

FALMOUTH HISTORIC DISTRICTS DESIGN REVIEW GUIDELINES

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Prepared for the
Falmouth Historic Districts Commission now the Falmouth
Historical Commission

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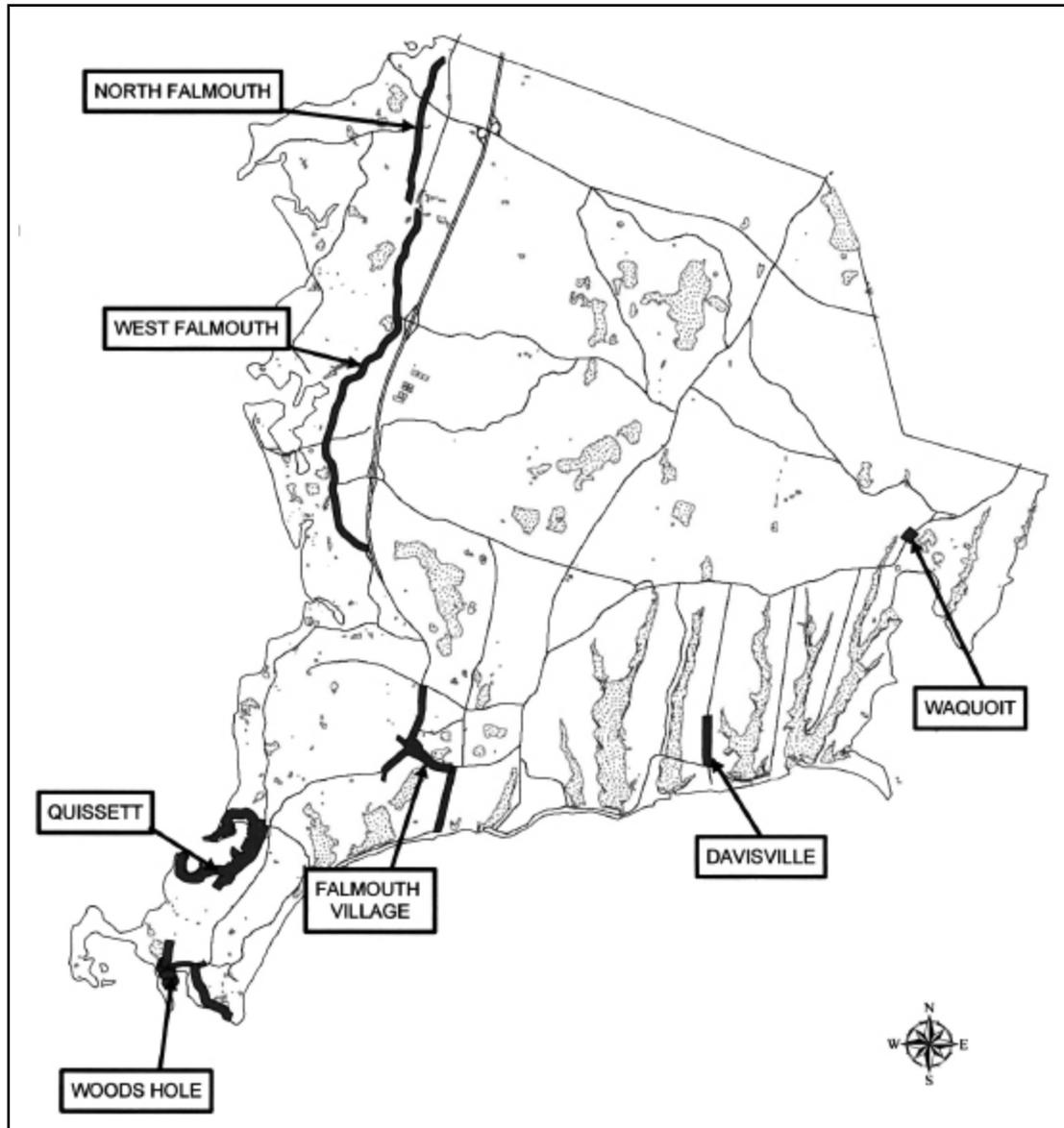
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September 15, 2011
Amended December 2014; January 2016; August 2016;
October, 2016 and April and May 2018

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I. INTRODUCTION

1. Purpose of this Handbook

This Handbook contains the Design Review Guidelines of the Falmouth Historical Commission. The Handbook is intended for use by members and staff of the Commission, home and business owners within the districts, and applicants before the Commission, including contractors and architects. Falmouth is fortunate to have adopted seven local historic districts which protect and enhance some of the town's most historic places in Davisville, Falmouth Village, North Falmouth, Quissett, Waquoit, West Falmouth, and Woods Hole. Boundary maps for Falmouth's seven historic districts are included in Appendix C. Not all buildings in the districts are notable as historic architecture, but inappropriate changes to any building within a district can adversely affect the district's character and setting. The Falmouth Historical Commission is charged with reviewing changes to all building exteriors and new construction in order to ensure that changes to both historic and non-historic buildings are appropriate to their immediate surroundings and their district as a whole.



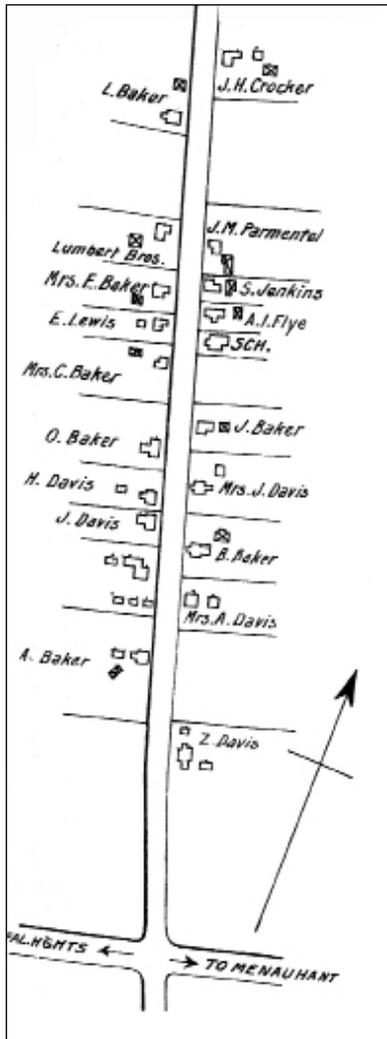
View from Sunset Hill, probably between 1890 and 1900. Harbor Head cottage in the foreground.

Section I of this Handbook describes the historical and architectural significance of Falmouth's seven local historic districts; provides a brief description of how and when they were adopted, and explains the difference between a local historic district and a National Register district.

Section II contains the Design Review Guidelines adopted by the Commission. The Guidelines not only assist the Commission in their deliberations, but should be used by owners and applicants within each district as they prepare applications for Commission review. While every case has unique elements, these Guidelines are intended to ensure consistency and predictability for commissioners and applicants alike. Finally, in the Appendix you will find support information, including a Glossary of Architectural Terms, a Pictorial Summary

of Architectural Styles, and maps of the Commission's seven districts.

2. Creating Falmouth's Local Historic Districts



Davisville, 1908

The local historic districts of Davisville, Falmouth Village, North Falmouth, Waquoit, West Falmouth and Woods Hole were adopted in 1975 as a special act of the state legislature (Ch. 654 of the Massachusetts Acts of 1975, as amended). The local historic district of Quissett was added pursuant to Ch. 189 of the Acts of 1993. As stated in the 1975 legislation, the purpose of creating the districts was “to promote the general welfare of the inhabitants of the Town of Falmouth through the preservation and protection of historical buildings, places and districts of historical interest; through the development and preservation of appropriate settings for such buildings, places and districts; and through the benefits resulting to the economy of said town by preserving and enhancing the amenities and historical aspects of various of the villages and areas of the town which make the town a desirable place to live and for tourists to visit.” (Section 1, Ch. 654 of the Acts of 1975) The Town adopted Massachusetts General Laws Chapter 40C- the Historic Districts Act in November 2015 to replace Ch. 654 of the Acts of 1975. The adoption of Chapter 40C also combined the Historic Districts Commission and the Historical Commission into one board known as the Falmouth Historical Commission.

3. Falmouth's Local Historic Districts

The following is a brief summary of the historical and architectural significance for each of Falmouth's seven local historic districts. These districts represent the broad range of architectural styles and historical themes that make Falmouth unique and help create its sense of place today.

Davisville (East Falmouth)

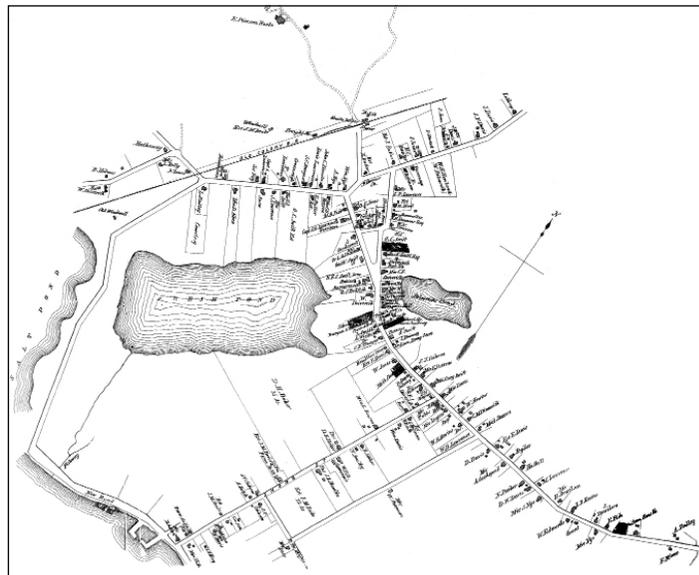
The Davisville Historic District encompasses the small linear village of Davisville which extends along Davisville Road between two tidal estuaries, Bourne and Green Ponds, leading to Davisville Beach. The district's historic resources represent a variety of modest 19th century Greek Revival, Italianate and vernacular Second Empire

farmhouses and cottages, along with Colonial Revival houses added in the 20th century. Prior to European settlement, Davisville was seasonally occupied by both the Wampanoag and Acapesket tribes who harvested the abundant surrounding waters.

There is one surviving house from the Colonial period, built ca. 1751, but Davisville appears to have been lightly developed by European settlers prior to the 1800s. Davisville got its name from James Davis who is credited with founding this “salt-water farm community” (George Moses, *Slightly Salty*). By the early 19th century, the village grew as local whalers built homes and laid out small farms. Davisville remained the smallest of Falmouth’s ten villages. By 1910, Davisville had its own schoolhouse and a year round population of 65. This quiet village re-emerged in the early 20th century as summer residents purchased and restored the 19th century housing stock and built additional houses on undeveloped land, giving Davisville its current appearance.

Falmouth Village

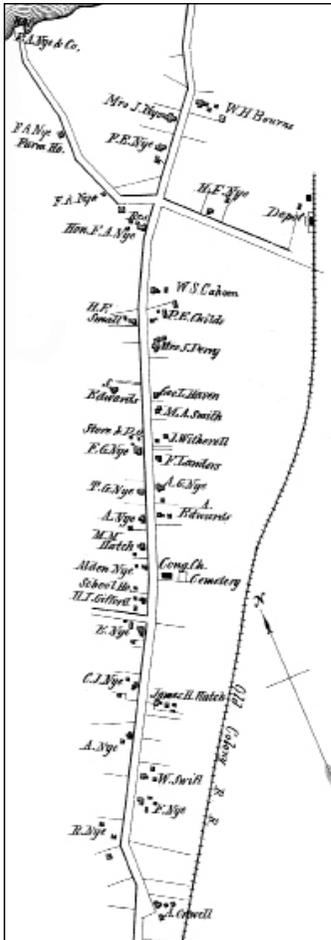
The Falmouth Village Historic District encompasses the commercial and institutional core of Falmouth together with adjoining residential neighborhoods. Most of the historic resources date from the late-18th and 19th centuries, the period of Falmouth’s greatest economic growth. Resources include public, institutional, commercial, and residential buildings, along with important landscapes, most notably the Village Green (Falmouth Village Training Ground). Portions of Falmouth Village were also listed as a district on the National Register of Historic Places in 1996.



Falmouth Village, 1880



Main Street, c. 1918



North Falmouth, 1880

Falmouth Village's roots date to 1661, when thirteen settlers recorded an agreement for laying out the area then known as Suckanesset. The name Falmouth first appeared in 1694 and was chosen to honor Bartholomew Gosnold, the first explorer to visit the area in 1602 whose homeport was Falmouth, England. Main Street was laid out in 1687. The Village Green was the site of the third meetinghouse built in 1748, and the area surrounding the Green became densely built with houses owned by some of Falmouth's most prominent citizens. By the early 19th century, the area around Village Green became the economic center of Falmouth as evidenced by the construction of the Falmouth National Bank, founded in 1821 by Elijah Swift. In the mid-19th century, Falmouth built a Town House further east along Main Street, the meetinghouse was relocated across the street, and government operations were permanently shifted away from the Village Green.

The advent of the railroad and the decline of whaling led to a new wave of development in Falmouth Village as a summer destination. Additional houses were built further out along Main Street, Palmer Avenue and Shore Street. Commercial development also continued into the 20th century to support the new influx of year round and seasonal residents, including developments such as the Queens Buyway on Palmer Avenue, built in 1926.

This district includes a broad range of architectural styles, including Colonial and Federal-style resources from the 18th century, 19th century examples of Greek Revival, Italianate, Gothic Revival, Stick, and Shingle Style houses, and 20th century Colonial Revival houses, institutional buildings and commercial blocks.

North Falmouth

The North Falmouth Historic District is a linear, semi-rural village that extends for 1½ miles along Old Main Road. Resources in the district, include houses, barns, and a few commercial and institutional buildings date from the mid-1700s to the present. The majority was built during the village's greatest period of growth in the 19th century. This village was also listed as a National Register District with approximately the same boundaries in 1998.

The North Falmouth District began as an agricultural village and grew through the 19th century with maritime



Old Main Road, looking north to Four Corners, North Falmouth.

and related industries, followed by the emergence of summer tourism in the late-19th century. Development largely began at the southern end of the district and spread north. For that reason, the earliest buildings, including 18th century Georgian and Federal-style houses, are found at the southern end, with Greek Revival, Victorian-era, Craftsman and Colonial Revival-style houses found farther north.

North Falmouth's sense of place is well captured in an 1862 description by

Frederick Freeman:

“...the quiet village of North Falmouth, lying on or near Buzzards Bay and thus enjoying some conveniences of fishing, and coasting facilities, and stretching along its pleasant residences, continuously but not densely, its Congregational meeting-house, school-houses, wind mills, post office, occasional stores, shops for the mechanic arts, and here and there well-cultivated farms of unpretending size, all bespeaking for the locality the credit of general appearance of frugal thrifty and home comfort...”

(History of Cape Cod)

Quissett

The Quissett Historic District represents both the modest roots of a harbor-side village and its evolution into a summer colony of large late-19th and early-20th century “cottages” surrounding the protected waters of Quissett Harbor. Quissett was known by many names, including



Quissett Harbor House



Waquoit, 1880

from 1660-1841, and was therefore lightly settled by Europeans until after 1763 when the state legislature gave district status to the area. The name Waquoit is likely derived from a Wampanoag word meaning “head of the bay.”

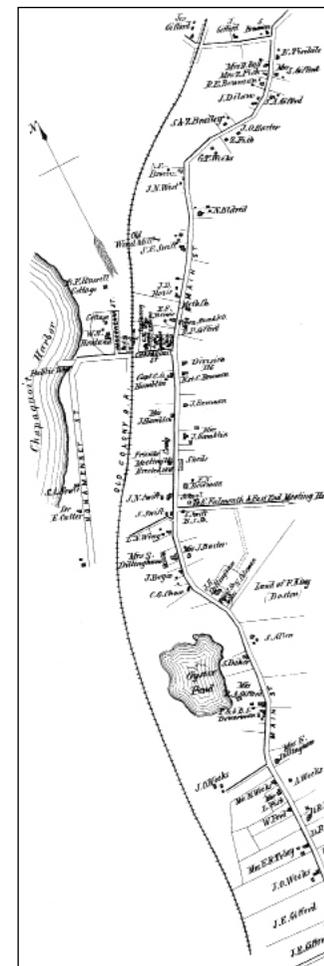
European settlement resulted from proximity to Waquoit Bay (the largest natural anchorage in Falmouth) and the Childs and Moonakis Rivers. The area was developed for agricultural, water-powered industry, ship building and maritime activity in the 18th and 19th century. By the early 1800s, Waquoit became popular as a summer destination for sportsmen.

Architectural styles found in the local district include Federal and Greek Revival-style houses, along with the 1848 Gothic Revival-style Waquoit Congregational Church. A larger National Register District, which encompasses all of the Waquoit Local Historic District, was listed in 2004.

