched tops are common
- Bay windows are common
- Large glass panel doors
- Doors are tall, narrow, and are often arched
- Double entry doors are sometimes used

Materials

- Wood balloon-frame construction
- Wood clapboard siding or masonry walls
- Wood finish can be scored and cut to resemble painted masonry, especially quoins (corner blocks)

Details

- Machine-made brackets are used *extensively* on cornices, eaves, door and window trim, and porches
- Cornices are usually large and eaves deep
- Doorways often have large brackets supporting a projecting hood
- Windows often have decoratively carved frames or hoods



DEEP EAVES WITH BRACKETS

DISTINCTIVE CORNICE ELEMENT

DECORATIVE, BRACKETED PORTICO

BAY WINDOW

109 Main Street



CUPOLA

DEEP EAVES WITH BRACKETS

ENTRY PORCH WITH BRACKETS

BAY WINDOWS / TALL NARROW WINDOWS

317 Main Street

D 2.9 Second Empire (ca. 1860 – 1890)

Second Empire houses are most easily identified by their distinctive mansard roofs. The style is named after the Second Empire of France under the rein of Napoleon III from 1852-1870, which made heavy use of mansard roofs during the redesign of Paris. Otherwise, features are similar/identical to Italianate. Like the other styles of the late 19th century, pattern books popularized the design features of this architecture across the U.S. There are few examples of this style in Yarmouth.

Form

- Mansard roofs are the distinctive feature
- Dormers
- Front, centered tower in some
- Usually a square or compact rectangular shape

Openings

- Windows are often arched

Materials

- Wood balloon-frame construction
- Original roofs have decorative color patterns, often slate
- Wood siding, masonry, or stucco walls

Details

- Iron railing – “cresting” often found atop the roof
- Cornice brackets and window surrounds very similar/identical to Italianate houses



DEEP EAVES WITH BRACKETS

LARGE DORMER PEDIMENTS
MANSARD ROOF

16 Rocky Hill Road



DECORATIVE ROOF
PERIMETER

MANSARD ROOF

DECORATIVE CORNICE BELOW
EAVES

TWO BAY SQUARE FORM

27 Bayview Street

D 2.10 Richardsonian Romanesque (ca. 1870 – 1905)

Due in part to the expensive and heavy solid masonry construction of this style, Romanesque Revival is more often associated with commercial or civic buildings than private residences. Named after American architect H. H. Richardson, whose use of Romanesque forms and rough-cut masonry resulted in the first distinctly “American” architectural style.

Form

- Asymmetrical
- Hipped or gabled roof, projections very common
- Towers, often round with conical roofs
- Heavy enclosed porches or recessed entrance
- Recessed balconies

Openings

- Arched and round windows

Materials

- Usually wood balloon-frame construction
- Rough-faced, square-cut “ashlar” masonry
- Usually two or more stone colors and textures

Details

- Rounded arches over windows, porch supports or entrance
- Heavy masonry detailing including arches and columns, visually distinct from earlier, lighter styles
- Wide belt course (masonry detailing separating stories)

ASYMMETRICAL TOWER

ROUNDED ARCH ABOVE
ENTRY

ROUGH STONE WITH
CONTRASTING QUOINS



230 Main Street

D 2.1 | Stick / Queen Anne / Shingle (ca. 1870 – 1900)

The Stick, Queen Anne, and Shingle style are all typical of the Victorian era in the U.S. Stick style evolved from Gothic Revival, expanding the use of decorative woodwork to elevate the aesthetic appeal of vernacular housing. The Queen Anne style developed and expanded on Stick's decorative features and building form. The Shingle style developed mainly in New England, with Portland Architect John Calvin Stevens a leading practitioner designing high-end in-town and summer houses and coastal cottages.

Form

- Asymmetrical
- Steeply pitched gable or cross gable roofs
- Dormers, sometimes a variety of shapes on one house
- Full-width or wrap-around front porch
- Round towers to the side are common

Openings

- Asymmetrical window placement, greater variety of size and shape on facade

Materials

- Wood balloon-frame construction
- Shingle style buildings have all wood shingle siding
- Queen Anne style buildings have varied materials and siding
- Stick style buildings primarily have wood clapboard siding

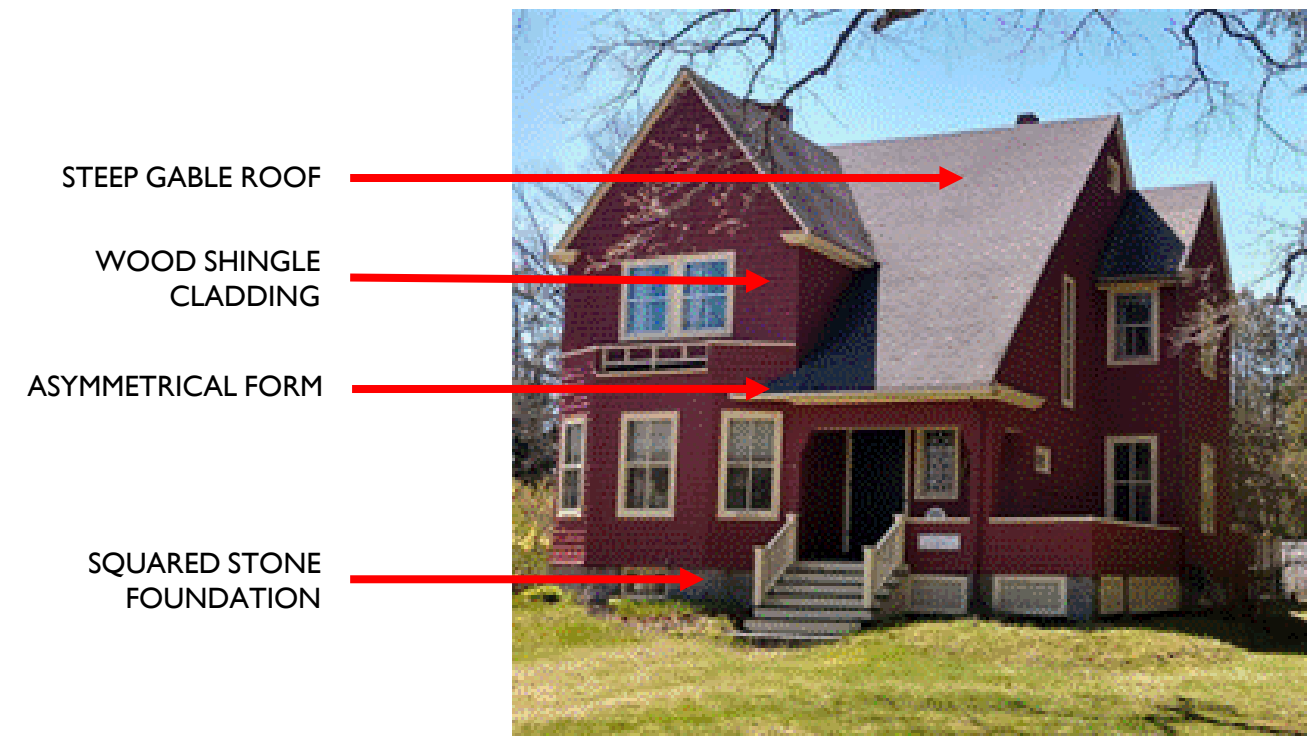
Details

- Shingle style houses often featured rounded arches over windows or entry porches
- Queen Anne has highly varied forms, materials and detailing often elaborately painted
- Stick style houses have simpler decorative wood framing, “stick” detailing and wood brackets or bracing at gable ends, but usually simpler than Queen Anne style



- STEEP GABLE ROOF
- PROJECTED GABLE ENDS
- TOWER ON FRONT FACADE
- SIDE DORMER
- SIDING VARIATIONS

125 West Elm Street / Queen Anne Style



- STEEP GABLE ROOF
- WOOD SHINGLE CLADDING
- ASYMMETRICAL FORM
- SQUARED STONE FOUNDATION

111 West Elm Street / Shingle Style

D 2.12 Colonial Revival (ca. 1900 – 1960, and beyond)

Arising from the neo-classical buildings featured in the Columbian Exposition of 1893 in Chicago and returning to simpler symmetric forms, Colonial Revival style houses have a variety of sub-types. Early variations had exaggerated forms and detailing. English and Dutch Colonial types also became popular, leading to gambrel roof variations or garrisons with second story overhangs. It can be challenging to distinguish Federal- and Georgian-inspired revivals from originals, without an eye for spotting handcrafting versus machine milled work. After the 1930s, the style was simplified greatly, but Colonial Revival houses remain common across the U.S.

Form

- Symmetrical
- Gable, hipped or gambrel roof
- Second story overhang occasionally
- Overall rectilinear form
- Dormers common

Openings

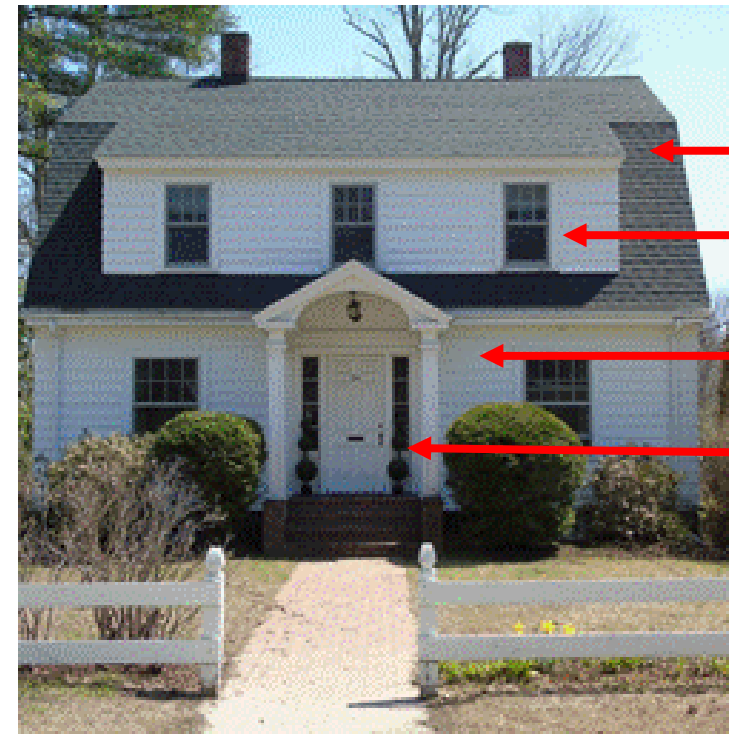
- Door surrounds with transoms or fanlights and sidelights
- Some (higher style) have Palladian windows
- Openings evenly placed

Materials

- Wood balloon frame, or later, platform construction
- Brick masonry or wooden clapboard or shingle siding

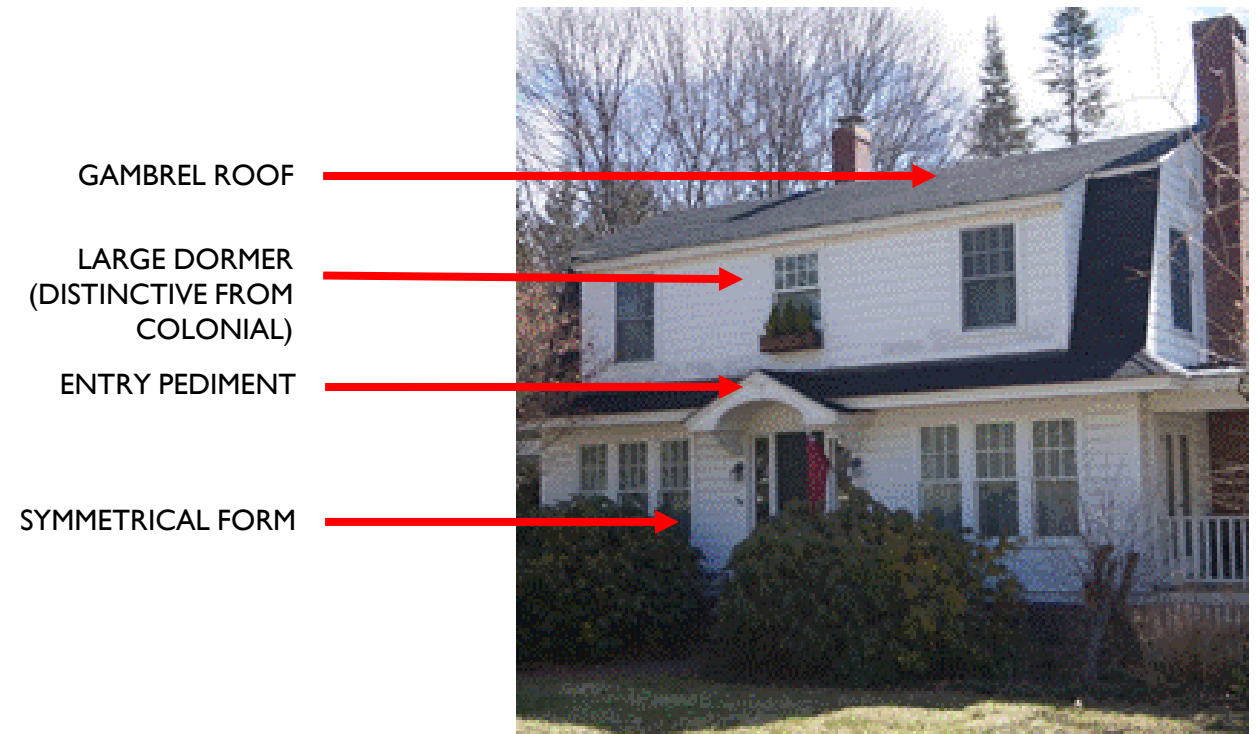
Details

- Pediments, dentils, and columns can have larger proportions than Federal-style buildings
- “Broken” or open pediments more common on Colonial Revivals than originals
- Can mix features of Georgian, Federal and Greek Revival



- GAMBREL ROOF
- LARGE DORMER (DISTINCTIVE FROM COLONIAL)
- SYMMETRICAL FORM
- ENTRY DOOR SIDELIGHTS

94 South Street



- GAMBREL ROOF
- LARGE DORMER (DISTINCTIVE FROM COLONIAL)
- ENTRY PEDIMENT
- SYMMETRICAL FORM

156 West Elm Street

D 2.13 Arts & Crafts / Craftsman/Mission (ca. 1900 – 1930)

The Arts and Crafts Movement began in England in the 1860s by John Ruskin and William Morris, and was picked up in the U.S. by Gustave Stickley, Frank Lloyd Wright and others. As a reaction against the machine-made elaborate detailing of the Victorian era, it stressed hand-crafted work. Craftsman “bungalows” became the most popular houses of this style throughout the U.S. and could even be bought as pre-cut packages to be assembled onsite.

Form

- Often 1–1½ stories
- Low pitched gable (sometimes hipped) roof
- Full or partial width porch often inset
- Some have low dormers

Openings

- Windows often multi-pane upper sash over single-pane lower sash

Materials

- Wood balloon-frame construction
- Variety of wood, stucco or masonry walls, sometimes in combination

Details

- Deep eaves with exposed rafters and deep rake on gable end with simple knee braces
- Short, wide porch columns
- “Craftsman” features such as battered columns, hammered metalwork, art tiles or stained-glass windows



DORMER

LOW PITCH GABLE ROOF

FULL-WIDTH PORCH

167 Main Street



LOW PITCH GABLE ROOF

DORMER

ROOF – EXPOSED
BEAMS UNDER BROAD
EAVES

SHORT, WIDE PORCH
COLUMNS
&
PORCH PIERS EMPHASIZED

151 West Elm Street

D 2.14 Ranch (ca. 1940s – Present)

The single-story and wide facade of the ranch house was in response to the space and suburban sprawl afforded to Americans through the automobile, as opposed to more narrow, compactly spaced in-town lots and neighborhoods. Originating in California with Spanish Colonial influences, ranch houses were preferred by builders, lenders, and the public as being “middle of the road” modernism with some traditional elements.

Form

- Asymmetric
- Single-story, broad front
- Low pitched hipped, gable, or flat roof, sometimes broad overhangs
- Sometimes a partial porch at entrance

Openings

- Large picture window(s)
- Off-center entry door
- Usually attached garage facing street

Materials

- Clapboard, shingle, board-and-batten siding, brick, stone and stucco – often mixed materials
- May have material change at base of windows

Details

- Broad, low chimney
- Usually limited details, but can have Colonial Revival elements



- ← SINGLE STORY, BROAD FRONT
- ← LARGE PICTURE WINDOW
- ← MATERIAL CHANGE BELOW WINDOWS

188 West Elm Street



- ← LOW PITCH GABLE ROOF
- ← LARGE PICTURE WINDOW
- ← ATTACHED GARAGE

39 Willow Street

D3 Rehabilitation and Alterations

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D 3.1 Design Principles

D 3.1.1 Building Character: Buildings and sites are products of their time. Use buildings for the purpose for which they were originally designed or a compatible use that requires minimal alteration to the structure's character defining features.

D 3.1.2 Integrity of Historic Features: Historic features give buildings their character; preserve these features whenever possible. Repair deteriorated historic materials or, if necessary, replace them with materials that accurately reflect the original based on documented evidence of the original feature(s). Avoid disturbing archaeological resources.

D 3.1.3 Maintenance: Conduct regular maintenance and cleaning of structures to preserve their character-defining features, including materials, finishes, and construction techniques. Use the gentlest means possible for cleaning. The elements of historic features typically are well crafted, and, in many cases, with appropriate care, can function as intended for decades or even centuries. Duplicate features that cannot be repaired and require replacement, in design, color, texture, and where possible, materials.

D 3.1.4 Compatibility: Historic buildings and sites contribute to the function and prosperity of the community and any Additions or Alterations made to permit the structure to evolve in its use:

- Design Additions and Alterations to be compatible in size, scale, material, rhythms and er to the historic structure.
- Differentiate Additions and Alterations from the structure's existing historic features and style to avoid creating a false narrative of history.
- Design Additions and Alterations in such a manner that, if it were to be removed in the future, the essential form and integrity of the original historic structure would be unimpaired.

D 3.1.5 Respect Historical Record: Preserve changes to historic structures that occurred post-initial construction that have acquired historic significance in their own right.

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D 3.2 Architectural Details

Architectural details such as cornices, trim, and other decorative elements are important in defining a building's unique character. Though often small and structurally unimportant, such details help establish the style, and contribute greatly to visual appeal of a building.

Recommended

D 3.2.1 Preserve in original location and arrangement, all historic architectural details and examples of skilled craftsmanship.

D 3.2.2 Maintain and repair historic architectural details to prevent as much loss of historic fabric as possible, including the use of splicing, patching, or consolidation to repair details and retain original materials.

D 3.2.3 If elements must be replaced entirely, replace the elements with new ones of the same style, shape, scale, proportion, material, and finish.

New Architectural Details:

D 3.2.4 Design new architectural details on Additions to be visually compatible, but distinguishable from the existing historic building style and ornament. Avoid introduction of new or salvaged architectural details that create a false historical narrative.

Avoid

D 3.2.4 To the greatest extent possible, avoid the removal or relocation of architectural details from the structure. Design alterations and additions in a way that will minimally impact architectural detail.



The architectural details help identify the era and style of this 19th century gothic revival home, thus making the past more tangible and understandable.



Without the architectural details (including window frames, pilaster, window frames, cornice, and decorative brickwork) this building would not have as much visual richness or sense of history.

D 3.3 Doors

The principal entrance door often exhibits the full ornamental development of a particular style and is a major character-defining feature of a building. The details of the entrance, which may include a post and lintel surround, transom, fanlight, sidelights, or an entablature or hood; make a strong stylistic statement and are typically a focal point on the facade.

Recommended

D 3.3.1 To the greatest extent possible, retain and preserve all historic doors and decorative elements including the frame, hardware, transoms, fanlights, sidelights, fans and surrounds in their original location, proportion, and arrangement.

D 3.3.2 Maintain and repair historic doors and decorative elements to retain historic fabric as much as possible, including the use of splicing, patching, or consolidation repairs.

D 3.3.3 If elements must be replaced entirely, select replacements of the same style, shape, scale, proportion, material, and finish.