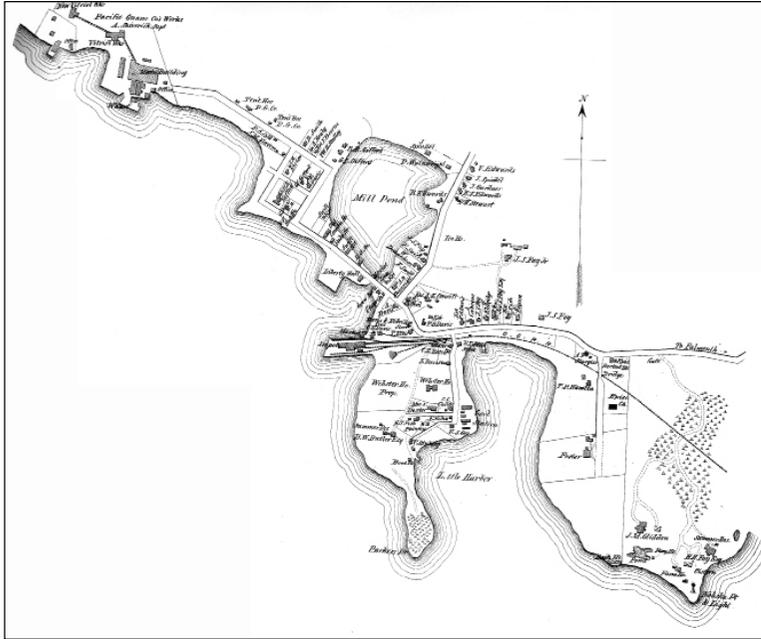
West Falmouth

West Falmouth, like North Falmouth, is a linear district extending three miles along Route 28A (West Falmouth Highway). The district contains residential, commercial and institutional buildings from the 18th to the 20th century, most set close to the road, with agricultural lands still in use.

West Falmouth’s roots are tied to local Quakers, who built a burying ground here in 1717 and a meetinghouse in 1720, both of which were moved to their current location in 1771 after the roadway was rerouted to its present location. During this period, West Falmouth Highway was then called the Back Shore or North Shore Road. Agriculture and fishing were the primary activities through the 19th century. Small-scale local industries also emerged, including salt making, shoe making and tanning, and quarrying of local pink granite. West



West Falmouth 1880



Woods Hole, 1880



Woods Hole railroad terminal and steamer dock in the 1920s

Falmouth's greatest period of growth was the early-19th century, and as a result, late-Federal and Greek Revival are the most common styles. However, earlier Georgian houses are also found, as well as later 19th century Italianate, Second Empire, and Queen Anne styles. The West Falmouth District is noted for its use of local pink granite for stone walls, foundations, and a few buildings.

The arrival of the Cape Cod Branch Railroad, which installed tracks parallel to and west of the highway, together with the area's proximity to Buzzards Bay, made West Falmouth Village increasingly popular as a summer destination. The 20th century is represented with early Bungalows and Colonial Revival houses. In 1997 the central and southern portion of the district were listed as a National Register District.

Woods Hole

Woods Hole (formerly "Woods Holl") traces its roots to early Colonial exploration. It is believed that Bartholomew Gosnold, during his exploration of Cape Cod and the Islands in 1602, landed at Woods Hole in May of that year. In 1677, the land around Little Harbor was divided among 13 settlers in 60 acre lots and Little Harbor became the focus of early development. Farming, fishing, and later salt works, were the principal occupations of the first settlers and their descendants. Residential development occurred on the landward side of King's Highway and Woods Hole Road.

The 19th century saw increasing commercial activity; in 1827, Elijah Swift built Bar Neck Wharf on Water Street. The Wharf became the home port for at least nine whaling ships and the Water Street area developed as a working waterfront with a mix of maritime industrial, commercial and residential buildings, including its own Customs House.

In the 1860 and 70s, the Pacific Guano Company, located on what is now Penzance Point, and the arrival of the Woods Hole Branch Railroad in 1872, which terminated at the present Steamship dock, generated significant growth. By the 1870s, whaling activity was replaced by maritime scientific institutions, starting with the United States Fisheries, followed by the private Marine Biology Laboratory in 1888, and the Woods Hole Oceanographic Institution in 1930. These institutions both reused existing buildings and built large new research centers. Woods Hole's emergence as a summer resort began in the mid-1800s and was greatly advanced by the arrival of the railroad in 1872.

Today, the Woods Hole Historic District includes a broad range of resources and architectural styles, including late-18th century Federal homes along Woods Hole Road, 19th century Greek Revival and Victorian-era commercial, institutional, residential and industrial resources along Water Street and School Street, large late-Victorian summer cottages on Nobska Point and Juniper Point, and newer maritime buildings.

4. National Register vs. Local Historic Districts

As noted in the district summaries, Falmouth has both National Register and local historic district sometimes with overlapping boundaries. It is important, therefore, to understand the difference. Being listed on the National Register of Historic Places is a federal designation administered by the National Park Service. Unlike local historic districts, National Register status is primarily honorary in nature, and provides only

limited protections. The Cape Cod Commission does have a limited degree of review, but the main value is identifying and honoring special places. Local historic districts, on the other hand, provide the greatest degree of protection and are a common tool used throughout the United States. In Massachusetts, 120 municipalities have adopted 234 local historic districts, and more are adopted every year.

II. GUIDELINES

1. General Guidelines

The purpose of these Guidelines is to guide property owners, contractors, and architects in planning alterations, additions and new construction, as well as, assisting the Falmouth Historical Commission in determining whether proposed work is appropriate to the preservation and protection of distinctive historic buildings and places in Falmouth’s historic districts.

Falmouth’s historic districts contain architecturally and historically significant buildings and structures in a variety of styles, forms and settings. The most common *styles* found in districts are Federal and Greek Revival, although earlier colonial-era buildings are found in certain districts. There are also many mid to late-19th century Victorian-era resources including examples of Italianate, Mansard, Queen Anne and Shingle styles. Historical resources from the 20th century include Bungalows, Four Square houses, and many Colonial Revival Capes¹. Within each style are found examples that are both “High Style” (elaborate) and “vernacular” (everyday architecture). The diversity is also evident in the variety of building *forms*, including modest Capes, large public and commercial buildings, grand cottages, and country stores. Diversity also is represented in the *settings*; Falmouth’s districts include dense villages, semi-rural landscapes, and ocean-front summer colonies. For more information, see Appendix B, Glossary of Architectural Terms and Appendix C, Pictorial Summary of Architectural Styles.

Regardless of the style, form or setting, the principles of how to preserve them are the same. In each district, the Commission shall determine whether proposed construction, reconstruction, alteration or demolition of exterior architectural features will be appropriate to preserve the character and appearance of that resource, its setting, and the district as a whole. The goal of Falmouth’s local historic districts is not to stop change but to manage change, while preserving the character-defining features of its buildings and places, and encouraging compatible new construction. In each district, the Commission shall determine whether the

¹ For more information and photographs of architectural styles in Falmouth, refer to Appendix C.

proposed construction, reconstruction, alteration or demolition of an exterior architectural feature visible from a public street or way will be appropriate to preserve the character and appearance of that resource and district. For purposes of review, in addition to specific guidelines, the following general principles shall apply.

1.1 Preservation

Each building or structure shall be recognized as a physical and cultural record of its time and place. Character-defining features of a building or structure should be retained and preserved. The removal of historic materials or alteration of features that characterize a building or structure should be avoided. Deteriorated historic features should be repaired rather than replaced whenever possible.

1.2 Replacement

If the severity of deterioration means that repair of a character-defining feature is not feasible, the feature should be replaced-in-kind - meaning, the design, color, texture, and materials should be similar.

1.3 Restoration

Restoration of missing features should be substantiated by documentary and physical evidence.

1.4 Historic Additions/Changes

Some buildings within the District have been altered over time. Those changes that have acquired architectural or historic significance in their own right shall be recognized and preserved. Significance can result from an addition reflecting characteristics of a later style, e.g. an Italianate porch added onto a Greek Revival façade; or the result of an addition that reflects important historical developments, e.g. residential facades altered for commercial use. The Commission may determine that restoration to an earlier appearance or period is more important than preserving later historic additions and alterations, and allow those later additions or alterations to be removed.

2. Definitions

Building

A combination of materials forming a shelter for persons, animals or property. For purposes of these Guidelines, when the term “building” is used, it refers to both buildings and structures unless otherwise specified.

Historic Buildings

Buildings, structures, additions or exterior architectural features built prior to 1950. The Commission reserves the right to treat certain non-historic buildings or structures as “historic” within the meaning of these Guidelines due to extraordinary architectural or historical significance, as determined by the Commission.

Non-Historic Buildings

Buildings, structures, additions or exterior architectural features which were built 1950 or later. The Commission reserves the right to treat certain historic buildings or structures as “non-historic” within the meaning of these Guidelines due to lack of extraordinary architectural, historical or cultural significance, as determined by the Commission. The Commission may determine, at its discretion, that a building or structure otherwise defined as “historic” within the meaning of these Guidelines has no architectural or historical significance, or has been so extensively altered that it is no longer recognizable as representing its architectural or historical significance and may, therefore, be treated as non-historic for purposes of these Guidelines.

Character-Defining Features

Those exterior architectural features of a building or structure which identify its architectural style, period, or historic use.

Commercial Storefronts

Commercial storefronts are found in many of Falmouth’s historic districts. For purposes of these Guidelines, storefronts will be categorized historic or non-historic as follows:

Historic Storefronts

Storefronts built as original components of historic buildings, and storefronts created through alterations to historic buildings, if such alterations are before 1950.

Non-Historic Storefronts

Storefronts built after 1950 as alterations to historic buildings, storefronts created through alterations to non-historic buildings, and storefronts built as original components of non-historic buildings.

Commission

The Falmouth Historical Commission established under the Falmouth Historic District Bylaw, Massachusetts General Laws Chapter 40C, as amended.

Exterior Architectural Feature

Such portion of the exterior of a building or structure, including but not limited to the architectural style and general arrangement and setting thereof, the kind, color and texture of exterior building materials, the color of paint or other materials applied to exterior surfaces, and the type and style of windows, doors, lights, chimneys, signs and other appurtenant exterior fixtures.

Primary Elevation

For purposes of these Guidelines, a primary elevation means any elevation which either fronts on or is highly visible from a public street or way, as determined by the Commission.

Public Street or Way

A road, highway, passage, or path established, accepted, and/or maintained under public authority or a privately maintained road, passage, or path that is subject to public access; not including bicycle paths. For purposes of Quissett Historic District, “public street or way” includes Quissett Harbor.

Shall/Must

Shall or Must as a verb in these Guidelines indicates those actions which are specifically required or prohibited.

Should/May

Should or may as a verb in these Guidelines indicates a recommended course of action.

Structure

Anything constructed or erected other than a building, the use of which requires fixed location on the ground or attachment to something located on the ground, including tennis courts, swimming pools, gas and storage tanks if principally aboveground, stonewalls, retaining walls, fences of any height, gates, memorials and paved driveways or other paved areas.

3. Exemptions

The following changes are exempt from review by the Commission and no application is required.

3.1 Air Conditioners (Temporary)

Room air conditioners temporarily placed into a window opening are exempt from review. It is recommended, however, that air conditioners be located in windows less visible from a public street or way.

3.2 Building Interiors

Alterations and renovations to interiors are exempt from review.

Note: See **Guideline 6** for signage placed inside a window.

3.3 Flags

Governmental flags are exempt from review. Permanent flag poles are subject to review – see **Guideline 9.6**.

3.4 Landscaping

The installation of plant material, including trees and shrubs, is exempt from review. It is recommended that landscaping not impact public viewsheds of a historic or scenic landscape.

The installation of “hardscaping” – e.g. structures such as driveways, walls, fences, earthen berms, walkways – is subject to review under **Guideline 9**.

3.5 Street Numbers

Street numbers are exempt from review. The Commission recommends that street numbers should be appropriate in size, color and design for the building and district and should be installed in a manner that does not damage historical materials or obscure character-defining features.

3.6 Temporary Signs

Temporary signs, defined in the Falmouth Sign Code to be signs intended to be used for a period of no

more than thirty (30) days, are exempt from review.

3.7 Window Boxes

Window boxes are exempt from review. The Commission recommends that window boxes be installed in a manner that does not damage historical materials or obscure character-defining features.

4. Alterations to Buildings

4.1 Access/Handicap Access

In Massachusetts, the Architectural Access Board (AAB) governs the need and method of creating accessibility for buildings of public accommodation, which includes buildings constructed by a public entity, as well as privately-owned buildings that are open to and used by the public, such as restaurants. The AAB has promulgated regulations for how to achieve accessibility, but has included the ability to obtain variances from full compliance for historic buildings. Their definition of historic buildings includes all properties within a local historic district. The goal in reviewing a proposal for accessibility in a historic district is to ensure that significant character defining features of the building, including front stairs, porches, doors and door surrounds are minimally impacted. If creating accessibility in the primary entrance or façade will obscure or destroy significant character defining features, the Commission has the authority to require the applicant to seek alternate means of accessibility, including secondary entrances, in consultation with the AAB and the MHC. The AAB can be reached at 617-727-0660, the Massachusetts Historical Commission at 617/727-8470. Creating accessibility for private buildings which do not offer public accommodation is not subject to AAB review, but the same considerations should apply.

4.2 Awnings

Note: for Commercial Awning Signage, **Guideline 6**. Awnings became a common form of energy conservation starting in the early-19th century and are visually appropriate for many buildings. They may be allowed under the following conditions:

4.2.1 Location

Awnings should be limited to the size of the window or door opening, and should not obscure architecturally significant features.

4.2.2 Shape

Traditionally, awnings were triangular in section, “shed” awnings, usually with a loose valance hanging down the outside edge. Shed awnings are appropriate for most historic window and door installations. Retractable awnings are not appropriate. In a few cases, if supported by historic documentation, other shapes may be appropriate. For example, window openings with arched tops, such as those found on Italianate-style buildings, were sometimes shaded by awnings with matching tops. Mansard awnings, concave awnings and quarter-round awnings did not appear until the late-20th century and are not appropriate in historic settings.

4.2.3 Color

The color should be selected that is in keeping with the historic character of the building and district. Since the 19th century, awnings have utilized an extensive color palette, including stripes.

4.2.4 Material

Material must be canvas, canvas blends, or acrylics that resemble canvas. Vinyl or other reflective material is not allowed in historic districts. New awning hardware must not be installed in a way that damages historic materials. For example, clamps and fasteners used to attach awning frames should penetrate mortar joints rather than brick or other masonry surfaces.



4.3 Chimneys

Chimneys can be an important character-defining feature of many building types and styles. The following Guidelines apply to existing or proposed new chimneys on historic buildings.

4.3.1 Chimneys on Historic Buildings

4.3.1.1 Removal of Historic Chimneys

Historic chimneys should be preserved and should not be removed.

4.3.1.2 Repair, Repointing and Cleaning of Historic Chimneys

Repairs to chimneys must be made so as to retain the existing configuration. If re-pointing or cleaning is required, refer to the Masonry Guideline (**Guideline 4.8**) for specifications.

4.3.1.3 Replacement of Historic Chimneys

Where repair of deteriorated features is not feasible, the replacement should reuse the existing brick where possible, or otherwise match the original brick in color, shape, size and design, including ornamental features such as corbelling and other brick patterning.

4.3.1.4 Painting

Brick chimneys should not be painted unless supported by historic precedent.

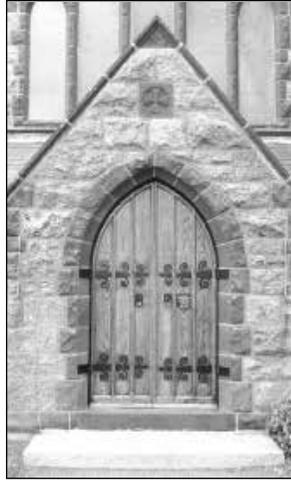
4.3.1.5 New Chimneys on Historic Buildings

New chimneys should be of a size, scale, design and location that are appropriate to the type and style of the building, as demonstrated by buildings of similar size and design in its district. Non-masonry chimneys are not permitted.

4.3.2 Chimneys on Non-Historic Buildings

Chimneys on non-historic buildings may be added, relocated or removed provided such alterations are appropriate in location and scale to the design of the building





4.4 Doors and Doorways

Note: These Guidelines apply to residential and commercial doors and doorways.

4.4.1 Doors and Doorways on Historic Buildings

4.4.1.1 Repair and Replacement of Historic Doors and Doorways

Historic doors should be retained. Where repair of historic doors is not feasible, the replacement of historic doors should match the existing in material, size, design and location. In addition to the door itself, original or architecturally significant doorway features, such as fanlights, sidelights, transoms, hoods and other decorative trim should be preserved or, if necessary, replaced-in-kind, including material. Hardware should be appropriate in material and appearance to what was historically used.

4.4.1.2 Replacement of Non-Historic Doors and Doorways

If a door that is not historic is to be replaced in the same location as the original historic door, the replacement door, including design and material of the doorway and other decorative trim should be appropriate to the architectural style of the building.

The Commission encourages the restoration of missing historic doors and doorways based on supporting photo or other documentation.

4.4.1.3 Removal or Relocation of Doorways

Removal or relocation of historic doorways is not permitted. Replacement or relocation of non-historic doorways may be permissible, provided the replacement or relocation does not alter an original or historically significant elevation, including traditional pattern or rhythm of windows and doors. The replacement doorway should be appropriate to the architectural style of the building.

4.4.1.4 Addition of New Doorways

The addition of new doorways on primary or highly visible elevations of historic buildings is not appropriate. New doorways on non-primary elevations may be added, provided they do not detract from an original or architecturally significant elevation, including original pattern or rhythm of windows and doors, and are minimally visible from a public street or way. Alternative materials may be approved by the Commission provided they match the appearance of a painted wood door.

4.4.2 Doorways on Non-Historic Buildings

Doorways on non-historic buildings may be added, relocated or removed provided such alterations are appropriate in appearance, size and design for the building.



Well proportioned dormers



Unsympathetic addition

4.5 Dormers

4.5.1 Dormers on Historic Buildings

4.5.1.1 Historic Dormers

Dormers that are original to the design of the building, or part of an architecturally significant alteration, should be preserved. Where repair of deteriorated features is not feasible, the replacement should match the existing in material, size, design and location.

4.5.1.2 New Dormers on Historic Buildings

Dormers may be approved on a case by case basis using the following guidelines:

Design

The original roof slope should be preserved unchanged at either side of, and below, the alteration. Gable dormers are the most appropriate design for primary elevations of most architectural styles. Other designs, such as shed or eyebrow dormers, may be considered if supported by historic documentation. The design of the dormer surround, including ornamental features and trim must be appropriate to the style of the building.

Size

New or expanded dormers must not dominate the roof slope or obscure significant architectural features visible from a public street or way.

Gable dormers should be no wider than the windows on the building elevation below, and should be symmetrically distributed across the roof slope. Shed dormers should be set back appropriately from the roof eave and roof ridge.

Materials

Materials must be compatible with the building, including roof shingles, siding, cornice and trim, and windows.

4.5.2 Dormers on Non-Historic Buildings

Dormers on non-historic buildings may be added, relocated or removed provided such alterations are appropriate in scale, design, location and materials to the building. Note: See **Guideline 4.19, Windows** for new windows in dormers.

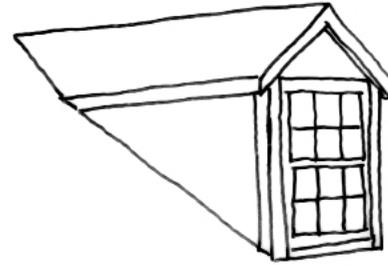
4.6 Gutters and Downspouts

4.6.1 Historic Gutters and Downspouts

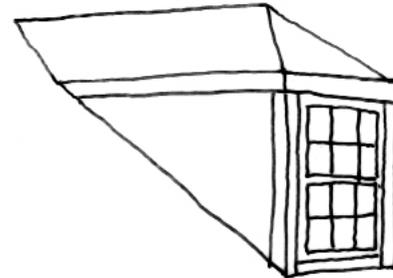
Historic gutters and downspouts were typically constructed of wood or copper and should be preserved and repaired rather than replaced. Where repair of deteriorated features is not feasible, the new gutters or downspouts should match the original material, design and configuration, including the profile. For example, if the original gutter was built into the eave profile, such a gutter design should be replicated.

4.6.2 New Gutters and Downspouts

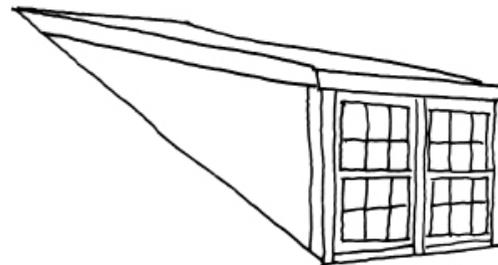
Installation of new gutters and downspouts shall not remove or obscure significant architectural features, such as ornamental cornice trim or brackets. The use of wood or copper half-round gutters and smooth round downspouts is historically appropriate and should be used for historic buildings. However, aluminum and fiberglass gutters and downspouts painted to match underlying trim color may be approved.



Gable dormer



Hip dormer



Shed dormer

Gutters and downspouts for non-historic buildings are exempt from review, but should be painted to match the underlying trim color.



4.7 Lighting

Note: For commercial signage lighting, see **Guideline 6, Signs**.

4.7.1 Lighting – Historic Buildings

4.7.1.1 Existing Light Fixtures

Where historic light fixtures remain (whether electrified gas fixtures or early electric fixtures), they should be repaired and maintained rather than replaced. Where repair of deteriorated features is not feasible, the replacement should match the historic fixture in material, design and location.

4.7.1.2 New Light Fixtures – Historic Buildings

Light fixtures were traditionally located at entrances and gates, and were otherwise rarely used to illuminate facades, yards, plant material, or architectural features. New light fixtures, therefore, should be limited to such traditional locations. The design, materials, and size of the fixtures must be appropriate to the style of the building and not overwhelm or obscure existing architectural features. Where entryways are recessed, fixtures should be located in the ceiling of the recess and shielded to direct light downward. Electrical conduit and junction boxes must be located to minimize visibility from a public street or way.

4.7.2 Light Fixtures – Non-Historic Buildings

See **Guidelines 3, Exemptions**. New light fixtures should be simple and unobtrusive in terms of materials, size, and design.



4.7.3 Facade and Yard Lighting

See **Guideline 9.7.**

4.8 Masonry - Foundations and Elevations

4.8.1 Masonry on Historic Buildings

4.8.1.1 Material and Design

The material and design of masonry foundations and elevations can be an important character-defining feature and should be preserved, restored, or if necessary, replaced-in-kind.



4.8.1.2 Cleaning

Masonry features of a building foundation or elevation should be cleaned only when necessary to halt deterioration. The gentlest cleaning method possible should be used and tested on an inconspicuous area to be certain that it will not damage or change the material. Brick and stone must not be sandblasted as it exposes the material to future deterioration. The application of water-repellent coatings is not recommended.

4.8.1.3 Painting

Masonry facades, including stucco and brick, should not be painted unless there is evidence that those elements of the building were painted originally.

4.8.1.4 Repair

When rebuilding or repairing an existing brick or stone foundation or elevation, the existing intact brick or stone should be reused. Replacement brick should match the original in color, size and profile.

4.8.1.5 Repointing

Mortar used for spot and total façade repointing must match the original color of the mortar or weathered mortar color. In all cases, joints must be struck to match the existing mortar joint profiles. It is recommended that a mortar mixture no stronger than 1 part portland cement to 2 parts lime to 7 to 9 parts sand be used (to allow for the expansion of bricks during freeze/thaw cycles).

4.8.2 Masonry on Non-Historic Buildings

Masonry on non-historic buildings should be painted, repaired or repointed, in a manner consistent with the design and materials of the building.

4.9 Modern Equipment on Buildings

New types of modern equipment continue to appear and include utility and mechanical equipment attached to a building, which include but are not limited to: antennas, satellite dishes, wind turbines, propane and other tanks, dumpsters, utility meters, ATM machines, ice machines, alarm systems, vent caps, pipes and fan exhausts, and HVAC equipment (including air conditioners, heating units, ducts, vents, and fan exhausts). Outdoor vending machines and newspaper boxes are generally not appropriate.

Note: Solar panels are treated individually, see **Guideline 4.17**.

4.9.1 General Guideline

Modern equipment must be located in places which reduce visibility from a public street or way to the greatest extent possible, and/or attached to historic buildings in a manner which does not damage or obscure character-defining features. If unable to minimize visibility, modern equipment should be screened appropriately.

4.9.2 Specific Guidelines

In addition to the General Guidelines above, the following specific considerations shall apply:

4.9.2.1 Flues and Vents

Flues and vents should be concealed in chimneys or cupolas. The use of unpainted PVC is not allowed.

4.9.2.2 Electrical Wires and Other Cables

Electric wires and other cables should be run inside the building, underground, or along the foundation.

4.9.2.3 Wind Turbines

Wind turbines are not permitted on buildings in the Districts, but may be considered as separate structures based upon degree of visibility, design and location on the site.

4.10 Ornamental Features and Trim

4.10.1 Historic Ornamental Features and Trim

4.10.1.1 Repair and Replacement

Decorative trim and ornamental features, such as cornices, cornerboards, columns, pediments, window sills and lintels, door surrounds, shingle patterns, and railings, provide important clues to identify a building's style and age. The removal of any decorative trim or ornamental features on a historic building is discouraged. Such features should be preserved and repaired if possible. Where repair of deteriorated features is not feasible, the replacement features must be appropriate in scale, design, location and materials.

4.10.1.2 Building Alterations and Additions

Building alterations or additions must be carried out in a way that does not damage or hide these features.

4.10.1.3 Restoration of Missing Ornamental Features or Trim

Restoration of missing historic ornamental features must be substantiated by documentary and physical evidence.



4.10.2 New Ornamental Features

The addition of architectural features that falsify or confuse the history of a building is not appropriate. For example, a Georgian-era six panel door is not appropriate for a Victorian-era building.

4.10.3 Ornamental Features on Non-Historic Buildings

Ornamental features on non-historic buildings may be added, relocated or removed provided such alterations are appropriate in scale, design, location and materials of the building and the district.

4.11 Painting

4.11.1 General Considerations

Many buildings in the district are sided with unpainted wood shingles. However, many other building elements, and in some cases entire buildings, are painted colors which contribute to the significance of the building. The Commission requires review and approval for painting of wooden features of historic and non-historic buildings within the districts. For painting of masonry features, refer to the **Masonry Guideline 4.8**. For review of signage colors, refer to **Guideline 6**, Signs. Each period or style of architecture used a certain range of colors that were determined by technology and taste of the time. The Commission requires that the repainting of a historic wooden house or other building reflect either the original paint color or use a color or colors appropriate to its period and style. Most historic paints used prior to 1900 were based on naturally occurring earth pigments. For example, ochres (for orange-yellows) and iron oxides (for reddish browns) combined with other pigments produced a variety of shades. Lampblack and white lead were used alone or combined with other pigments. Colors such as purple or maroon, however, were not possible until the industrial revolution.

4.11.2 Original Colors

Paint analysis is possible to reveal the original or first layer of paint. It is recommended, but not required, that an owner hire a preservation consultant to analyze old paint chips and recreate the original color.

4.11.3 Appropriate Paint Colors by Period

Refer to Appendix D which is a chart of appropriate paint colors by era/style for homes within the Historic Districts. Please see below for a brief paint overview.

Georgian, ca. 1700-1790: This is the first period when painting of houses became common. Colors were derived from materials available in nature and were, therefore, muted. Body colors included mud ochres, greenish grays or yellowish ochre. Trim whites were more ivory.

Federal, ca. 1780-1820: Similar to the Georgian color palette, the Federal color palette became whiter from improved pigments.

Greek Revival, ca. 1820-1860: Colors similar to the Federal palette were used for this period, and this was the first time that white was commonly used as a body color.

Victorian-era, ca. 1840's-1900: During this period, the use of colors found in nature came into fashion, with a muted palette of earth or plant tones, now available as ready-mixed products. Polychromatic façade treatments were also employed, most commonly in the northeast with the Queen Anne style. White was no longer used for trim or body color. Trim colors often matched the body color but in a darker tone. The Shingle Style used mossy greens and browns on trim to complement the weathered shingles.

Colonial Revival, ca. 1880-1930: White became common again on Colonial Revival houses, sometime with black or dark green sash. Grays, yellows and light greens were also used as body colors, with ivory or white trim.

4.11.4 Trim, Doors and Window Sash Colors

For most houses built from the Georgian period until the Victorian era, a two-color scheme is appropriate in which the clapboards are painted the body color and all other trim is painted the trim color. As a general rule, the simpler the house, the fewer colors that should be applied with the exception of Queen Anne or late-Victorian houses as mentioned above. Georgian doors were often painted a dark color and this trend continued with Federal and Greek Revival houses. Shutters should

be painted either black or dark green and can match the door color. Without adequate documentation for original color of window sash, it is recommended that wooden window sash be either black or match the color of the trim. White replacement sash should not be brighter than the surrounding white trim color. Federal and Greek Revival sash tended to be a light color to match the trim. Victorian-era sash tended to be darker than the trim, usually deep reddish or chocolate brown, dark green, olive, or black.

4.11.5 Painting v. Staining

Stain is essentially thin paint with more oil to soak into the wood and less pigment to cover the surface. There are manufactures of solid color stains which bear a close resemblance to paint because it penetrates deeply and covers the surface well. Such stains may be used in lieu of paint.



4.12 Porches and Decks

4.12.1 Porches and Decks on Historic Buildings

4.12.1.1 Historic Porches and Decks

Porches and decks can be an important character-defining feature, and the ornamental details are often a clue to a building's style and age. The removal of any historic porches or decks, including their decorative features, is prohibited. Historic porches and decks, including their decorative features, should be retained and repaired. Where repair of deteriorated features is not feasible, the replacement should match the original in appearance, material, and design.

Restoration of missing porches, or decorative features on porches, should be documented by physical or pictorial evidence.

4.12.1.2 New Porches and Decks

The addition of new porches and decks on the primary elevations of historic buildings is not appropriate. The addition of porches on secondary elevations may be approved provided there is minimal visibility from a public street or way. If approved, the new porch should be designed in a way that does not obscure or destroy significant architectural features, including window and door openings and ornamentation, and compliments the architectural style of the building in terms of design and material.

4.12.2 Porches and Decks on Non-Historic Buildings

Porches and decks on non-historic buildings may be added, relocated or removed provided such alterations are appropriate in scale, design, location and materials.

Note: For Ramps, see **Guideline 4.1**.

4.13 Roof Decks

Roof decks on historic or non-historic buildings are generally discouraged, but may be permitted under the following criteria:

4.13.1 Size

The size of the roof deck should not dominate the roof.

4.13.2 Location

The roof deck should be located to minimize visibility from a public street or way.

4.13.3 Design and Materials

Design and materials should be chosen to further reduce the degree of visibility and impact on the roofscape. Railing design should consist of wooden railing with captured balusters, light gauge iron railing, or other minimally visible design.



GAMBREL ROOF



GABLE ROOF



HIP ROOF



MANSARD ROOF

4.14 Roofs and Roofing

4.14.1 Roof Shapes on Historic Buildings

Altering the historic roof shape, height and pitch is generally not permitted. The shape of a roof is a key feature of a historic building and relates to the period of development as well as the style. There is a variety of roof shapes in Falmouth's districts; the most common is gable or shed roofs. Less common forms include clipped gables, gambrel, and hipped roofs.

4.14.2 Roof Shapes on Non-Historic Buildings

Altering roof shapes on non-historic buildings may be permitted provided the alteration is appropriate in scale and design to the building and the district.

Note: If Dormers are being considered, refer to **Guideline 4.5**.

4.14.3 Roofing Material on Historic Buildings

Without documentation to the contrary, most 18th and 19th century historic buildings were originally clad in wood shingles, typically either White pine or cedar shake, with a few prominent buildings clad in slate. By the late-19th century, asphalt shingles were available, but wood shingles remained a popular roofing material for late-Victorian and Colonial Revival styles.

4.14.3.1 Historic Roofing Materials

Existing wood shingle roofs should be replaced with the same material; replacement wood shingles should match the existing, including shape, profile, and size. Where slate roof is intact, it should be retained and repaired. Where replacement is necessary due to severe deterioration, slate roofs should be replaced-in-kind, including size, shape, color, and pattern.

4.14.3.2 Non-Historic Roofing Materials

Where original wood shingle or slate roof cladding has been replaced with asphalt shingles or other non-original roofing material, it is encouraged, but not required, that original roofing material be restored. If existing asphalt shingles are to be replaced with a new asphalt roof, they must be heavyweight, dimensional shingles that resemble historic materials. A color similar to the historic roofing material is required. For example, if the original roofing material was wood shingle, the asphalt shingles should be the color of weathered wood shingle. Other asphalt shingle colors, such as green or red, or other roofing materials will only be approved if there is documentation of its use during the period of the building's historic significance.

4.14.4 Roofing Material on Non-Historic Buildings

Roofing material on non-historic buildings must use materials, colors and patterns appropriate to the style of the building and the district.

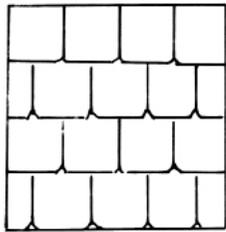


4.15 Siding

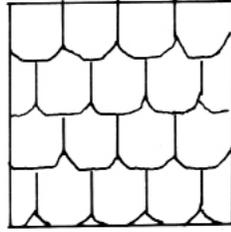
4.15.1 Siding on Historic Buildings

4.15.1.1 Repair and Replacement of Historic Siding

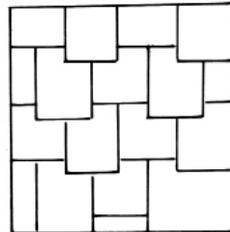
Historic siding should be preserved. If repair is not feasible, the replacement materials should match the original in scale, pattern, and materials. If the siding is brick, stucco or other masonry, see **Masonry Guideline 4.8** for repair specifications. The new generation of synthetic siding, including HardiPlank and other cementitious siding is inappropriate for use on historic buildings.