D 3.3.4 If an historic door must be removed to accommodate an approved addition or alteration, seek to carefully store the door in the basement, attic, or other secure, dry, covered location so that, if the addition or alteration is reversed in the future, the door can be restored, resulting in retention of the historic character of the building. When storing, be sure the door is placed fully upright, not leaning at an angle, on dry supports which elevate it from the floor, in order to prevent warping, racking, or moisture absorption.

Avoid

D 3.3.5 Avoid the enlargement, reduction, relocation, or other changes to historic door openings, especially the principal entrance.

D 3.3.6 Avoid altering the historic character of the primary doorway including the addition of inappropriate porches, vestibules, pediments, or other elements where there is no historic precedent for such a feature.

New Doors

D 3.3.7 Select new doors that require the minimal loss of existing historic material.

D 3.3.8 Select new doors that are compatible with the size, scale, proportion, and arrangement of the original structure and which are made of materials that are visually compatible with the original structure.



A board and batten storm door on this Yarmouth house provides distinctive character to the building, and continues to function after decades/

A Note Regarding Door Replacement

Historic doors, with proper maintenance and repair, can last centuries without needing to be replaced. Consider storm doors and other techniques as an alternative to replacement doors to improve energy efficiency in your building. Storm doors waste less material, help historic buildings be more energy efficient, and allow historic buildings to retain the unique visual character that the original doors provide. Please refer to Chapter 8. *Sustainability and Accessibility*, for more information.

D 3.4 Windows

The size, scale, placement, and architectural detailing around windows are key contributors to the pattern and rhythm of a building's façade. Windows tend to be subjected to a great deal of weathering, bearing the brunt of Maine's seasonally harsh weather. Historic windows are constructed to stand up to the weather, and contrary to common belief, historic, original windows are not incompatible with the goal of energy efficiency.

Recommended

D 3.4.1 To the greatest extent possible, preserve in original location, proportion, and arrangement all historic windows and decorative elements including frame, glazing, moulding, muntins, hardware, shutters, decorative surrounds, and trim.

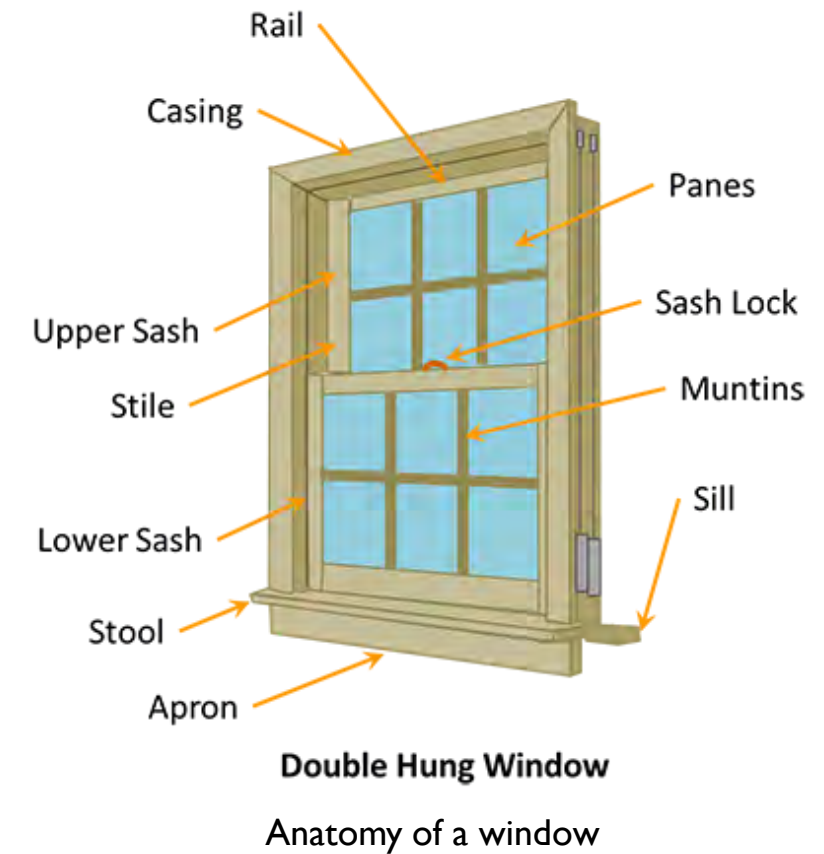
D 3.4.2 In general, strive to repair rather than replace historic windows and related elements. Maintain and repair historic windows and decorative elements to prevent as much loss of historic fabric as possible, including the use of splicing, patching, or consolidation repairs.

D 3.4.3 If historic windows or elements must be replaced entirely, select replacements using in-kind materials that duplicate the original appearance as closely as possible. Match the window type, size, lite pattern, muntin profile, and dimensions to the original.

D 3.4.4 If replacing wooden windows, Select replacement windows and trim of wood construction for longevity, visual appeal, and authenticity.

D 3.4.5 Many windows now available have insulated glass; in a multi-light window, sash that have simulated divided lights are typical, including muntins that are permanently fixed to the exterior and interior of the glass, and also an internal spacer between the panes, to duplicate the appearance of true divided lights. Simulated divided light muntins are non-structural, are usually available in a variety of widths; match their width and profile to the existing as closely as possible.

See Section D 7.3 for advice on storm windows and doors.



The original historic windows of this Shingle style house have a unique lite pattern, texture, and feel, that would be lost if replaced by modern windows.

D 3.4 Windows (Cont'd)

Avoid

D 3.4.5 Avoid enlarging, reducing, relocating, or changing historic window openings.

D 3.4.6 Avoid altering the historic ratio of window openings to solid wall by adding additional window openings or removing existing ones.

D 3.4.7 Avoid installing vinyl windows visible from the public way on Contributing structures.

D 3.4.8 Avoid installing synthetic trim materials such as PVC, vinyl, or similar products on windows visible from the public way.

D.3.4.9 If installing new windows, avoid:

- Windows that do not closely duplicate the muntin profile and dimensions of the original,
- Removable snap-in muntins,
- Muntins placed only between panes of insulated glass, or
- Muntins placed solely on the interior.



An example of how window infill and modern window replacements can dramatically change the visual character of a building.

D 3.4 Windows (Cont'd)

New Windows

D 3.4.10 Select new windows that are compatible with the size, scale, proportion, and arrangement of the originals. Select the same materials as the existing, or if that is not possible, materials that are visually compatible with, the original building.

D 3.4.11 Retain and reuse historic and decorative glass wherever feasible. In-kind replacement may be achieved through use of rehabilitated salvaged historic windows. Another option is to work with a millwork shop to create new in-kind wooden window sash. If multiple windows are involved, the quantity of the run can help offset set-up costs.

D 3.4.12 Avoid tinted or reflective glass. Low-E glass is acceptable if its visual light transmittance (VLT) or visual transmittance rating (VTR) is 70% (0.7) or higher, for the glass alone. Avoid glass with a lower rating as its reflective quality and color do not have the character of traditional window glass.

D 3.4.13 Historic double-hung windows typically had balances concealed behind the frame. Replacement sash and new windows often have exposed jamb liners. Minimize their profile and color them to reduce visibility from the exterior. Avoid noticeably wide jamb liners. Windows where only the bottom sash moves (single-hung) are often preferable, as they make possible further reduction in the visibility of jamb liners.

D 3.4.14 While full exterior screens may be standard with most new windows, they are not the best choice for double-hung windows in historic buildings, where window screens normally fit below the upper sash. Half screens are usually available upon request, and interior screens can offer another solution.

D 3.4.15. If color is an integral and permanent part of an acceptable replacement window, select a color that is consistent with the architectural period of the building and the color scheme of the house.

The Case for Window Repair Over Replacement

There are many reasons to keep your historic windows, including:

Quality: Historic windows, with proper maintenance and repair, can last centuries without needing to be replaced entirely. Old growth wood is far more rot and insect resistant and as much as ten times denser than modern wood products used in window construction, and the workmanship is superior to modern construction methods.

Repairable & Sustainable: Historic windows are easily repaired and parts can be replaced as needed. Many modern windows cannot be repaired if damaged, and often will often require replacement within 10 to 20 years of installation, requiring the whole of the previous window to be landfilled. Over the 100+ year lifespan of an historic window, this equates to 5 to 10 replacement sets of modern windows – resulting in significant cost, a significant energy investment in their production and a significant landfill impact.

Return on investment: It is less expensive to maintain historic windows than the cost of periodic, full-scale replacements. Numerous studies have shown that energy savings from new windows falls far short of their cost and any energy savings is crippled by the need for frequent replacement.

Authenticity: Original historic windows are aesthetically pleasing, complementing the design of the building, adding significant curb appeal.

When replacement has to occur: In this event, consider taking images and measurements of the windows and save one or more examples in good repair so that replication of the windows might be done in the future by you or a future owner.

Energy efficiency and historic windows: Interior storm windows can increase the energy efficiency of your historic windows, eliminating replacement concerns. Please refer to Chapter 7 *Sustainability and Accessibility*, for storm window guidelines.

D 3.5 Chimneys

Chimneys are an important feature of historic homes, both functionally and aesthetically. Whether in use or not by the property owner, retain chimneys and check them regularly for structural integrity.

Recommended

D 3.5.1 Preserve all historic chimneys in their original location and form, and, whenever possible, historic chimney caps.

D 3.5.2 Whether in use or not, maintain and repair historic chimneys to prevent the loss of historic fabric.

D 3.5.3 If elements must be replaced entirely, select replacements of the same color, design, and material. Take care to match the size, tooling, hardness formula and color of the existing mortar joints. Lay new brickwork in the same bond with the same joint width and pointing technique.

See section 3.8 *Materials*, of this chapter for guidelines regarding historic masonry and mortar.

D 3.5.4 Match flashing repairs and replacement to the original in color, dimensions, shape, and material.

New Chimneys

D 3.5.8 Minimize the loss of existing historic material when installing new chimneys.

D 3.5.9 Locate new chimneys to the rear of the structure whenever possible, or to a location where the new chimney is less visible from the public way. Design new chimneys to be visually compatible but distinguishable from other existing chimneys.

D 3.5.11 If a new chimney cap is required for an historic chimney that did not historically have one, choose a cap of compatible material and design, which is as visually unobtrusive as possible.