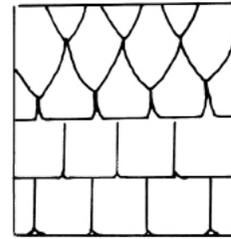
Square



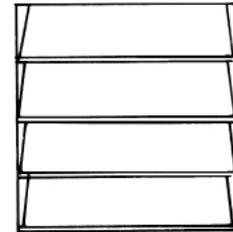
Fishscale



Irregular



Variegated



Clapboard

4.15.2 Siding on Non-Historic Buildings

Siding on non-historic buildings must use materials and patterns appropriate to the style of the building and to the district. Clapboard and/or wood shingles are generally most appropriate for non-historic buildings in the districts, but alternative materials - vinyl and aluminum siding are not acceptable - that are appropriate for the building and the district may be approved.

4.16 Skylights

4.16.1 Skylights on Historic Buildings

4.16.1.1 General Guideline

Skylights are not allowed on primary or highly visible roof slopes of historic buildings, but may

be allowed on other roof slopes provided the size, shape and number of skylights do not dominate the roof slope. The proposed skylights should be minimally visible from a public street or way and have a low profile and flat glazing; e.g. skylights with plastic dome scuttles are inappropriate.

4.16.1.2 Historic Roof Scuttles

Historic roof scuttles or hatches may be permitted with adequate physical or photo-documentation of their prior existence, and must replicate the original design, materials and location.

4.16.1.3 Other Roof Openings

Other forms of piercing roof slopes to bring light indoors, such as Solatubes, are not allowed if visible from a public street or way.

4.16.2 Skylights on Non-Historic Buildings

Skylights on non-historic buildings are permitted provided their size, profile and/or number do not dominate the roof slope.

4.17 Solar Panels

4.17.1 Solar Panels on Historic Buildings

Solar panels may be allowed on primary or highly visible roof slopes within the historic district, provided the size, shape and number of solar panels does not obscure important architectural details. The Commission will only review all black solar panel i.e. black mounting frames,, any and all equipment, and monocrystalline (black) cells. Any electrical piping, inverter and related infrastructure should be hidden from the public street or way. The proposed solar panels should be minimally visible from a public street or way and have a low profile, and must not project over the peak of the roof. Solar devices must be coordinated with the roof's color and run parallel to the original roofline. As new technologies develop, such as solar shingles, to capture solar energy, the appropriateness of the new technology will be considered on a case-by-case basis using the same considerations.

4.18 Stairs

4.18.1 Stairs on Historic Buildings

4.18.1.1 Historic Stairs

Historic stairs, including decorative features, should be retained and restored. Where repair of deteriorated features is not feasible, the replacement must match the original in appearance, material, and design. Restoration of missing historic stairs, or decorative features on stairs, should be documented by physical or pictorial evidence.

4.18.1.2 Non-Historic Stairs

If historic stairs have been inappropriately altered in the past or new stairs added to a historic building, any further alterations to these stairs must be made in a manner which returns such features to a historically appropriate appearance.



Captured baluster

4.18.1.3 New Stairs

The addition of stairs on the primary elevations of historic buildings generally is not appropriate. The addition of stairs on secondary elevations may be approved provided there is minimal visibility from a public street or way. If approved, the new stairs should be designed in a way that does not obscure or destroy significant architectural features, including window and door openings and ornamentation, and compliments the architectural style of the building. New stairs should have simple wood railings with captured balusters.

4.18.2 Stairs on Non-Historic Buildings

Stairs on non-historic buildings may be added, relocated or removed provided such alterations are appropriate in scale, design, location and materials to the building and the district. New stairs should have simple wood railings with captured balusters.

4.18.3 New Egress Stairs

New stairs to accommodate egress required by Massachusetts Building Code must be located to minimize visibility where possible, and designed to be compatible with the style of the building. Installation of egress stairs on primary elevations or elevations that front on a public street or way should be avoided. Historic openings should not be enlarged or otherwise altered in scale or design to accommodate egress.

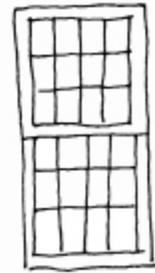
4.18.4 Fire Escapes

If necessary, fire escapes should be located to minimize visibility from a public street or way. In all cases, fire escapes must be designed to have a minimal impact on the appearance and integrity of the building.

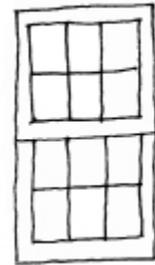
4.19 Windows

4.19.1 History of Windows

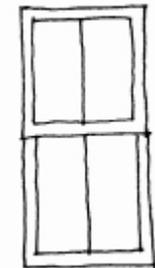
Windows, their size, pattern, and location, are one of the most significant character-defining features of a historic building. The appearance of windows evolved as technologies and tastes evolved. Houses built from the earliest period of development on Cape Cod until the early-18th century had relatively few small casement (side-mounted) windows with small diamond-shaped lites (panes) of glass. Double-hung windows (one movable sash atop another) were first used in the 18th century and allowed for larger openings which were often aligned symmetrically across a façade. The panes of glass were now rectangular but still small, typically 7" x 9". Each window sash usually had 9 or 12 panes of glass (typically referred to as 12/12 or 9/9), with relatively thick wooden muntins (wood pieces that hold the glass panes in place). By the early-19th century, larger panes of glass became available and construction techniques progressed allowing for more elegant 6/6 sash with 8" x 10" to 10" x 14" panes and thinner muntins (5/8"-7/8" wide). These windows were commonly used for Federal and Greek Revival houses. During the Victorian era, technology



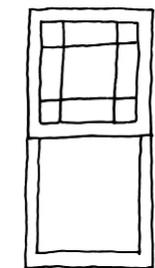
12/12



6/6

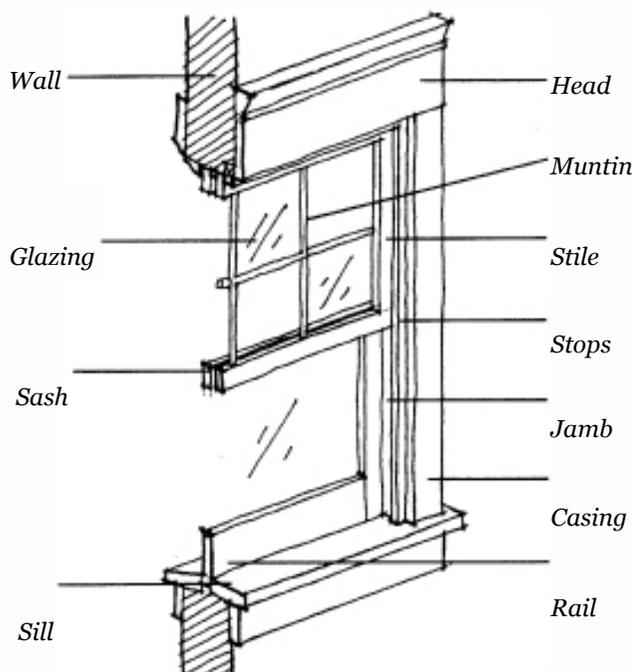


2/2



Queen Anne

progressed to allow even larger sash with only two panes (2/2) which required thicker muntins (7/8" wide), along with other windows with more fanciful patterns. In the 20th century, revival styles, including Colonial Revival, often mimicked patterns of the earlier periods. Window surrounds (the manner in which windows are framed into the façade) also play an important character-defining role for historic windows. Eighteenth century window casings were simple and protruded from the facade plane. In the 19th century, window casings became more decorative, sometimes employing ornamental trim or a pediment on the lintel of Greek Revival houses or brackets supporting the sill on Victorian-era houses. Each historic building should be analyzed to understand the component parts that comprise its window system.



4.19.2 Windows on Historic Buildings

4.19.2.1 Repair of Historic Windows

Historic wooden sash should be repaired and restored. Replacement of historic window sash will only be considered if repair is not possible.

4.19.2.2 Replacement of Historic or Non-Historic Windows

General Guideline

When repair is not possible, or if the historic window has already been replaced in the past, the new replacement window must replicate the details of the historic window, including glazing size, muntin pattern and profile, sill depth, and rail and stile dimensions, and where possible the frame of the new window must be minimally visible; e.g. if the trim can overlap the frame of the new window. Replication must be based on

documentation of historic window dimensions.

Thermal (double-paned) windows may be approved provided they meet the above requirements. In addition, the muntins must be integral to the sash frame to ensure durability. Spacer bars between the panes of glass must be included to further replicate the appearance of a true-divided window, and where possible the spacer bars should be the same color as the exterior muntins.

Approval of replacement windows will be further governed by the following considerations:

Material

Wood is the most historically appropriate material for replacement windows, but metal-clad; vinyl-clad or fiberglass-clad window units (sash and frames) may be approved in some cases provided they meet the General Guideline above and have a finish that simulates the appearance of painted wood.

Glass

Only non-tinted and non-reflective Lo-E or energy efficient glass may be used.

Screens

In order to be able to read the window pattern from the outside, half screens on double-hung sash should be utilized.

Shutters

Historically, shutters were used on buildings for practical purposes, including weather protection, ventilation, and security. Mounted on hinges, shutters closed tightly over windows and were fastened with shutter dogs.

Historic shutters should be retained, and repaired using in-kind materials as appropriate. Shutters should not be installed on a structure unless there is evidence that the building had shutters in the past. If a structure originally had shutters, physical evidence such as hinges, hooks, shutter dogs or ghosts in the window trim may exist.



Old photographs may also provide clues.

If new shutters are installed, they should be true operable shutters and sized correctly for the window or door. The shutter should be mounted on the window surround and cover only the casing. New shutters should be installed correctly, so that the slats face upward when open and down when closed.

Surrounds and Casings

Historically significant window surrounds or casings should be preserved during the window replacement process. Where missing, such features should be replicated, provided there is adequate documentation or evidence of their original appearance.

4.19.2.3 Addition of New Windows

The addition of new windows on the primary elevation of historic buildings is not permitted. New windows may be added on other elevations provided they do not detract from an original or architecturally significant arrangement, pattern, or rhythm of windows and doors. The windows chosen must follow the standards established in **Guideline 4.19.2.2**.

4.19.3 Windows on Non-Historic Buildings

4.19.3.1 Replacement of Windows

For replacement of windows and window trim on non-historic buildings, the windows must be appropriate in material, size and design to the style of the building and, where appropriate, the character of the district.

4.19.3.2 Addition of New Windows

The addition of new windows on non-historic buildings is permitted provided that the location, size, material, number, and design of the new windows are appropriate to the age and style of the building and, where appropriate, the character of the district. Alternative materials may be approved by the Commission provided they are appropriate to the building and the district.

4.20 Items not specifically listed above

These Guidelines are intended to be comprehensive, but it is not possible to cover all proposed alterations or new technologies. For items not specifically addressed in these Guidelines, the principles of the General Guidelines shall apply.

5. Commercial Storefronts

5.1 General Guidelines

In reviewing alterations or additions to commercial storefronts, refer to **Guideline 4, Alterations to Buildings**, for individual components, such as windows, doors, siding, and ornamental features. Each storefront must be analyzed as a record of its time, style and place.

5.2 Alterations to Historic Storefronts

Historic storefronts should be preserved or restored to the greatest extent possible, or replaced-in-kind if restoration is not possible, including design, materials, windows, doors, trim and ornamental features.

5.3 Alterations to Non-Historic Storefronts

In general, non-historic storefronts should also have the traditional composition of sign frieze at the top, a band of storefront windows and entrance, and a base at the bottom. Alterations to non-historic storefronts should use design and materials that are compatible with historic storefronts of neighboring buildings on its street and its district. If the non-historic storefront is part of a commercial building, reference should be made to historic storefronts on historic commercial buildings. If the alteration is part of a residential building, reference should be made to historic storefront alterations in similar historic residential buildings.

If there is evidence that a non-historic storefront replaced an earlier historic storefront, the Commission



encourages restoration of the earlier storefront when alterations are being considered.

5.4 New Storefronts

5.4.1 New Storefronts in Historic Buildings

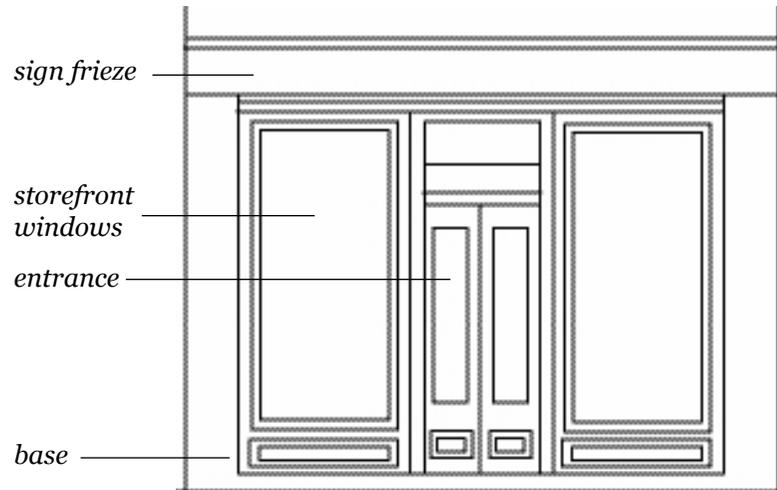
The addition of new storefronts on historic façades is not permitted.

5.4.2 New Storefronts in Non-Historic Buildings

Storefronts added to non-historic buildings may be permitted. If permitted, new storefronts must be designed in a manner that is compatible with the immediate historic context and the district as a whole, as outlined in **Guideline 5.4** above, and should have the traditional composition of sign frieze at the top, a band of storefront windows and entrance, and a base at the bottom.

5.4.3 New Commercial Buildings

New buildings with storefronts should have the traditional composition of sign frieze at the top, a band of storefront windows, and a base at the bottom. See **Guideline 8, New Construction**, for additional guidance.



6. Signs

6.1 Falmouth Sign Code

All applications to the Commission for signs must also be submitted to the Building Commissioner to ensure compliance with the Falmouth Sign Code. The more restrictive regulations shall apply. See Appendix E for Falmouth Sign Code.

6.2 General Considerations

In reviewing signage, the Commission shall consider the appropriateness of the signage for the type and scale of the building. Signage must complement the character-defining features of the building, reflect the historic use of signage in the districts, and not create visual clutter. Sign verbiage should be limited to the name of the business. The Commission may allow the addition of the type of business in addition to the name, (e.g. attorney-at-law). Not allowed are information such as products, services, website, telephone number, address, website, associate names, tag lines, slogans etc. The addition of graphic designs may be allowed per the discretion of the Commission. Any signage placed on the interior of a window and intended for public view shall be treated as window signage subject to Commission review.

6.3 Prohibited Signs

As defined by the Falmouth Sign Code, billboards, flashing signs, illuminated signs (including internally-illuminated signs and neon signs), and roof signs are prohibited.

6.4 Number of Signs

Each store should be limited to two signs chosen from the following: one signboard on the building facade, interior or exterior window signs (up to two depending on size and number of commercial windows), one awning sign, one freestanding sign, and/or one blade sign. Storefronts with more than one street elevation may have one additional sign for each additional elevation. Signage for storefronts with no street front will be reviewed on a case by case basis.

6.5 Design Standards

All signs, including lettering, should be constructed of painted or natural finish wood, MDO or metal, and must display painted, routed or raised lettering. Sign colors should be appropriate for the Historic District. (see Appendix D for historic paint colors)

6.6 Sign Boards/Flush-mounted Signs

In all cases, signs mounted on building elevations should be located so as not to obscure character-defining features. Commercial buildings often incorporated locations for signage within their design, typically a sign frieze within the cornice above the storefront windows. These historic locations should be used. The size of the sign must be appropriate to the storefront and the building overall.

6.7 Projecting (Blade) Signs

Projecting signs must not exceed six (6) square feet in area. The bracket should be designed and constructed in a simple manner that complements but does not compete with the decorative elements of the building. The bracket and sign together should not project more than 4' from the façade plane of the building. Multiple businesses are permitted to utilize a single projecting sign provided the sign does not exceed the maximum size allowed for a projecting sign.

6.8 Awning Signs

Signage on awnings should be located on the valance of the awning. Letters must be scaled appropriately to the awning. The wording may either be painted on the awning material or applied using non-reflective materials.

6.9 Window Signs

The design, scale and size of a sign attached to or placed on the interior or exterior of a storefront window must be approved by the Commission. Window signage should not dominate the storefront window, and should be limited to no more than 5% of the window opening. One window sign is permitted per window, with a maximum of 2 (two) per storefront.

6.10 Freestanding Signs

Freestanding signs, including ladder signs (freestanding signs with two or more horizontal crosspiece signs) must be no more than 6 (six) square feet in area. Sign posts must be compatible in material, design and scale to its building and be located in a manner that is appropriate to surrounding buildings.

6.11 Informational Signage

In addition to signage above, informational signage (e.g. hours of operation, phone numbers, listing of goods or services) should be placed within the storefront windows or door windows or adjacent to the door. The lettering must be sized no larger than 4" and occupy no more than 5% of the commercial window or door. Informational signage on Freestanding Signs is permitted, provided that it is subordinate to the store name and does not create visual clutter.

6.12 Flags and Banners

Nongovernmental flags or banners are not permitted.

6.13 Landmark Signs

The Falmouth Sign Code defines a Landmark Sign as “an older sign of artistic or historic merit, uniqueness or extraordinary significance to the Town as identified by the Falmouth Historical District Commission (sic).” If the Commission determines that a sign qualifies as a Landmark Sign, that sign must be preserved and/or repaired-in-kind, including materials, colors, graphics, and lighting. If the business closes, the sign may be adapted for a new business provided it retains the sign’s character-defining features. Relocation of the sign is governed by **Guideline F.15** below.

6.14 Historical Markers

The size, materials, design and location of historical markers must be reviewed and approved by the Commission. Historical markers are an effective way of educating the public about the District and its historic buildings. Historical marker content must be reviewed and approved by the Falmouth Historical Commission prior to making an application to the Commission.

6.15 Replacement or Transfer of Existing Signs

Any replacement of an existing sign must be reviewed and approved by the Commission unless the replacement sign matches the existing in material, verbiage, design and all other visual qualities. The Commission must approve the transfer of an existing sign by one owner to another that results in any visual changes to the sign. The transfer of a sign from one business location to a new location within a district must be reviewed and approved by the Commission to ensure that the size, scale and design of the sign is appropriate in the new location.

6.16 Lighting of Signage

The lighting of signs must be limited to indirect shielded light sources. For projecting signs or other wall-mounted signs, historically appropriate gooseneck light sources may be used. The design, material, and location of such light sources must be reviewed and approved by the Commission to ensure that such lighting does not dominate the storefront or adversely affect historically significant features. Downward-directed lighting may be used to illuminate projecting signs. Neon, gas-filled tube type illuminated signs

and internally-illuminated signs are not in keeping with the historic character of the districts and are not permitted. Backlighting of awning signage is not permitted.

6.17 Menu Boxes

In addition to signs permitted above, restaurants may have one menu box. The size, materials, design and location of the menu boxes must be reviewed and approved by the Commission for compatibility with the building to which they are attached. Menu boxes must be installed in a manner that does not obscure or damage character-defining features.

6.18 Temporary Signs

Temporary signage, as defined by the Falmouth Sign Code, is exempt from review - see **Guideline 3.8**.

7. Additions to Historic and Non-Historic Buildings

7.1 New Additions to Historic Buildings

Falmouth's historic districts have continued to evolve over more than 300 years. The purpose of creating the districts was not to stop all future changes, but to manage those changes so that alterations and new construction will be in harmony with existing historic buildings and their settings. New additions to historic buildings must conform to the following guidelines:

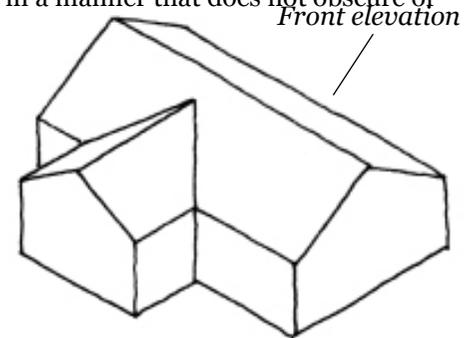
7.1.1 Siting

Additions to the main façade, particularly to elevations that front on a public way, are generally prohibited.

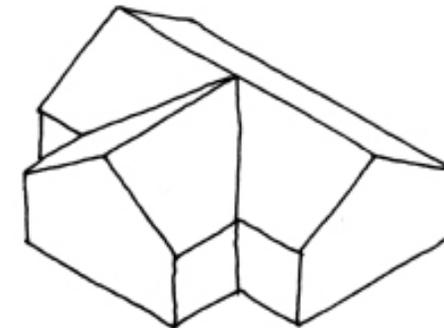
Additions should be located on secondary elevations in order to reduce visibility from a public street or way, and should be stepped down or otherwise separated from the façade of the main block.

7.1.2 Scale

The scale of the addition, including size and massing, should be subordinate to the primary building. Existing or historic roof slopes should not be extended to an addition. The roof slope of new additions



Appropriate stepped down addition



Inappropriate addition

should be stepped down from the original roof slopes, but should otherwise match the roof slope profile.

7.1.3 Design

Additions should not alter, obscure or destroy character-defining features of the building. The rhythm of windows and doors, use of ornament, and choice of siding, and other building components of the addition, must be compatible with, but do not need to match, the character-defining features of the historic building.

7.1.4 Materials

Materials for windows, siding, roofing, doors and trim should replicate the materials on historic buildings. Materials for foundations must be compatible with, but do not need to replicate, materials of the historic building.

7.2 New Additions to Non-Historic Buildings

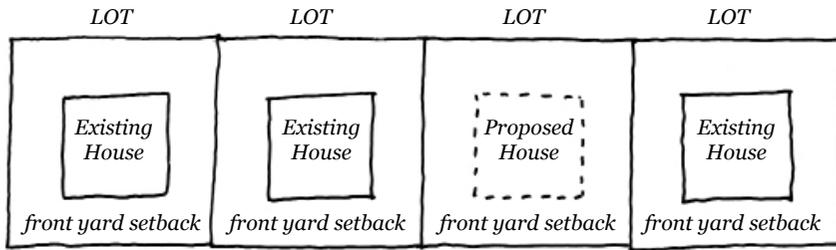
Additions to non-historic buildings should be compatible with the character-defining features of the building, and compatible with surrounding historic architecture in terms of size, scale and location of the addition. As with historic buildings, the addition should remain subordinate to the existing building in siting and scale. The design and materials, including foundation, siding, roofing, windows, doors and trim, should be compatible with, and may replicate, materials of the existing structure.

Note: For Site Improvements – See **Guideline 9**.

8. New Construction

8.1 General Goals for New Construction

These New Construction guidelines are intended to ensure that new buildings in Falmouth's historic districts will be compatible with historic buildings in their immediate vicinity and with historical setting in the district as a whole. Each district has its own character, but the considerations for new construction are the same: compatibility with surrounding historic buildings in terms of siting, setbacks, scale, design, materials, and site improvements. New construction should be in harmony with historic buildings, but may at the same time be distinguishable from historic buildings so that the evolution of each district can



be interpreted correctly, with each new building representing the period in which it was built rather than creating a false sense of history by duplicating surrounding historic styles or forms.

8.2 Siting

The siting of a new building, its setback from the street and side and rear yards, should be appropriate to and consistent with prevailing setbacks of its street and district. Particular attention should be paid to the setback of historic buildings with similar uses and forms to the proposed new building. Siting may also take into account historical precedent if there is adequate documentation of a historically significant building no longer extant on that site. The orientation of the building should also be consistent to the prevailing orientation of buildings on its street. For example, if all buildings on a street have primary elevations that are parallel to the street, the siting of a new building at an angle to the street would be inappropriate.

8.3 Scale

As with siting, the scale of a new building, including size, height and massing, should be compatible with the development patterns of its immediate surrounding and district. If the street upon which the new building will be located has a strong historic context of buildings with similar heights and composition of parts (e.g. roof shapes, wings, ells), proposed new construction should reflect that historic context. Conversely, if a streetscape has a more heterogeneous context, with buildings of different forms, heights, setbacks and massing, the Commission may allow more latitude in terms of scale. However, the scale of a new building should not be disproportionately large or small in relation to historic buildings in its immediate surrounding and the district as a whole.

8.4 Materials

Materials must be compatible with historic resources of a similar type or use in the immediate setting of its street and the district. In reviewing materials, all elements must be considered, including foundations, wall, trim, windows and doors, and roofing materials. The choice of materials should be compatible with

the materials used on the historic houses within its context. The use of alternative materials for siding or trim may be permitted, subject to Commission approval - see Section 8.4.1. Metal or vinyl clad windows may be approved if the details, including sills and muntin profiles are compatible to the style of historic windows in the district.

8.4.1 Alternative Materials

Domestic lumber (wood) today bears no resemblance to the old-growth wood that was available in the 1940's and 50's, and exotic woods are not environmentally sustainable. Our climate on Cape Cod can be harsh and destructive on certain wood species, causing premature rot and insect decay if not constantly and perpetually maintained.

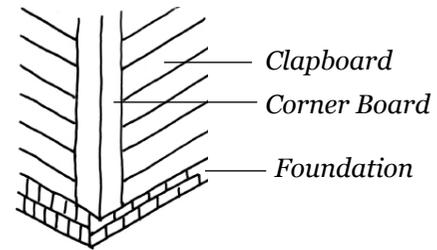
The Commission will consider alternative materials other than wood for trim, particularly for architectural elements that are in contact with the ground or exposed to the elements. If allowed, synthetic materials shall be painted, have a matte or semi-gloss finish, and be fabricated or installed to match traditional historic profiles (or those already installed on the subject building).

Before considering the use of alternative materials, the Commission pursuant to Town Code Section 36-8. Criteria for determinations, shall consider, among other things, the historic and architectural value and significance of the site, building or structure; the general design, proportions, detailing, mass, arrangement, texture, and material of the exterior architectural features involved; and the relation of such exterior architectural features to similar features of buildings and structures in the surrounding district.

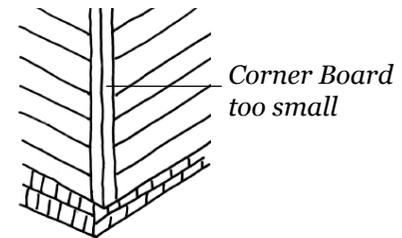
8.5 Design

The following goals will guide the Commission in reviewing the design elements of new construction:

Appropriate Corner Treatment



Inappropriate Corner Treatment



8.5.1 Quality of Design

The proposed new building should have a high quality of design that contributes to the character of the district. The use and scale of trim and ornamental details, including window and door surrounds, cornice details, cornerboards, and cornices should be scaled and designed in a manner which reflects building traditions of surrounding historic buildings and the district as a whole. The number and rhythm of windows and doors (so-called “solid-to-void” ratio”) should be consistent with surrounding historic buildings. For example, primary elevations with few or no windows or doors would not be considered compatible.

8.5.2 Historic vs. Modern Design

New buildings may be contemporary and reflect the period when it is built, or be an adaptation of a prior architectural style appropriate to its immediate surroundings and district as a whole.

8.6 Site improvements

When reviewing a proposal for new construction, the Commission must also consider any new accessory buildings, structures or site improvements, including garages, storage sheds, driveways, walkways, and fences. In reviewing accessory buildings, structures and site improvements, refer to **Guideline 9**.

8.7 Reconstruction

Reconstruction of a missing historic building may be considered based upon adequate documentation of the existence and appearance of the building. The building must be reconstructed in its original location and orientation, and reconstruction must replicate all visual qualities and materials. A plaque should be mounted on the building visible from the street which designates the date of construction.

9. Accessory Buildings, Structures and Site Improvements

Accessory buildings, structures and site improvements can have an impact on the setting of historic buildings within the districts and are subject to review by the Commission.

9.1 Accessory Buildings

9.1.1 Historic Accessory Buildings

Historic accessory buildings can make highly significant contributions to the history and architectural significance of a property. In Falmouth's historic districts, historic accessory buildings include barns, carriage houses, agricultural and maritime outbuildings, and early garages. Historic accessory buildings should be retained and restored, and are subject to the relevant guidelines in **Guideline 4, Alterations to Buildings**, including Windows, Doors, Siding, Foundations, Roofing and Ornamental Features. If altered to accommodate a new use, historic accessory buildings must retain their character-defining features, including roof slopes, siding, windows, doors and trim.

9.1.2 New Accessory Buildings on Historic Properties

The construction of a new accessory building may be approved by the Commission provided it is designed and located in a manner that is compatible with the period and style of the other historic building(s) on its site, and respects the development pattern, siting, design and materials of other historic accessory buildings on its street and district. For example, historic accessory buildings such as garages or sheds were typically located behind the primary building and new accessory buildings should reflect that development pattern.



9.1.3 Alterations to Non-Historic Accessory Buildings

Alterations to non-historic accessory buildings should be compatible with the building and to its context. For individual elements, refer to the relevant sections in **Guideline 4, Alterations to Buildings**, and **Guideline 6.2** for additions.

9.1.4 New Accessory Buildings on Non-Historic Properties

The introduction of new accessory buildings, such as garages, garden sheds and gazebos, should be sited in a manner which reflects historic development patterns or be located so as not obscure historic buildings. The design must be compatible with surrounding historic architecture.

9.2 Driveways

The Commission will not approve the paving or resurfacing of front or side yards to accommodate increased parking. Proposed new driveways should reflect the size and location of driveways for similar buildings on its street and district. Paver materials for resurfaced or new driveways may use pea stone, brick, crushed shell, granite cobblestones or asphalt.

9.3 Fences and Walls

9.3.1 Historic Fences

In many districts, historic fences are located at the front and side perimeters of the property, and are constructed of wood in a variety of styles and patterns depending on the style and size of the house. In most cases they are painted white, with a few exceptions for Victorian-era fences. In a few cases, fences are constructed of cast iron. In all cases, historic fences should be maintained, repaired and restored. If replacement is necessary, new fences must match the original in material, design, size and location.

9.3.2 New Fences

New fences may be added to historic or non-historic properties provided they are appropriate to the style and type of property in terms of material, design, size, and location. Solid wood fences, such as stockade or vertical board fences, are generally discouraged, but may be allowed if minimally visible from a public street or way and do not obscure visibility of historic buildings from a public street or way. Chain link, light gauge metal and concrete block are not appropriate materials for fences and will not be approved. However, “thin wire” fencing may be installed inside hedges to make them impermeable.

9.4 Walls

9.4.1 Historic Walls

In addition to fences, stone walls were sometimes used to demarcate fields or property lines, or used as a landscape feature such as retaining walls or entrances. In all cases, such walls contribute

to a historic property and should be retained and repaired, or replaced-in-kind if necessary. Partial modification for driveways or gates may be approved.

9.4.2 Non-Historic Walls

New masonry walls should be designed and located in a manner which is either consistent with historic patterns of similar buildings on its street and district, or minimally visible from a public way.

9.5 Landscaping (Hardscapes)

In addition to driveway, fences and walls, other visible “hardscape” features of a yard, such as terraces, walkways, patios, and man-made topography such as berms are subject to Commission review. In all cases, the material, design and location of such elements must complement and not obscure historic buildings, and should not otherwise dominate a yard or site. Plant material is not subject to Commission review.

9.6 Structures

Structures located on a site, including flagpoles, fixed yard furniture, and permanent recreational structures such as play sets and tennis courts, are subject to Commission review. In all cases, the material, design and location of such elements must complement and not obscure historic buildings, and should not otherwise dominate the site or streetscape in a district.

9.7 Facade and Yard Lighting

Illumination of facades, yards, plant material or architectural features is generally inappropriate. Lighting of building facades is limited to special cases of buildings that are considered community landmarks.

10. Public Improvements

The Commission has review authority over improvements and alterations to public spaces which fall within district boundaries, including sidewalks, signage, lighting fixtures, and street furniture such as benches and trash receptacles that are within district boundaries. Public improvements can have a dramatic impact on the overall setting and feel of a district. While many public improvements are governed by other regulatory requirements, the Commission retains review authority as well.

In those cases where public improvements, including sidewalks, lighting, and street furniture, are within

district boundaries, these Guidelines must be followed. Where the improvements are outside of district boundaries, these Guidelines can be used as recommendations to the Town of Falmouth, and other county, state and federal officials.

10.1 Light fixtures

The design of lighting fixtures for public streets, parks, and parking areas should be based upon documentation of light fixtures historically used in that district. In general, the choice, size and location of light fixtures must reinforce the historic character of the district. Lumens type and intensity must be chosen to not overpower adjacent buildings.

10.2 Sidewalks

Decisions for replacement of sidewalk materials should be governed by documentation of original or early paver materials. In general, the use of brick pavers, laid on bituminous subsurface with dry butt-joint, is an appropriate treatment to reinforce the character of historic districts and achieve an even surface for safety considerations that is easily repairable.

10.3 Street furniture

The material, design and location of street furniture, including benches and trash receptacles, should reinforce the historic character of each district.

10.4 Public Safety Structures and Improvements

Where possible, structures installed to support public safety, including street signs and traffic lights, should be designed in a manner which is appropriate to the district. For example, new traffic light poles should be coated in black or dark green to minimize the impact of modern equipment in an historic setting.

11. Demolition

11.1 Demolition of Historic Buildings

Demolition of an historic building is generally not appropriate. Demolition of a historic building will only be approved if retention of such building constitutes a hazard to the public safety, as determined by the Building Commissioner, and that hazard cannot be eliminated, including sale of the building on its present site to any purchaser willing to preserve it. In addition, demolition or partial demolition,

regardless of the age of the building, may not be approved until the plan for the reuse of the site has been reviewed and approved. An application for demolition must include a timetable and other guarantees and assurances that the Commission may require to assure that the plans, including completion and replacement of the building or structure, will occur. The Commission may require documentation of the interior and exterior of a building to be demolished using the standards of the Historic American Building Survey (HABS) recording, or other professional standards of photography and drawing of plans.