Avoid

D 3.5.5 Avoid new, prominent chimneys that have no historical basis or create a false sense of historical narrative about the building.

D 3.5.6 Avoid removal or relocation of historic chimneys.

D 3.5.7 Avoid the use of premixed mortar because it creates a harder joint than the historic original and makes the bricks more susceptible to deterioration. Improper use of Portland cement or other modern mortar mixes can cause serious damage to historic brick, and result in greater costs in repair work.

Improper modern chimney cap



Loose brick

Poor flashing

New, low profile chimney cap



Bricks reset in proper mortar mix

New flashing

A Note Regarding Mortar

Historic mortars are very different chemical compositions from modern premixed variations. It is important to identify and use the correct historic mortar composition to ensure the historic masonry continues to function effectively. Inappropriate mortar such as Portland cement can destroy historic brick and stone and is nearly impossible to reverse once applied. Make sure your contractor is experienced with identifying and mixing historic mortars.

➔ See also photo below D 8.13.

D 3.6 Roofs and Roof Elements

The roof is one of the most prominent and distinctive features of an historic building. Retain the existing roof shape, pitch, overhang, materials, and decorative features. Design alterations or additions to minimally impact the visual character of the structure.

Recommended

D 3.6.1 Preserve the roof shape, pitch, overhang, and materials of all historic roofs.

D 3.6.2 Maintain any character defining features such as dormers, cupolas, vents, and gutters.

D 3.6.3 Maintain and repair the historic roof and associated elements to prevent as much loss of historic fabric as possible.

D 3.6.4 If an historic roof or roof element must be replaced entirely, implement a similar style, shape, scale, proportion, and finish.

D 3.6.5 Many of Yarmouth's historic buildings do not retain their historic roofs. If the existing non-historic roof must be replaced, select materials and a design visually based on the existing roof or earlier roofs used on this or similar buildings.

→ **Solar Panels** Please refer to Chapter 7. *Sustainability and Accessibility*, for guidelines regarding adding solar panels and other exterior energy efficiency devices, to existing roofs.

New Roofs and Roof Elements

D 3.6.6 Locate new skylights, antennae, decks, dormers, vents, or other projections on the rear side of the house whenever possible, or in a location where they are not visible from the public way.

D 3.6.7 If a new skylight, antennae, deck, dormer, vent, or other projection must be located on the primary roof face of an historic building, design a solution that is visually recessive in form, material, and finish.

D 3.6.8 Design roof additions such as decks, dormers, vents, or other projections to be compatible with the historic roof form. Avoid roof additions that obscure, interrupt, or overwhelm original ridgelines.

D 3.6.9 Design additions to minimize loss of existing historic roof design and materials.

D 3.6.10 If installation of gutters or downspouts are necessary to deliver proper drainage on a roof which did not historically have them, design them to have minimal impact on the historic material, and to avoid obscuring historic features. Wood, copper, zinc, or galvanized steel are preferred. Avoid plastic and aluminum.



This Italianate house has a distinct historic cupola which should be retained. Also note the modern metal roof which has a dark finish and so is visually compatible with the historic fabric.

A Note Regarding Roof Materials

Metal roofs: A metal roof may not have been a material used on a particular historic building. Metal roofs have been available since the mid-nineteenth century. Adding a compatibly designed metal roof to an historic primary building or addition that did not have historically had such a roof is a potential alternative and can be done successfully using recessive colors and forms.

Slate roofs: are rare in Yarmouth, historic buildings that once had such roofs, had that material replaced with asphalt shingles or other materials over the years. When replacing a roof that is known to have historically been made of slate, consider reintroducing slate or affordable alternatives such as composite or concrete slate. The latter materials are not as expensive as true slate and will last far longer than asphalt shingles which require replacement every 10-30 years depending on the quality of the chosen solution.

D 3.7 Porches and Steps

The porch provides a protected entry to a house and is a feature of the larger streetscape. Porches became popular during the mid-nineteenth century, and are common on Gothic Revival, Italianate, Second Empire, and Queen Anne Style houses. The individual porch components, including the columns, pediments, balusters, and railings, all help to enhance and reinforce the architectural style of the building.

Recommended

D 3.7.1 Preserve historic porches and their decorative elements including railings, columns, balusters, stairs, steps, floors, roofs, and details in their original location.

D 3.7.2 Maintain and repair historic porches and associated elements to prevent as much loss of historic fabric as possible.

D 3.7.3 If historic elements must be replaced, replace them with elements of the same style, shape, scale, proportion, materials, and finish.

D 3.7.4 Many of Yarmouth's buildings do not have their historic porch steps. If existing non-historic steps must be replaced, or new steps added, choose a solution that reflects the style and visual character of the associated historic porch.

New Porches and Steps

D3.7.9 Avoid adding porches, decks, or stoops that were not historically present to the primary façade of the building. Place non-historic porches, decks, or stoops to the rear of the building or where they are not visible from the public way.

D 3.7.10 Many historic porch steps did not have handrails and our modern safety code may require railings and rail heights that do not exactly match the style of the historic feature. Safety and accessibility are of primary concern to maintaining historic buildings. Please refer to Chapter 8. *Sustainability and Accessibility*, for design guidance regarding entry steps, railings, and ramps.

Avoid

D 3.7.5 Avoid enclosing historic porches or altering the open character of the historic design.

D 3.7.6 Avoid removing or relocating historic porches.

D 3.7.7 Do not remove decorative trim or other architectural details from historic porches.

D 3.7.8 Do not apply decorative elements or trim that were not historically present.



The porch and detailing of its elements are an important feature of this historic house.

D 3.8 Exterior Materials

The materials used on the exterior of a building contribute to the rhythm and scale of a facade. Exterior cladding helps protect a building's structure and should be regularly maintained. Avoid removing original cladding or covering the cladding with modern materials.

Recommended

D 3.8.1 Preserve exterior historic material and trim, including brick, masonry, stone, stucco, wood, and terra cotta to the greatest extent possible.

D 3.8.2 To prevent deterioration and damage to the underlying structure, maintain exterior materials regularly. Repaint painted materials as needed to prevent moisture infiltration, repoint masonry, and repair or replace missing or damaged wood shingles or clapboards.

D 8.8.3 Clean historic cladding using the gentlest means possible. Often soap and water is effective in removing dirt and growth without damaging the material or finish.

D 3.8.4 Maintain and repair historic material, including the use of splicing, patching, or consolidation repairs to preserve as much historic fabric as possible. Where existing wood clapboards are original or historic replacements, due to their durability replace them only in areas where there is a demonstrated need for replacement and retain less impaired sections of historic material.

D 3.8.5 If painting the exterior cladding, trim and detail, prior to applying new paint, prepare the surface or substrate well, using the gentlest means possible. Remove damaged or deteriorated paint only to the next intact layer. You may encounter lead paint on an historic building, use appropriate precautions and encapsulation measures. Generally, encapsulation of any remaining lead paint is preferred rather than attempting complete removal.

D 3.8.6 If exterior cladding must be replaced entirely, select the replacement material that is identical to the greatest extent possible, and use the same style, and design. Pay particular care to the proportions of replacement materials, as the size and spacing of clapboards, corner boards, brick, and mortar joints can have a powerful impact on the visual character of a building.



The decorative shingle siding of this 1880 house illustrates the rich texture of historic fabric.

A Note Regarding Color

Choice of color is generally not considered in the review process. These comments are included to assist property owners seeking a color scheme for historic buildings. Color can dramatically affect the perception of a building and its contribution to the neighborhood. It can affect the perceived scale of a building and help blend a building into its context. On an historic building, a color scheme that reflects the historic style might be preferred. For a non-contributing building in an historic district, a scheme that complements the character of the district could be preferred. The coordination of a building in one color scheme establishes a sense of overall composition for the building. A color scheme generally consists of one base color (which might be a muted color), a trim color and one or two additional accent colors, except where precedent exists for using more (or fewer) colors with some architectural styles. Several major paint manufacturers have promoted coordinated color schemes recommended for various architectural styles and periods, and a tour of your building's neighborhood and district can offer guidance.

D 3.8 Materials (Cont'd)

Avoid

D 3.8.7 Avoid painting materials that were not painted historically.

D 3.8.8 Do not replace or cover historic cladding with aluminum, vinyl, or cementitious, or other modern synthetic materials, or inappropriate applications of stucco.

D 3.8.9 Do not sandblast historic cladding. Sandblasting irreversibly damages historic material.

D 3.8.10 Avoid power washing historic materials, including masonry and wood. Power washing can damage soft historic mortar and masonry, strip away finishes, and damage wood.

D 3.8.12 Avoid replacing original metal features in their entirety unless the majority of the feature is deteriorated beyond repair. If repairing with new metal, avoid galvanic reactions and accelerated deterioration by ensuring that new metal is compatible with the original.

New Materials

D 3.8.12 In additions, use materials that are compatible in type, rhythm, texture, and color with the original structure.

D 3.8.13 Limit the number of materials used in an addition to match the style of the original structure.



An example of how the wrong mortar mixture was too strong and caused irreparable damage to the historic brick.

A Note Regarding Wood

Historic building features were originally constructed with old growth wood. Old growth wood is very different from the lumber found today. Old growth has up to ten times more growth rings than modern lumber, which makes it denser, stronger, and more resistant to rot and insect damage. Retain as much of this wood as possible to increase durability and decrease maintenance.

A Note Regarding Cement Fiber Clapboards

Concerns have been noted about the use of fiber cement clapboards as a replacement for traditional wood clapboards, including:

- Cement fiber clapboards are not tapered like wood clapboards and can be 36% thinner at their lower edge. This thinner lower edge of the material produces minimal shadow lines. When viewed from a longer distance, such siding reads as a flatter-textured cladding material.
- As wood is an organic and more malleable material, it is easier to adjust and accommodate the wall plane inconsistencies that are common in historic buildings. For example, the rigidity of fiber cement clapboards makes it more difficult to align the butts of the boards. Particularly when the fiber cement clapboards are installed over long runs, the awkward joints become quite apparent.
- Cement fiber clapboards are difficult to repair when they chip or crack.
- Problems have been noted with the long-term durability of the material, particularly when exposed to moisture, where they may start to delaminate.

For these reasons, it is recommended that the use of such clapboards be limited to elevations with limited or no visibility from the public way. In any case, match the alternative siding to the visual characteristic of wood clapboards as closely as possible (exposure or spacing, profile, finish, etc.).

A Note Regarding Mortar

See Section D3.5 Chimneys for guidance on mortar.

D4 New Construction and Additions



D 4.1 Design Principles

D 4.1.1 Compatible yet Distinguishable: Design Additions and new buildings to be compatible with the character of the Historic District or site, and to be visually differentiated from the historic fabric so as not to create a false historic narrative.

D 4.1.2 Principal Façade: Design the principal façade to be compatible with the existing character of the Historic District or site.

D 4.1.3 Relationship to Streetscape: Design the setback, orientation, and spacing of the structure, especially the principal façade, to be compatible with the existing character of the historic district or site, and contribute to the visual continuity of the public street.

Note Regarding Guidelines for Additions

This section of the Design Manual addresses the overall composition, scale, and form of new construction and additions. Because additions to existing buildings invariably impact historic building material, please consult Chapter 3. *Rehabilitation and Alterations*, for guidance on the design of specific building features and materials and their integration with the existing historic building.

Image Here

D 4.2 Form and Scale

The shape of a structure and how it relates to its neighbors is a critical characteristic to consider when contemplating new construction or an addition. An historic neighborhood may have buildings with diverse materials and detailing but be unified in repeated forms such as roof type, projections, and overall building shape. New construction and Additions are related to existing development patterns, and do not compromise the historic character of the building(s).

Recommended

D 4.2.1 Design roof shape, pitch, and overhangs to be visually compatible with the historic character of the Historic District or site.

D 4.2.2 Design the overall shape, including footprint, projections, articulations, and height of the new building or Addition, to be visually compatible with the historic character of the Historic District or site.

D 4.2.3 Design the height, width, and proportions of new buildings and Additions to be similar to other historic buildings in the Historic District or site. Design new buildings to continue the existing visual rhythm of the street.

D 4.2.4 Design Additions to existing buildings to be visually subordinate to the original building. Setbacks and articulations can help distinguish the addition from the original.

D 4.2.5 Where a new building or Addition will be larger than the surrounding context, employ appropriate massings using setbacks, articulations, materials, or detailing, so that the building or Addition is visually compatible with the historic character of Historic District or site.

ED NOTE: For each section under chapter 4, they are mostly images of additions. It would be good to include examples of new construction in context with surrounding buildings (if possible) that exemplify the same principles described. New construction is more challenging because its success is dictated by its relationship to the existing historic fabric, which is kind of spread out in Yarmouth.



Many historic buildings in Yarmouth have a rich history of additions, which have become historic in their own right. Take, for example, this 1835 double house which has expanded several times to connect to barns at the side and rear of each side of the main house. Modern additions should be compatible with such development patterns.

D 4.3 Materials

The materials used on the exterior of a building visually contribute to the rhythm and scale of a facade. Choosing high quality materials that are compatible with the historic character is important, at times to celebrate the distinction between the new and the existing fabric, and at other times to visually recess new features or alterations and subordinate them to the original building's historic elements.

Recommended

D 4.3.1 Select materials that are compatible in type, rhythm, texture, scale, and color with the surrounding building(s) of the Historic District or site.

D 4.3.2 Limit the number of materials used to match the style of the surrounding building(s) of the Historic District or site.

Avoid

D 4.3.3 Avoid new materials that are intended to mimic the appearance of traditional materials, but that are not comparable in detail, quality, and durability.



This addition makes no effort to respond to the materials or character of the original structure.



Materials in this addition are compatible in type, rhythm, texture, scale, and color with the original and surrounding buildings.

D 4.4 Openings

Doors and windows are major character defining features of any building. The shape, ratio, proportion, and placement of these openings have a significant impact in the visual character of a building.

Recommended

D 4.4.1 Design door and window openings to be of a similar size, placement, and ratio to surrounding building(s) of the Historic District or site.

D 4.4.2 The ratio of solid to void in the design ought to be similar to the surrounding building(s) of the Historic District or site.

D 4.4.3 When designing a new building or addition, choose a window approach that contemplates a comparable amount of glass and similarly proportioned pane sizes to the surrounding building(s) of the Historic District or site.



The scale, ratio, and placement of window openings in this addition respond appropriately to the original building.

D 4.5 Siting

The relationship of a building to the site has a major impact on the visual character of that property or series of properties. A building's relationship to the public street is often one of the strongest visual features of an historic District; maintain this relationship with any additions or new construction.

Recommended

D 4.5.1 Plan building spacing, setback, and placement on the lot to align with the visual character of the surrounding historic structure(s).

D 4.5.2 Orient the primary facade to be similar to surrounding historic structure(s).



New buildings should continue to the setback and spacing pattern of other buildings along the street.

D5 | Accessory Buildings and Equipment

Image here

D 5.1 Design Principles

D 5.1.1 Preserve significant accessory buildings, such as barns, garages, carriage houses, or other such structures. This includes adapting accessory buildings to serve new functions.

D 5.1.2 Existing accessory buildings, such as barns, garages, carriage houses, or others, that have been identified as Contributing structures or Local Historic Landmarks, are subject to the same principles and guidelines applicable to primary structures described in Chapter 3.

Rehabilitation and Alterations. Design new accessory buildings to be subordinate to the primary building and be compatible with it in mass and scale.

D 5.1.3 New accessory buildings proposed for properties that have been identified as Local Historic Landmarks, or that are within an historic district, are subject to the same principles and guidelines applicable to primary structures described in Chapter 4. New Construction and Additions. The design guidelines described in this chapter also apply to new accessory buildings.

Note Regarding Guidelines for Additions

This section of the Design Manual addresses the overall composition, scale, and form of new construction and additions. Because additions to existing buildings invariably impact historic building material, please consult Chapter 3. *Renovations and Alterations*, for guidance on the design of specific building features and materials and their integration with the existing historic building.

Image here

D 5.2 Siting

Location on the site is a character defining feature of accessory buildings, and new accessory buildings are to be compatible with existing development pattern of the Historic District or site.

Recommended

D 5.2.1 Preserve existing historic accessory buildings in their original location along with their character defining features, and do not relocate the buildings.

D 5.2.2 Whenever possible, place a new accessory building to the rear of the primary structure, and ensure that it is visually inconspicuous.



This new garage is appropriately set back and detached from the primary building

D 5.3 Form and Scale

Building form has a significant impact on the visual character of an accessory building. Consider roofs, projections, footprint, height, and scale when building or modifying accessory buildings.

Recommended

D 5.3.1 The roofline, building shape, and building proportion of new accessory buildings do not have to match the primary structure, but are designed to be visually compatible with the primary structure, and secondarily, with other existing accessory buildings.

D 5.3.2 Design new accessory buildings to be visually subordinate to the primary building and to be compatible in mass and scale.

D 5.3.3 New accessory buildings are to be recognizable as new but are also compatible with the visual characteristics and style of other accessory buildings in the Historic District or site.

D 5.3.4 Preserve existing historic accessory buildings to the greatest extent possible. Please see Chapter 3. Renovations and Alterations for guidelines regarding specific features of existing buildings



The garage addition is improperly scaled, and overwhelms the original structure.

D 5.4 Mechanical Equipment

Mechanical equipment is often a necessary accessory for buildings to meet modern expectations of habitability. The visibility of mechanical equipment, utility lines, exhaust vents, and other modern services should be minimized in all new and existing buildings. In order to retain as much of the visual character of the historic neighborhood or site as possible; they should be installed out of view from the street to the fullest extent possible.

Recommended

D 5.4.1 Attach meters, service equipment, utilities, vents, and pipework carefully to avoid damage to original building material.

D5.4.2 Install meters, service equipment, utilities, heat pumps, vents, and pipework out of view from the street and public view to the fullest extent possible.

D 5.4.3 Mount units as low as possible – on the ground is usually preferable to wall mounted units. Consider underground installation whenever possible. For all properties but particularly corner lots, consult with staff to find the least visible location with the best opportunities for screening.

D 5.4.4 Install ground-mounted equipment, such as condensers or heat pumps, on a pad out of view from the street and public view to the fullest extent possible.

D 5.4.5 Whenever possible, run utility lines, piping, and connections inside the building, or on a face of the property with no visibility. Discreetly locate exposed exterior wiring,

line set covers, vents, and junction boxes, and select colors or paint them to match the siding or wall finish on which it is mounted.

D 5.4.6 Mechanical equipment may be screened or obscured from street view using vegetation or screens, with the screening material being visually compatible with the building. Plant continuous vegetation for screening of ground-mounted units using a sufficient number of shrubs with dense, year-round foliage. For some sites with an open landscape plan, screening with large shrubs may not be appropriate. Fencing or lattice work should be designed to be compatible with the existing features of the property.

D 5.4.7 Where beneficial, compressor units and piping can be designed to be painted, to be recessively colored or to blend with screening and background materials such as siding, trim or roofing. For rooftop units, setback and rear locations are recommended.

Avoid

D 5.4.8 Avoid locating window air conditioning units on primary facades.

D. 5.4.9 Avoid rooftop units except on flat roofs, and keep total height as low as possible. On flat roofs locate compressor units as far as possible from the front, and some distance from all other edges of the roof as well. If part of a rooftop unit is visible from the street, screening should be used.



Mechanical equipment should be screened with vegetation, and installed where not visible from the public street.



Avoid mounting equipment front facade

D6 | Site Improvements

Image here

Image here

D 6.1 Design Principles

D 6.1.1 Preserve the Public View: Historic sites are an asset to the town and its residents; therefore, every effort should be made to preserve visibility of these assets for the enjoyment of all.

D 6.1.2 Preserve the Historic Character: Streetscape and landscape elements contribute to a neighborhood or site's historic character and affect our ability to perceive and connect with the town's history. Retain, preserve and repair surviving original historic site features. Design new site features to be visually compatible with the historic site features, and the context and character of the neighborhood.

D 6.2 Exterior Lighting

Exterior lighting, both the fixtures and the light itself, can have a significant impact on the visual character of a property. In general lighting fixtures will not be reviewed. Select new lighting fixtures that do not adversely impact the historic character of the site or the neighborhood.