11.2 Demolition of Non-Historic Buildings

Demolition or partial demolition of non-historic buildings may be permissible and is subject to review on a case-by-case basis. Considerations will include the appropriateness of the proposed replacement building and/or the impact on the district of the site being left vacant if no new construction is planned.

11.3 Demolition of Non-Historic Additions to Historic Buildings

Demolition or partial demolition of non-historic additions to an historic building may be permissible and are subject to review on a case-by-case basis. Considerations will include plans to restore the building to its historic appearance and/or appropriate plans for a new addition.

APPENDICES

A. Pictorial Summary of Architectural Styles

B. Glossary of Architectural Terms

C. Maps of the Commission's Seven Historic Districts

D. Historic Paint Colors for Exteriors

E. Town of Falmouth Sign Code

APPENDIX A

PICTORIAL SUMMARY OF ARCHITECTURAL STYLES

The term “style” encompasses many elements, including time period, building form, ornamental details, and materials. Classifying a building is a useful, sometimes challenging, and often fun exercise. Here are a few important tips to keep in mind when trying to figure out a building’s style:

- Some buildings were built without the intention of reflecting a style. Architectural historians refer to such buildings as “vernacular” or “folk” architecture.
- While certain time periods are commonly attributed to each style, you will occasionally find a style built outside its accepted period.
- Many buildings do not fully represent a specific style, sometimes they were built when one style was blending into another, or there was an addition built which reflects a later style.
- “Cape” is not a style – it is a term that refers to a building form. Capes often have details which reflect a particular style, including Georgian, Federal, Greek Revival and Colonial Revival. Examples of Capes of various forms and styles are found on pages 90 and 91.
- Styles have regional variations, and not all styles are found in every region. Summarized here are the styles found in Falmouth’s historic districts.
- “Victorian” does not refer to a style, but to a period of time – the reign of England’s Queen Victoria (1837-1901). Certain architectural styles which emerged during this period are often identified, incorrectly, as “Victorian.”

GEORGIAN

Georgian, ca 1700–1790

Buildings from this period reflect the increased wealth in the colonies. Inspiration came from England and the architecture of Sir Christopher Wren, who popularized the Renaissance ideals of 16th century architects, including Andrea Palladio, who freely adapted Roman classical forms for Italian villas. Character-defining features include rigid symmetry, axial entrances, hipped roofs, cornices detailed with dentils or other decorative molding, entrances with bold pilasters and triangular or segmentally arched pediments, cornerboards with pilasters or quoining, and windows with 12/12 sash. Walls are clad in shingles or clapboard.



FEDERAL

Federal, ca. 1780-1820

The Federal style, as its dates suggest, represented the first architecture of the new republic. Its origins can be traced to the Adams brothers of Scotland (it is called the “Adam” style in England). Like the Georgian style, it used classical forms, Roman and also Greek, but in a more refined and simplified manner, and usually limited to the door surround and cornice. Characteristics of the Federal style include two and three story box-like buildings with very low-pitched hipped roofs and smaller chimneys on building ends. Cornices are detailed with smaller dentil moldings. The front door has a more elaborate and delicate surround, often including a semi-circular fanlight. Windows are aligned vertically and horizontally, often with double-hung windows with 6/6 sash.



GREEK REVIVAL

Greek Revival, ca. 1820-1860

The Greek Revival style represented the increasing confidence and wealth of the new republic in the early to mid-19th century. This style adapted ancient Greek temple forms for domestic, commercial and civic architecture, and expressed America's belief that it was the natural successor of ancient Greece's democratic ideals. The most common building form for this style was the gable-front wood-frame house. The triangular pediment of the roof is emphasized with a wide unadorned entablature. The body of the house is often detailed with corner pilasters. Windows are symmetrically aligned and have double-hung 6/6 sash. A six-panel door is often surrounded by sidelights and a flat rather than arched fanlight header, and can be enclosed by an entry porch or full-width porch supported by simple columns.



GOTHIC REVIVAL

Victorian-era styles:

Gothic Revival, ca. 1840-1880

By the mid-19th century, the Romantic movement began to supplant ancient Greek and Roman ideals with a focus on the Christian medieval past. This resulted in an interest in Gothic architecture as inspiration for a new buildings. The Gothic Revival style, with its focus on English Gothic architecture, never achieved wide acceptance like the Greek Revival, but can nonetheless be found in most New England towns. This Victorian-era style is evidenced by steep gabled roofs, ornamental bargeboards, foliated ornament, one-story bays and pointed arch (lancet) windows. The Gothic Revival style persisted into the late-19th century with variations such as Ruskinian Gothic, which employed contrasting colors of brick and stone to create polychromatic patterns, Carpenter Gothic which employed board-and-batten siding, and Collegiate Gothic, which more rigorously imitated Gothic architecture, often used on college campuses. The invention of the scroll saw, or jigsaw, made it possible to more easily replicate the complicated ornamental details of this and other Victorian-era styles.



ITALIANATE

Italianate, ca. 1850s-1895

As the name suggests, the architecture of Italy inspired a new building style that was widely used during the latter half of the 19th century. This style is found in buildings both “high style” and “vernacular” of many different uses. For residential architecture, the high style adapted the villa of northern Italy into an American house form with low roofs, overhanging eaves with paired decorative brackets, asymmetrical building form, including entrance towers, round-headed windows (often paired) with hood moldings, porches with arched supports, and balconies with heavy balustrades. In the simpler form, these details can be seen ornamenting a gable front house with heavier cornice and paired brackets that otherwise looks like a Greek Revival house. This style was also employed for large freestanding civic and commercial buildings, often using sandstone or brick.



SECOND EMPIRE

Second Empire, ca. 1855-1885

The Second Empire style, also known as the mansard style, is primarily identified by the use of the Mansard roof – a dual-pitched hipped roof designed to create a more usable attic level with dormers on the steep lower slope (sometimes concave, flared or convex). This roof form came from France. During the reign of Napoleon III, the expansion of the Louvre and other projects popularized the roof form developed by 17th-century French Renaissance architect Francois Mansart.

Other character-defining features include eaves with decorative brackets (often paired), flat or round-headed windows with heavy surrounds, porches supported by elaborate columns, and paired doors sometimes with glass in the top half. High style examples sometimes have towers and asymmetrical form.



STICK

Stick, ca. 1860-1990

The Stick style can be understood as a bridge between the Carpenter Gothic and the later Queen Anne style. Though less common, it can be found throughout New England, typically employed for summer-related architecture. The most important character-defining feature is the use of horizontal and diagonal boards and multi-textured wall surfaces. The goal was to symbolize the inner structure of the building on the exterior, and to reflect medieval half-timbered buildings. Additional features included steep intersecting roof gables, deeply overhanging eaves supported by roof trusses, and verandas or porches with simple diagonal braces.



QUEEN ANNE

Queen Anne, ca. 1875-1900

The Queen Anne style is identified by its eclecticism of forms, materials and colors. This style is inspired by the architecture of Queen Anne's reign (1702-1714), the pre-Georgian period in England when classical ornament and medieval building forms were combined. Characteristics of the Queen Anne style in America include complicated building and roof forms, including gables and corner turrets; large chimneys with medieval-inspired detailing; a mixture of different siding surfaces, including stucco, brick and patterned wood shingle; and verandas and balconies with turned posts and decorative railings and spindlework; and the use of complex window patterns.



SHINGLE

Shingle Style, ca. 1880-1900

The Shingle style is uniquely American, first developed in New England, and can be understood as a bridge between the complicated forms of the Queen Anne style and the emerging nostalgia for American Colonial architecture (inspired in part by the 1876 Centennial in Philadelphia) which led to the Colonial Revival style. The Shingle style removed much of the ornament found around windows and doors, cornerboards, and cornice details. Unlike the Queen Anne style, it wrapped a complex building form of elevations, gables and towers in a smooth surface of wood shingles (the opposite of the Stick style) - hence the name. Roof forms remained asymmetrical, but features such as cross-gables and eyebrow dormers were more integrated into the overall design. Similarly, veranda and porches were often integrated into the roof forms. Decorative posts were replaced by simple columns and stone or shingle-clad piers. Foundations were often fieldstone rubble or coursed stone which reflected the simplicity of the shingle-cladding of the elevation and roof surfaces. As is seen in Falmouth, the Shingle style was most commonly used for “summer” architecture.



COLONIAL REVIVAL

Colonial Revival, ca. 1880-1930

After the Centennial Exhibition in 1876, prominent architecture firms travelled through New England studying Georgian and Federal buildings, and then designed a few widely-publicized interpretations of these early American styles. Rather than exact copies, these earliest examples of the Colonial Revival style were relatively free interpretations, utilizing details such as gambrel roofs and classical ornament, but adapting them to the scale and uses of their time. By the turn of the century, however, the Colonial Revival style became more “correct” in its replication of building form and detail. This style has remained popular, especially for residential buildings, throughout the 20th century.

The Cape form and, less frequently, Four Square form, were used for Colonial Revival-style houses.



CRAFTSMAN (BUNGALOW)

Craftsman (Bungalow), ca. 1905-1930

The Craftsman style emerged from the architecture of Greene and Greene in Pasadena, California. They are credited with designing the first Bungalows, and their work became widely known through publication in many periodicals. Eventually, popular pattern books and mail-order house kits helped the Craftsman style become the most popular small house style in the country. Typically one-story, character-defining features include the low-pitched gable roof with exposed rafter ends, full or partial-width front porches supported by square (often tapered) columns, and windows with complicated muntin patterns. For both exterior and interior decorative elements, the primary influence was the English Arts and Crafts movement which extolled the virtues of hand-crafted products.



CAPE

Architectural history is often focused on “style” but equally important can be an understanding of “form.” That is best seen with the so-called Cape Cod house or Cape. Cape is not a style. Cape signifies a specific building form that has three basic variations: the 1/2 Cape, the 3/4 Cape and the full Cape. Capes were built during the periods of Colonial, Georgian, Federal, Greek Revival and Colonial Revival styles. Differences can be subtle. Provided here are a few examples showing different styles and sub-forms.



APPENDIX B

GLOSSARY OF ARCHITECTURAL TERMS

Architectural style

The exterior design of a building or structure as it expresses a particular time or fashion.

Architrave

The lower part of a classic entablature, resting directly on the capital of a column; the molding around a window or door.

Baluster

The upright support of a deck or porch rail.

Balustrade

A series of balusters with a rail.

Bargeboard (Vergeboard)

A board, often carved, attached to the projecting edges of a gabled roof.

Bay

One unit of a building, usually defined by the number of window and door openings across an elevation.

Building

A combination of materials forming a shelter for persons, animals or property.

Bracket

A decorative support element under eaves or overhangs.

Capital

The top, decorated part of a column or pilaster which supports the entablature.

Casement

A window with sash hung vertically and opening inward or outward.

Clapboard (Weatherboard)

A long narrow board with one edge thicker than the other, overlapped horizontally to cover outer walls.

Cornice

The upper projecting section of an entablature; projecting ornamental molding along the top of a building or wall.

Double-hung sash window

A window with two sashes, one above the other, arranged to slide vertically past each other.

Eave

The projecting overhang at the lower edge of a roof.

Entablature

The part of a building between the column capital and the roof or pediment, or between the roof and wall, or over a door, comprised of the cornice, frieze, and architrave (from top to bottom).

Fenestration

The arrangement of windows in a wall.

Flutes

Regularly spaced vertical, parallel grooves on the shaft of a column or pilaster (as in “fluted pilaster”).

Form

Shape of a building as distinguished from its materials.

Frieze

The middle flat section of an entablature.

Gable

A triangular wall segment at the end of a gabled roof.

Gambrel

A ridged roof with two slopes on each side, the lower slope having the steeper pitch.

Hipped roof: A roof with four uniformly pitched sides.

Lintel

The main horizontal member forming the top of the window.

Mansard roof

A roof that has two slopes, the upper very shallow and the lower steeply pitched, on all four sides.

Mass

Expanse or bulk of a building.

Molding

A continuous decorative band that is either carved into or applied to a surface.

Mullion

A vertical member separating, and sometimes supporting, windows set in a series.

Muntin

A narrow bar that sub-divides window or door sash into panes.

Pediment

A triangular gable end supported by an entablature; any triangular crowning element used over doors or windows.

Pilaster

A shallow pier attached to a wall, sometimes decorated to resemble a classical column.

Quoin

Stone or brick units used to accentuate corners of a building.

Scale

Size of a building relative to its surroundings.

Sill

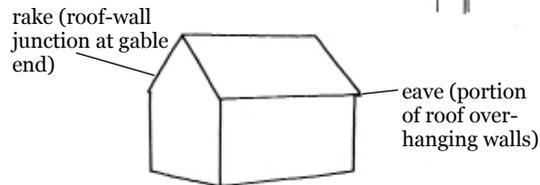
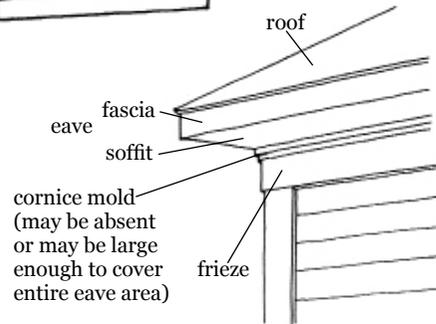
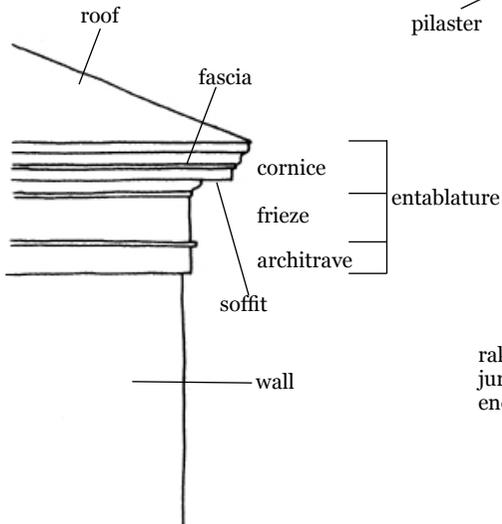
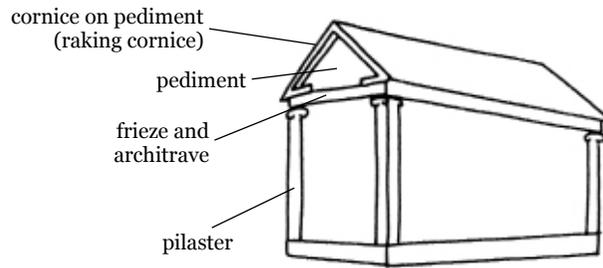
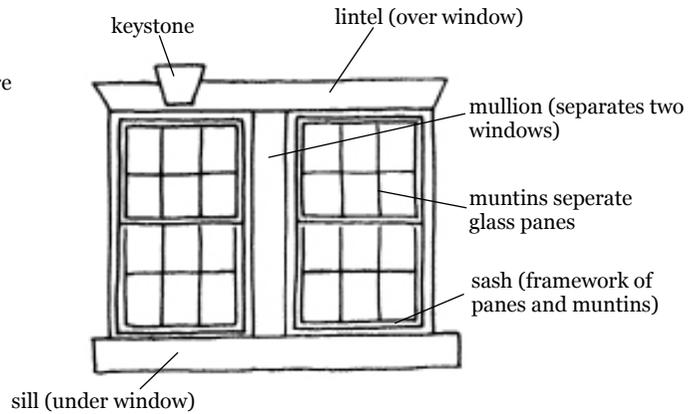
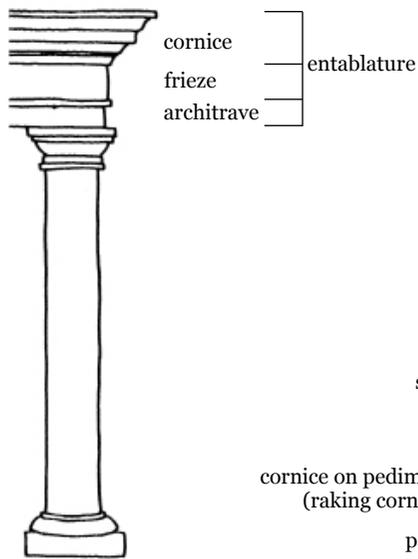
The main horizontal member forming the bottom of the frame of a window or door.

Structure

A combination of materials, other than a building, including signs, fences, stone walls, terraces, play structures, sculptures and monuments, light standards, sidewalks, driveways, and flag poles.

Definitions adapted in part from *A Field Guide to American Houses*, Virginia and Lee McAlester, 1984, Alfred A. Knopf, NY, and *A Glossary of Zoning, Development, and Planning Terms*, edited by Michael Davidson and Fay Dolnick. 1999, American Planning Association Chicago, IL

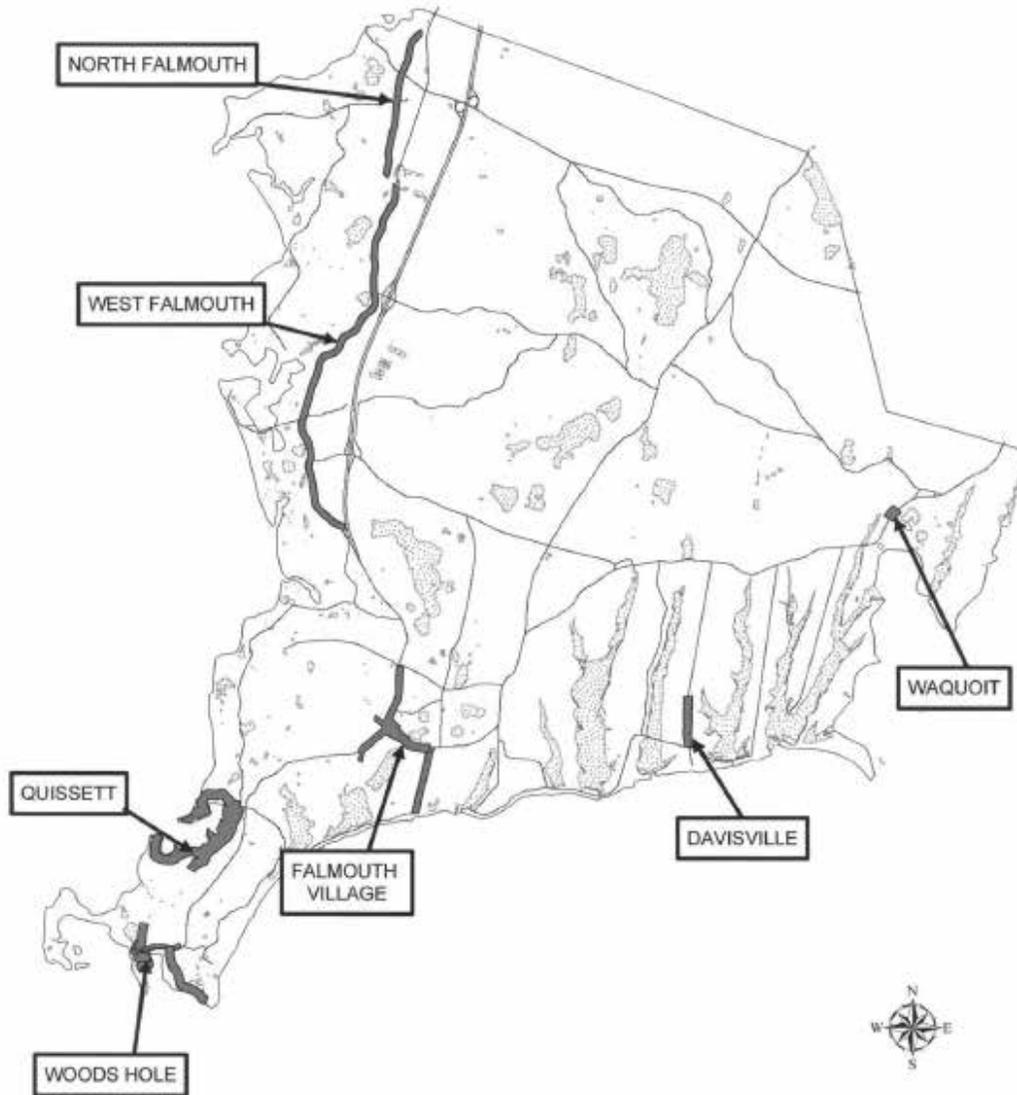
PICTORIAL GLOSSARY



Diagrams adapted from *A Field Guide to American Houses* by Virginia and Lee McAlester

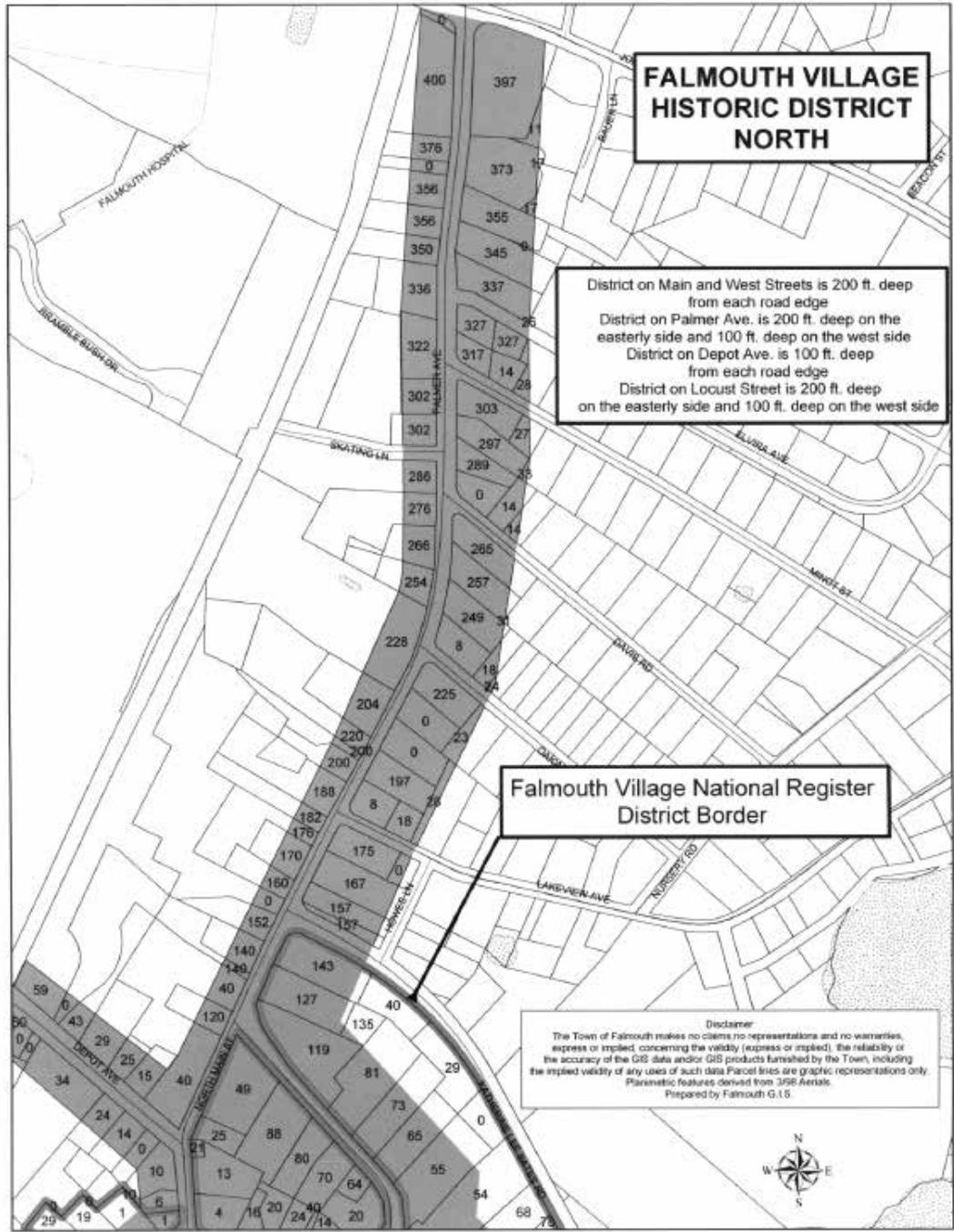
APPENDIX C

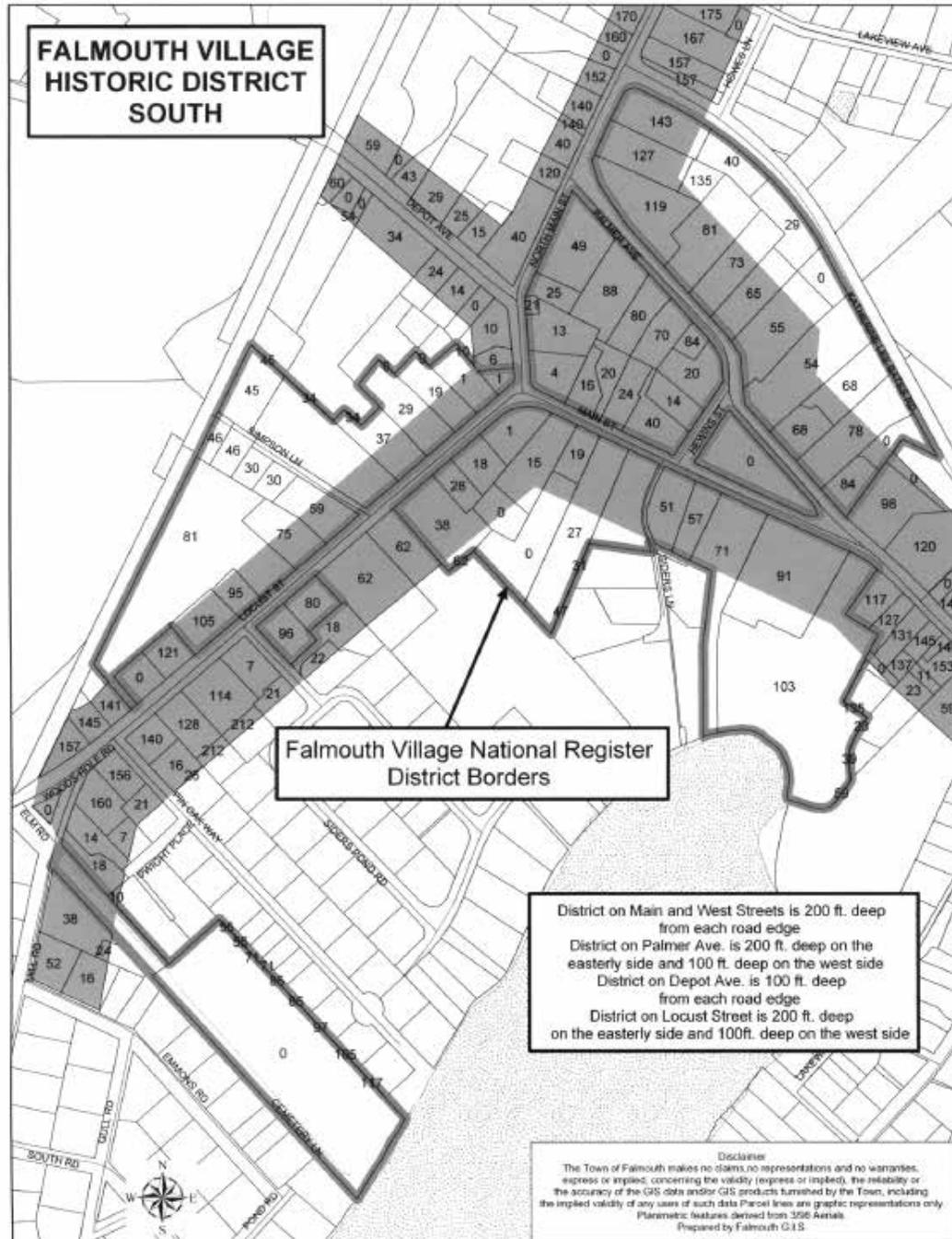
MAPS OF THE COMMISSION'S SEVEN HISTORIC DISTRICTS

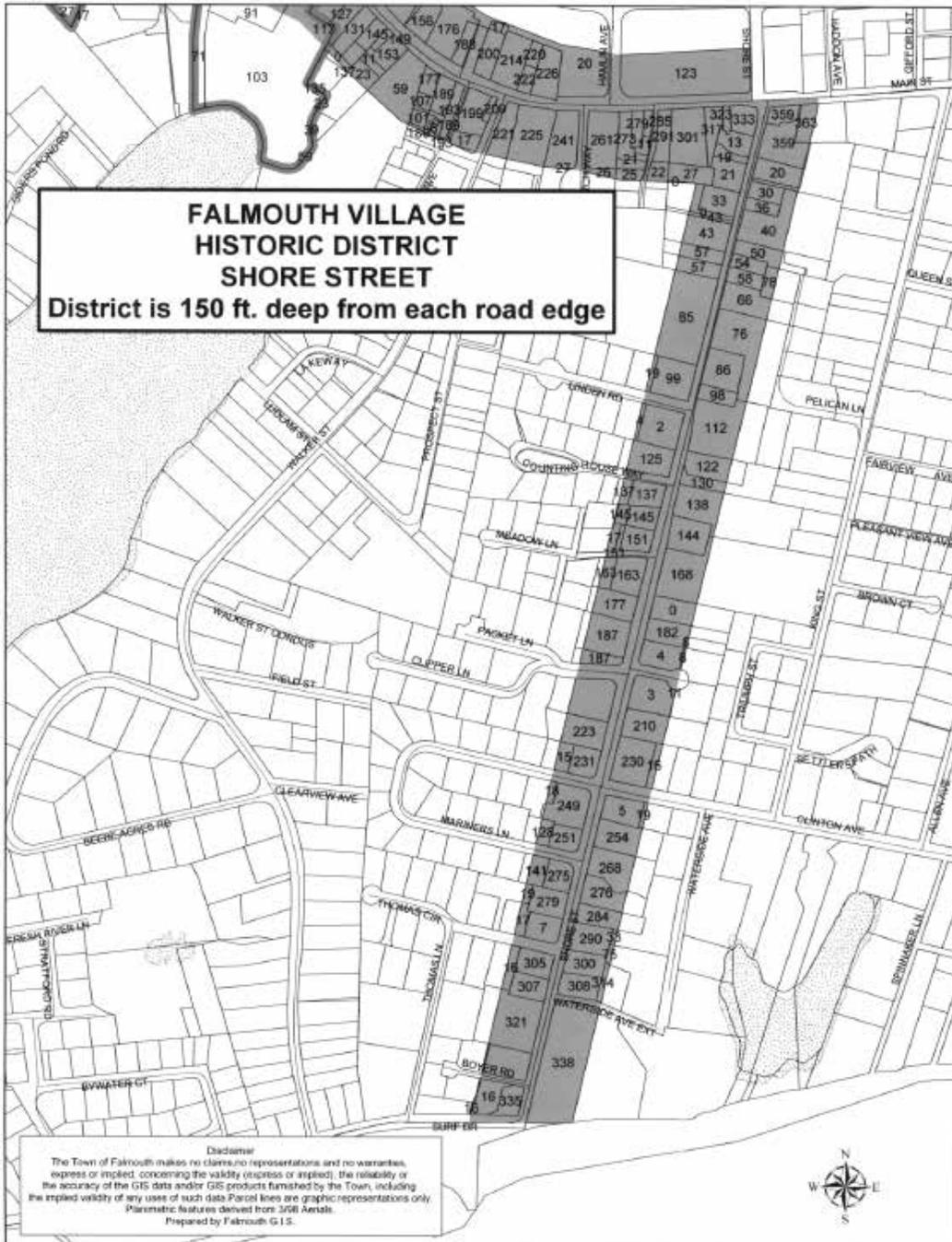


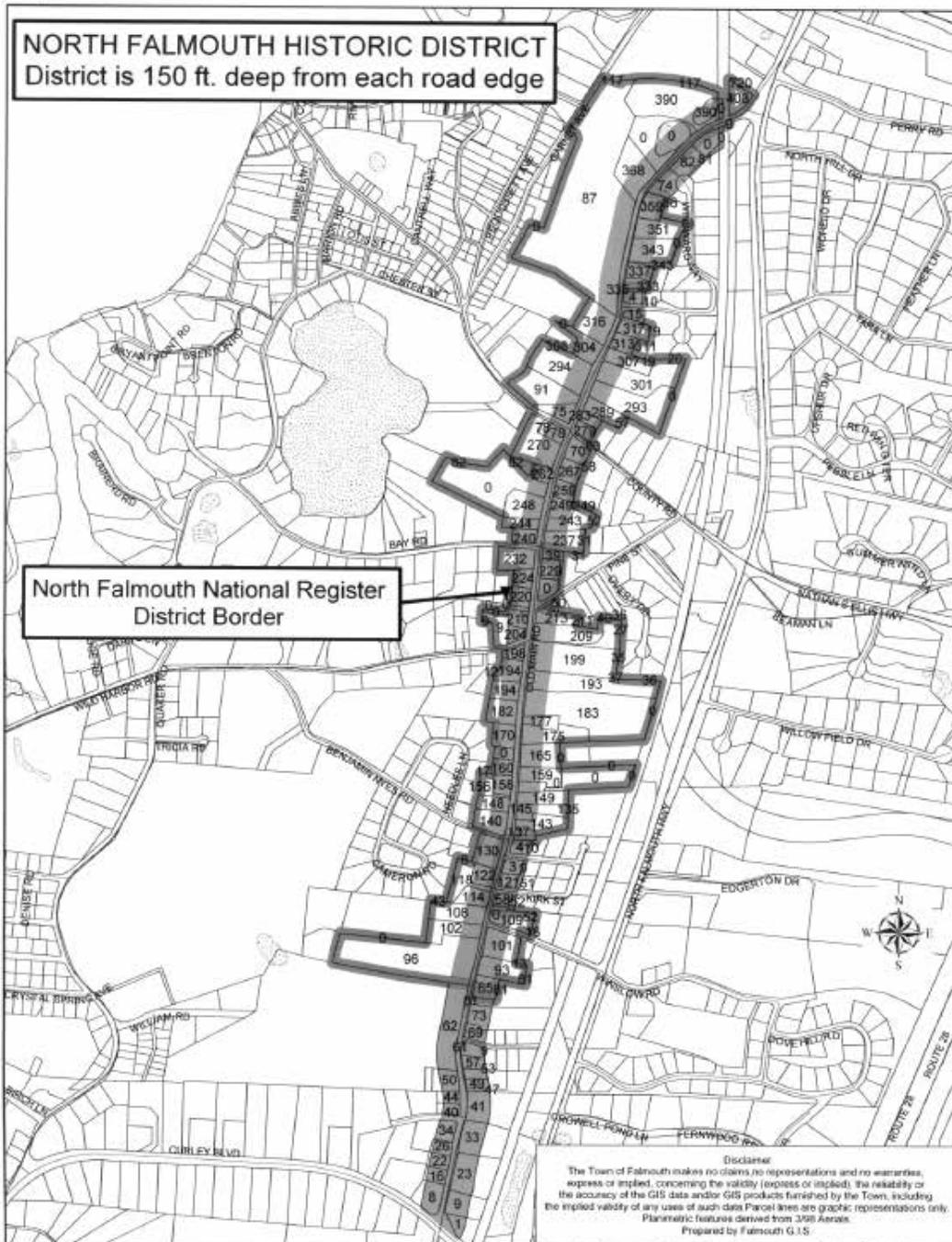
DAVISVILLE HISTORIC DISTRICT
 District is 200 ft. deep from each road edge