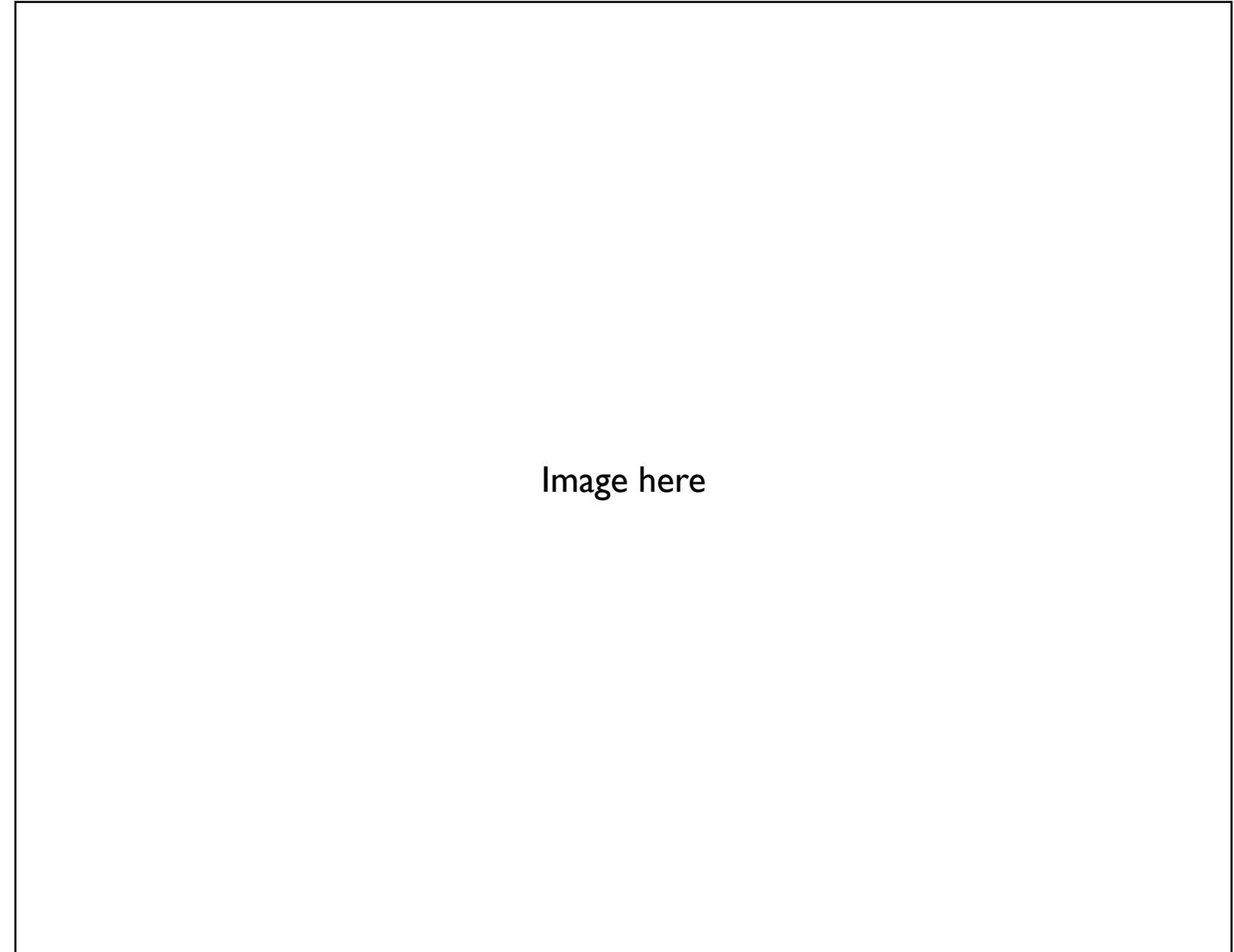
Recommended

D 6.2.1 Seek to select new exterior lighting fixtures that are compatible with the character of the building and neighborhood.

D6.2.2. Carefully install new exterior lighting fixtures to minimize the impact on historic building material. Select warmer, not overly bright tones and direct lighting downward to preserve the night sky.

Avoid

D 6.2.3 Avoid Incompatible lighting levels and fixtures and lighting that impacts adjoining properties. Seek to enrich the building's and neighborhood's character with your selected exterior lighting locations.



D 6.3 Fences and Walls

Fences serve both functional and aesthetic purposes. Retain historic fences as they are character-defining features of the Historic District or site. Seek that any new fences do not adversely impact the historic character of the site or neighborhood.

Recommended

D 6.3.1 New front yard fences that were not historically present can disrupt the visual connection to the public street. For the front yard, select fences that are low, and visually permeable to retain the historic character of the Historic District or site and the streetscape.

D 6.3.2 Side and rear yard fencing can be higher for privacy, transition to the higher height behind the frontline of the building.

D 6.3.3 Use traditional materials for new fences that are compatible with the historic character of the Historic District or site and neighborhood.

D 6.3.4 Design walls and fences on the primary street frontage no taller than four feet and to be visually compatible in form, material, and finish with the visual character of the Historic District or site.

D 6.3.5 Locate walls and fences taller than 2 feet in such a way that the historic structure retains its visual connection to the public street.

D 6.3.6 Maintain and repair historic fences and walls to prevent as much loss of historic fabric as possible, including the use of splicing, patching, or consolidation repairs.

D 6.3.7 If elements are approved for removal or replacement entirely, select replacements of the same style, shape, scale, proportion, material, and finish as the original. Replace only those portions of a historic fence which are deteriorated beyond repair. On walls, pay attention to the color and composition of mortar (if any), see Chapter 3.8 Materials to learn more about mortars.



Visually permeable and appropriately low front yard fencing.



Front yard fence is too tall and cuts off connection to the streetscape.

D 6.4 Surface Parking and Hardscapes

Surface parking is a typical, necessary accessory for buildings to function in the modern world. Minimize the visibility of surface parking in all new and existing buildings in order to retain as much of the visual character of the historic neighborhood or site as possible.

Recommended

D 6.4.1 Minimize the visual impact of service and surface parking from the street. Screen or obscure parking areas from street view using fences, screens, or hedges; using screening material that is visually compatible with the historic building, site, and neighborhood. Screening also prevents illumination by headlights of adjoining properties and the street.

D 6.4.2 If possible, locate parking to the rear of the primary building, or if not feasible, to a less visible side of the primary structure.

D 6.4.3 Install driveways, sidewalks, and other paved areas that are visually compatible in form, material, and finish with the Historic District or site.

D 6.4.4 Implement a ratio of hardscape to green space that is reflective of the historic character of the site, and, in general, minimize the presence of hardscape. Maintain the greenspace between parking areas and buildings.

D 6.4.5 Consider drainage and water run-off from impervious surfaces. Grade paved areas away from the building. Consider using pervious materials or installing rain gardens when visually appropriate or feasible.



An example of surface parking screen with hedges from the public street.



An example of a front yard that has improperly paved the whole front yard for additional parking.

D 6.5 Trees and Other Plantings

Trees and other plantings are a key part of the visual character of a neighborhood or site, and they can shape and impact a space for hundreds of years. Consider the full lifespan and mature size of the tree or plant whenever a new planting is undertaken.

Recommended

D 6.5.1 Street trees are an important part of an historic District or site's character. Retain and protect historic street trees whenever possible.

D 6.5.2 Consider a plant's mature size when planting near an historic structure, to ensure root growth, canopy spread and drippings, and trapped moisture do not end up damaging historic material. For the survival, health, and longevity of trees, avoid compaction of the soil within the drip line, and clearly mark and fence off the drip line during construction.

D 6.5.3 For durability and shape consider offset of plantings from the street and plows and any impact from trimming due to utility lines.

Avoid

D 6.5.4 Avoid planting front hedges or shrubbery that will visually separate the building from the street. Keep front hedges and shrubbery low, and do not obstruct the pedestrian view.

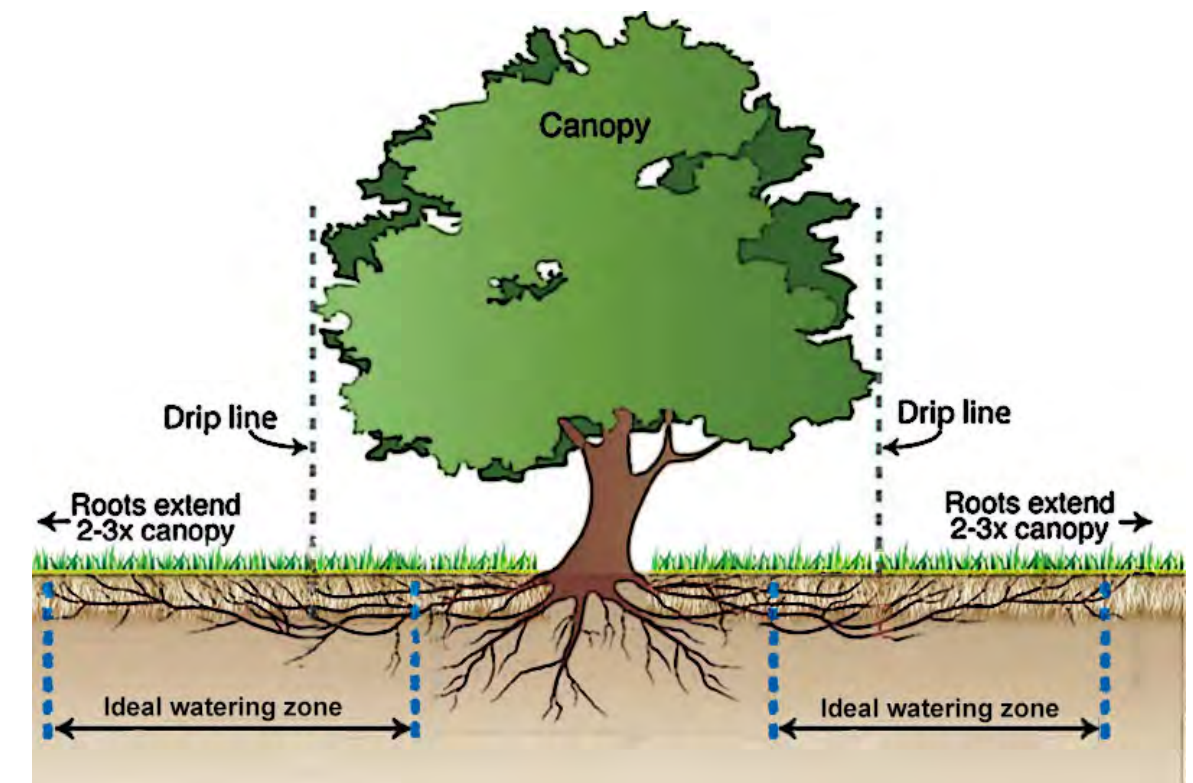
D 6.5.5 Do not permit ivy and other climbing plant species to grow directly onto building material, historic or otherwise, as this will cause damage and trap moisture. If such plantings are desired, install a trellis or other structure at least 12 inches away from the building face.