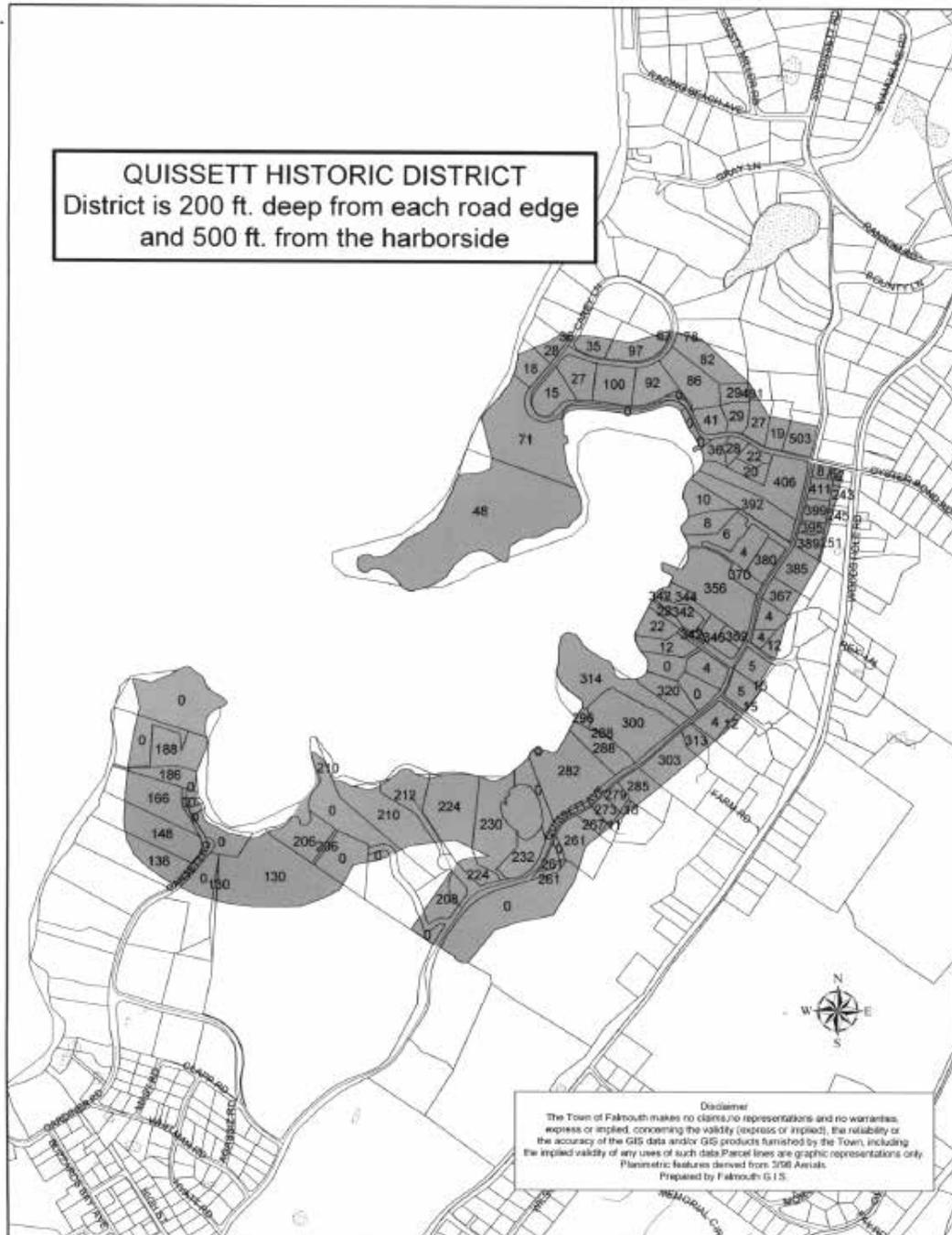




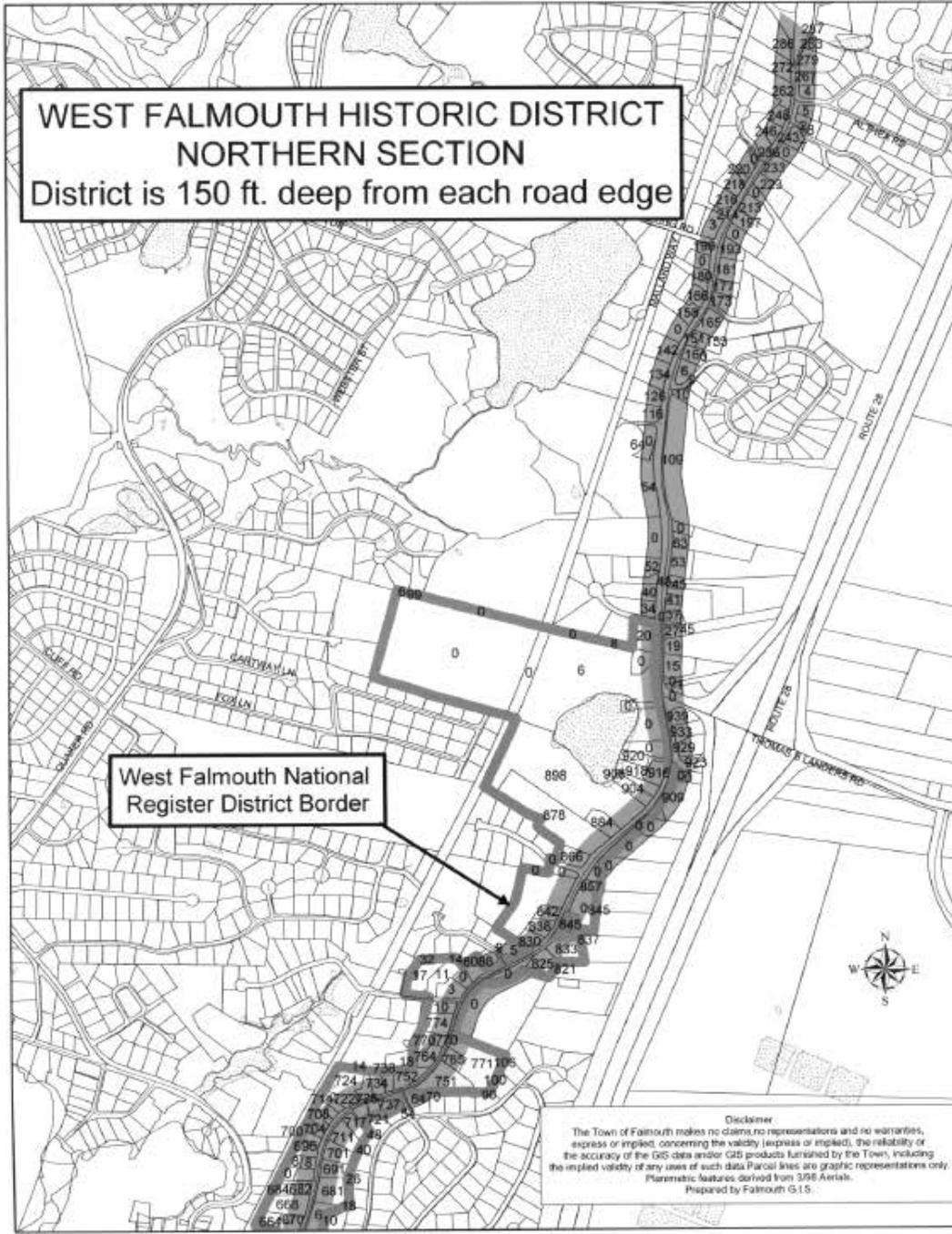


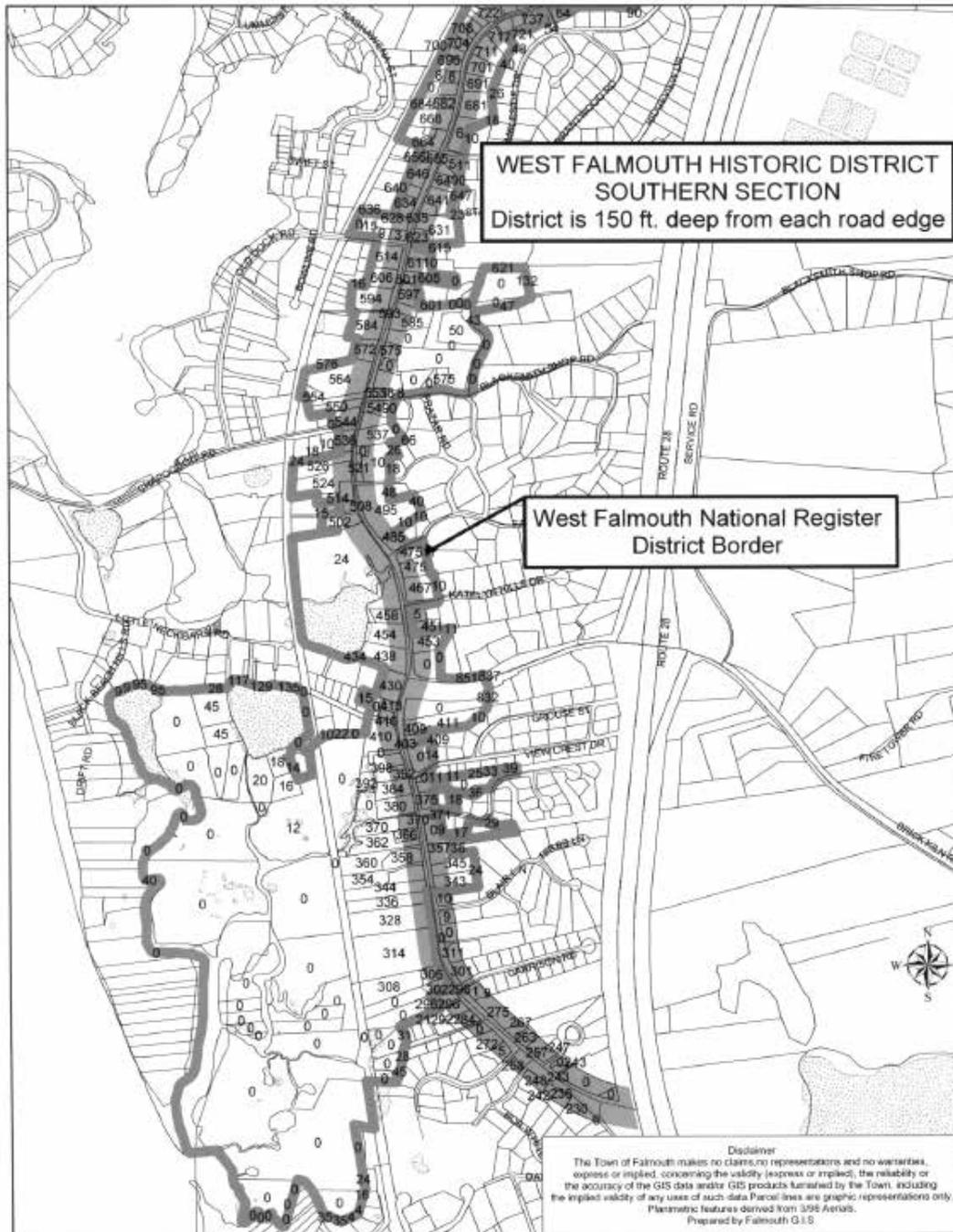




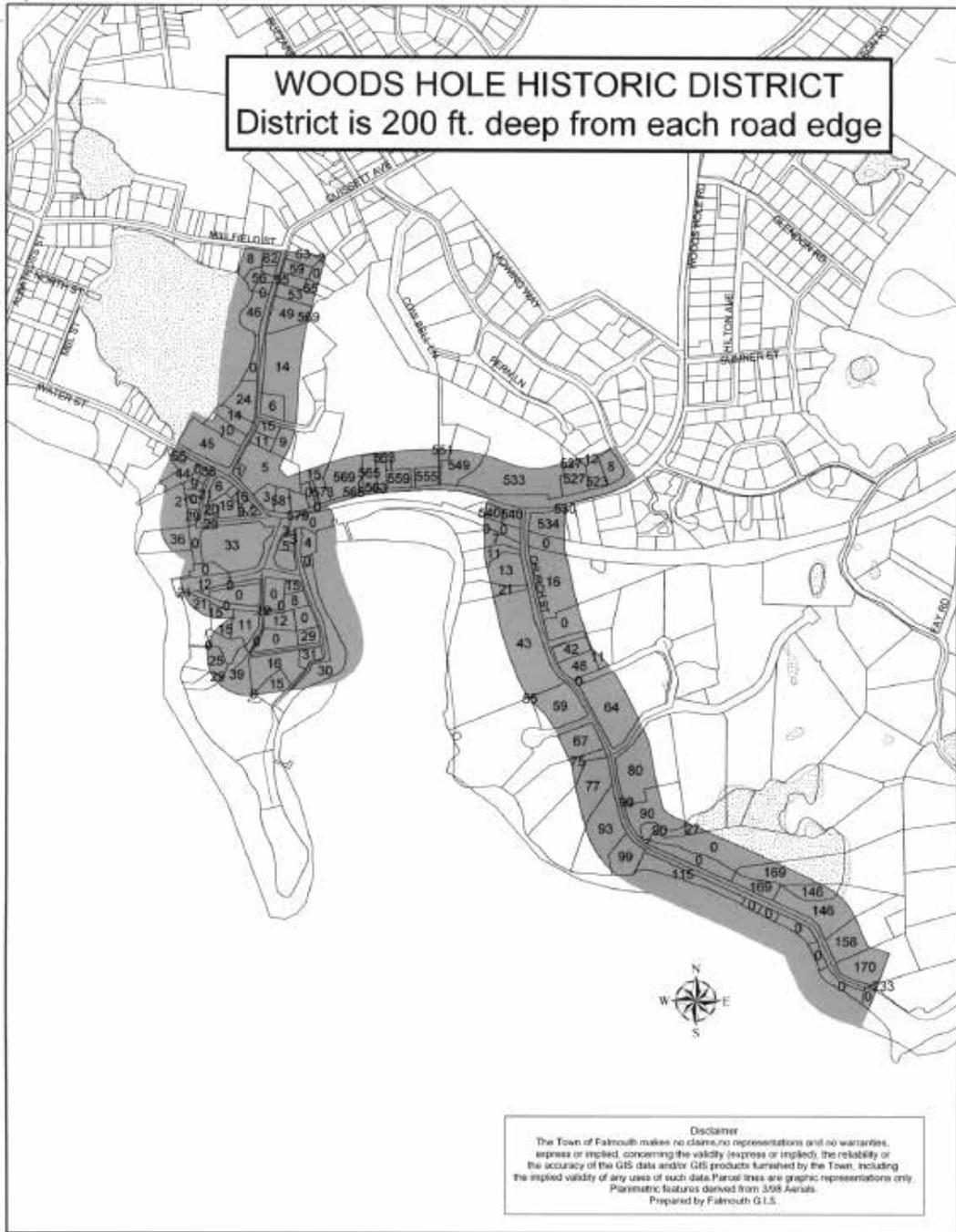








WOODS HOLE HISTORIC DISTRICT
 District is 200 ft. deep from each road edge



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