D 6.5.6 Avoid installing building structures or hardscapes beneath the canopy drip line of a tree, as this can cause damage to the root system, leading to the loss of the tree. This situation can also cause costly complications for the foundation, structure, gutters and downspouts or hardscape.

D 6.5.7 Avoid planting trees and large shrubs too closely together, taking into account their 'ultimate' (meaning in ten years' time, not necessarily maximum) size. If that leaves unwanted spaces in the short term, use annuals and perennials as fill-in plantings for a more immediate and complete landscape look.



Historic trees help define the streetscape of Main Street. The pedestrian experience would be greatly altered by their loss.



Tree diagram. Structures or hardscape below the drip line can compact the soil and damage the root system.

D7 Sustainability and Accessibility

D 7.1.4 Minimize Impact: Choose the least invasive approach to energy efficiency improvements to minimize potential of damage to original building materials, and where possible, make those improvements reversible.

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D 7.1 Design Principles

D 7.1.1 Utilize Existing Design Features: Many historic buildings have interior climate control features, including passive heating and cooling, natural daylighting, management of solar gain, and cross-ventilation. Retain and use these original features where possible.

D 7.1.2 Encourage Sustainability: Historic buildings may be updated to contribute to the sustainability goals of property owners. In addition to the passive design and embodied energy of the building, the sustainable use and function of a property can be increased with contemporary features that do not compromise the historic integrity of the structure or site.

D 7.1.3 Provide Equitable Access: Accessibility to historic buildings to permit their ownership and visitation by differently abled individuals is encouraged. Utilize appropriate adaptations in order to make access to historic buildings equitable without unduly disrupting the historic fabric.

Image here

D 7.2 Solar Panels and Other Exterior Energy Efficiency Devices

Solar panels and other exterior energy efficiency devices, such as solar shingles and windmills, are an increasingly popular method for property owners to decrease their energy costs and maintain a more environmentally conscious lifestyle. Like other modern equipment and accessories, in order to retain as much of the visual character of the historic neighborhood or site as possible, minimize the visibility of these devices. Owners might also consider investment in a solar farm as an alternative to installation of solar panels on their structure.

Recommended

D 7.2.1 Locate and install devices on a secondary roof, in a way that prevents or minimizes their visibility from the street. Choose prominent locations only as a last resort.

D 7.2.2 Select low-profile devices and install them flat or parallel to the roof, not at an angle to the roof line.

D 7.2.3 Install devices using the method that will result in minimal damage to historic fabric and that is reversible, so that, if removed in the future, the essential form and character of the building will not be altered.

D 7.2.3 Whenever possible, install devices on a non-historic structure, in order to minimize damage to historic fabric. In the absence of non-historic structures, consider the use of accessory buildings before turning to the primary historic building.



Avoid this scenario: device mounted at a high-profile angle on street facing facade.

D 7.3 Storm Windows and Doors

Storm windows and doors can increase energy efficiency of a building without the loss of historic fabric or visual character. A number of historic buildings were designed to function with the seasonal use of storm windows and may already have the hardware in place. The selection of exterior or interior storm windows and doors can depend on the orientation of the building on the site, the window and door design and material, and other factors.

Recommended

D 7.3.1 Enhance energy efficiency by installing storm windows and doors to supplement, rather than replace, historic windows and doors.

D 7.3.2 Design storm windows and doors to match, or avoid obscuring, the appearance of the original feature.

D. 7.3.3 Retain original building features and components that contribute to interior climate control, such as solar orientation, roof overhangs or window awnings, operable windows, and interior shutters which are conducive to natural daylighting, management of solar gain, and cross-ventilation, repairing or restoring any damaged or missing features.

D 7.3.4 Install storm windows and doors in such a way so as to cause minimal impact or damage to the existing material, without loss of detail.

D 7.3.5 Install interior storm windows. Lightweight examples are readily available and very effective. This allows the character of the historic window to be visible from the street. Various fabric window coverings are also effective.

D 7.3.6 Match the sash design of the historic window if a storm window will be installed on the exterior. In the case of a storm door on the exterior, install a plank door if historically correct, or a glass paned storm door which shows as much of the historic door as possible.

D 7.3.7 Match the color of the storm window sash with the color of the window frame whenever feasible. Match the color of the storm door with the color of the historic door whenever feasible.



An example of good exterior storm windows installation. Storm windows can increase energy efficiency of a building, without losing historic fabric or visual character.

D 7.4 Weatherization

Insulation and weatherstripping are affordable options to improving the efficiency of historic buildings, without the financial, cultural, and environmental costs of replacing existing historic materials such as windows and doors.

Recommended

D 7.4.1 Non-invasive energy audits are a recommended way to identify and prioritize energy conservation needs and measures. Air Infiltration is commonly a high priority which can be relatively easily addressed through weatherstripping and caulking.

D 7.4.2 . Undertake weatherization improvements in a manner that avoids altering or damaging original building materials and their finishes, and that if removed in the future, will not result in damage to the original materials or finishes.

D 7.4.3 Insulation can be installed in attics, basements, or crawlspaces to increase energy efficiency without altering the historic character of the building. Install insulation in such a way that does not damage historic fabric and provides sufficient ventilation to insulated spaces, as moisture build up can damage historic materials.

Avoid

D 7.4.4 Avoid application of insulation to the building exterior, as this will alter the proportional relationship of the wall surface to the windows and doors and their trim.

D 7.4.5 Avoid blown-in or other insulation in walls where a vapor barrier cannot be installed along the inside of the wall to avoid trapping moisture condensation in the wall cavity, causing mold and rot. Daily living generates substantial water vapor.

D 7.4.6 Avoid spray-in foam insulation as it can trap moisture, is not reversible, and can lead to interior air quality issues.

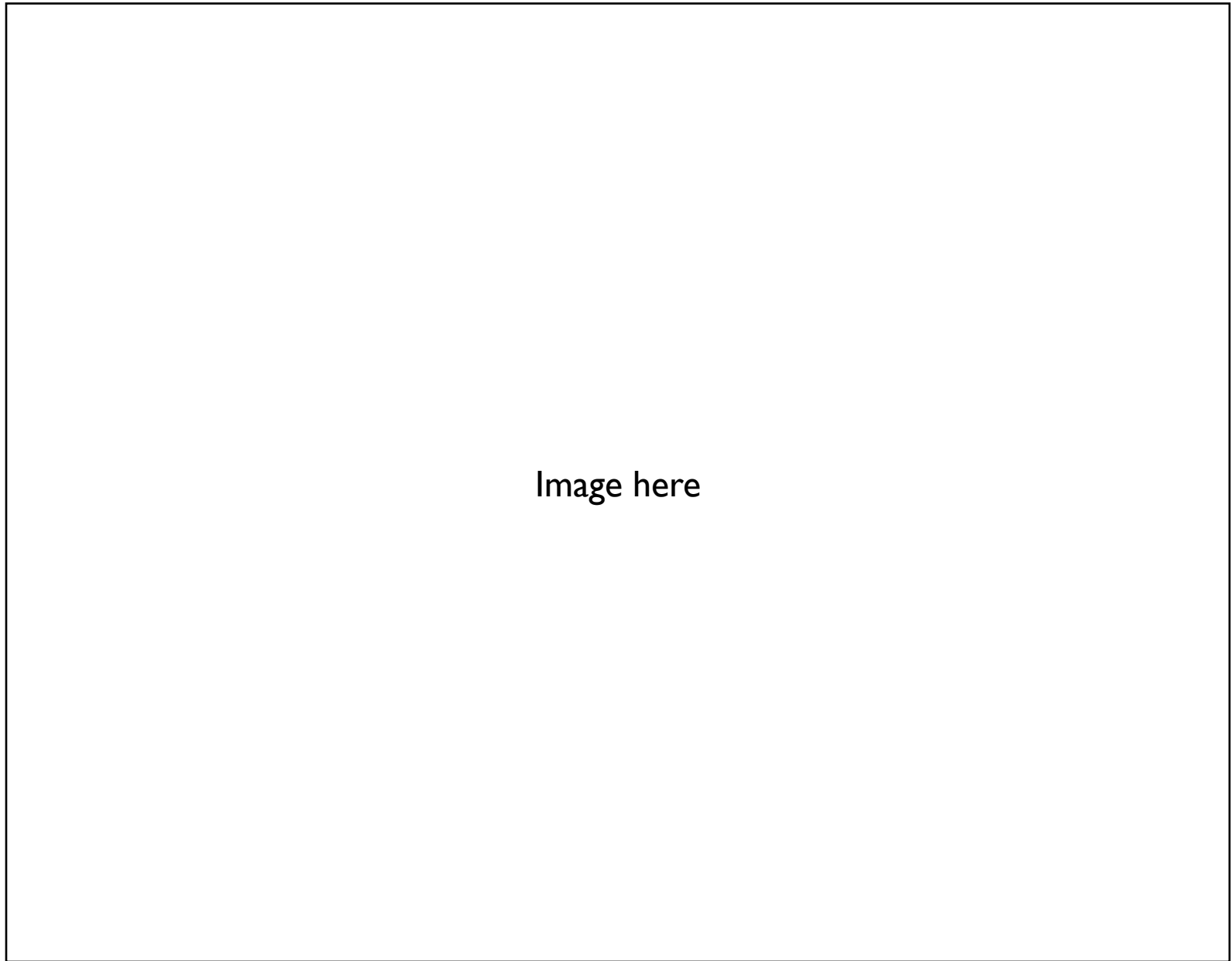


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TIP: Energy Audit

When evaluating your building's needs, be sure to employ an independent firm **with experience in historic buildings** to perform an energy audit to ensure you receive accurate information and advice about your building.

D 7.5 Accessibility Modifications

Being able to safely access an historic building is an important aspect of keeping such structures relevant in a community. Exterior modifications such as ramps and railings, when well designed and installed with care, can enhance equitable access to an historic building without compromising its unique visual character.

Recommended

D 7.5.1 Historic railings that are too low can be augmented with a smaller railing attached to the top, of compatible and subordinate design and material, and installed in such a way that if removed in the future, removal will not damage the historic feature. This enables retention of historic railings which may not meet current building code requirements.

D 7.5.2 Select locations for ramps, stairways, and elevators that minimize the visual impact on the historic site, and ideally, place them to the side or rear of the building, not on the primary facade or the side of the building that fronts the street.

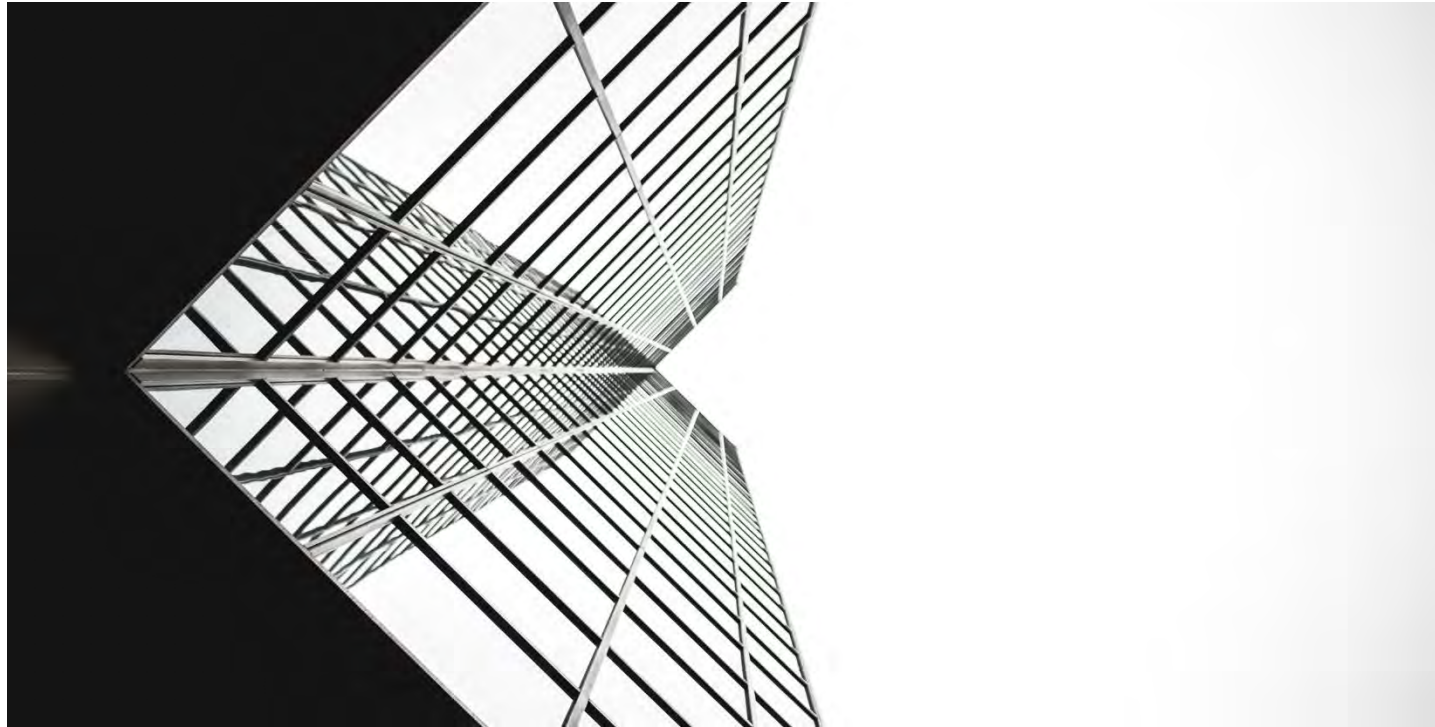
D 7.5.3 Design ramps, new stairs, and elevators and use materials and finishes that are, visually compatible with the historic structure, and installed in a reversible manner, so as to not alter the historic form and character of the building and take particular care with connection points with the historic fabric.

Avoid

D 7.5.4 When possible, avoid installing ramps, stairs, or elevators on the primary building facade and sides visible from the street or public way.

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D8 Glossary



Note: *These terms are defined in this Glossary for purposes of ease of understanding the Design Manual, but note that there may be more detail in the definitions in the Ordinance and that for purposes of applying the Ordinance, the definitions included in the Ordinance control.*

ADDITION: New construction added to an existing building or structure.

ALTERATION: Work that affects the exterior appearance of a property, including repair, reconstruction, demolition, or relocation.

CHARACTER: The physical elements that make up the qualities and attributes of a building, structure, site, street, or district, including individual structures or the relationship between structures.

COMPOSITION: The arrangement of elements and details on a building, structure, or site which help to define its character.

VISUALLY COMPATIBLE: Able to exist or occur together without conflict; the harmonious relationship between buildings of scale, height, proportion and mass and their relationship to the associated viewscape.

CONTEXT: The setting in which an historic element, site, building, structure, street, or district exists.

DEMOLITION: Any act or process that partially or totally destroys or removes a Structure or Object, including the demolition, razing, or tearing down of a building, or a Substantial Modification.

DESIGN GUIDELINES: Criteria that provide direction on recommended project design and help ensure that rehabilitation projects and new construction respect the character of designated historic buildings and districts.

DETERIORATION FROM NEGLECT: Deterioration of any structural or exterior Architectural Feature of a property from inadequate Maintenance to the extent that it creates an irretrievably detrimental effect on the life and character of that historic Structure and/or creates health and safety violations.

ELEMENT/FEATURE: A material part or detail of a site, building, structure, street, landscape, or district that gives a structure its distinctive architectural character.

ELEVATION: Any one of the external vertical planes of a building.

FABRIC: The physical material of a building, structure, site, or community conveying an interweaving of component parts.

HISTORIC DISTRICTS: Designated geographic areas with a concentration of architecturally significant structures or groups of buildings that collectively have a unique historic character and feel, and that require protection in order to ensure that historic character is preserved as the area continues to change and develop. Historic Districts may contain Local Historic Landmarks, Contributing structures and Noncontributing structures, each of which require different degrees of review.

INFILL: New construction in historic districts on vacant lots or to replace existing buildings.

IN-KIND REPAIR OR REPLACEMENT: Splicing historic material that is partially damaged or that cannot be repaired because of the extent of deterioration or damage, with new material that matches the historical in material, type, design, dimension, texture, detailing and exterior appearance.

MAINTAIN: To keep in an existing state of preservation or repair.

MASSING: The arrangement of a building's volumes, whether symmetrical or asymmetrical, in a central block, L-shaped, or arranged in wings. Mass and scale also relate to lot coverage.

MINOR CHANGE: A Minor Change is a small-scale and easily reversible change to a building, site feature or exterior utility which will neither result in significant change to any historic feature nor obscure such feature. In no event shall any change be deemed minor when, in the opinion of the Planning Authority, such change would alter the historic character of the building or site.

NEW CONSTRUCTION: The adding to a Structure by an addition; the erection or replacement of any new Structure on a lot or property; or the comprehensive redesign/renovation of an existing Structure or major portion thereof.

PRESERVATION: Generally, saving old and historic buildings, sites, structures, and objects from destruction or deterioration and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

PROPORTION: The relationship of the dimensions of building elements, such as the height-to-width dimension of windows, doors and other building elements, their PROPORTIONAL sizing to each other, and to the facade of the building.

RECONSTRUCTION: The act or process of reproducing by new construction the exact form and detail of a building, structure, or object, or a part thereof, as it appeared at a specific period of time.

REHABILITATION: The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of features that are significant to its historical, architectural, and cultural values.

RENOVATION: The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

D 8 Glossary (Cont'd)

RESTORATION: Any act which returns a Structure or a feature of a Structure to a prior state of historic significance.

RHYTHM: The spacing and repetition of elements on the front of the building and fronts along a street. The location of window and door openings affects the rhythm of a building. Neighborhood block frontages are often characterized by a consistent rhythm of development created by recurring building patterns.

SCALE: Scale is the relative or apparent size of a building in relation to its neighbors. Scale is also the apparent size of building elements, such as windows, doors, cornices, and other features to each other and to the building.

SETTING: The sum of attributes of a community, neighborhood, streetscape or property that defines its character.

STABILIZATION: The act or process of applying measures to re-establish a weather resistant enclosure and the structural stability of a deteriorated property while maintaining its present form.

STREETSCAPE: The distinguishing character of a particular street as created by its width, degree of

curvature, paving materials, design of the street furniture, and setback, rhythms and forms of surrounding buildings.

STYLE: A type of architecture distinguished by special characteristics of structure and ornament and often related in time.

SUBSTANTIAL MODIFICATION: Any Alteration to a building involving removal or alteration of fifty (50%) percent or more of the roof area and/or any exterior walls, or any portion of an exterior wall or roof area enfronting or facing and prominently visible from a Street or thoroughfare.

VISUAL CONTINUITY: A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

VISUALLY RECESSIVE: Making a feature or element not hidden per se (as poor attempts to disguise features or elements can often make the situation worse), but visually subordinate to the fabric around, so that the feature or element fades into the background.



About Yarmouth Planning Department

The Department of Planning & Development is responsible for long range and current planning in Yarmouth. Long range planning includes advising the Planning Board and Town Council on creation and implementation of the comprehensive plan and related programs and ordinances. Current planning involves review and approval of development projects under the applicable codes and ordinances.