

# **DESIGN GUIDELINES**

**AND**

## **REGULATIONS**

### **HOLLIS HISTORIC DISTRICT**



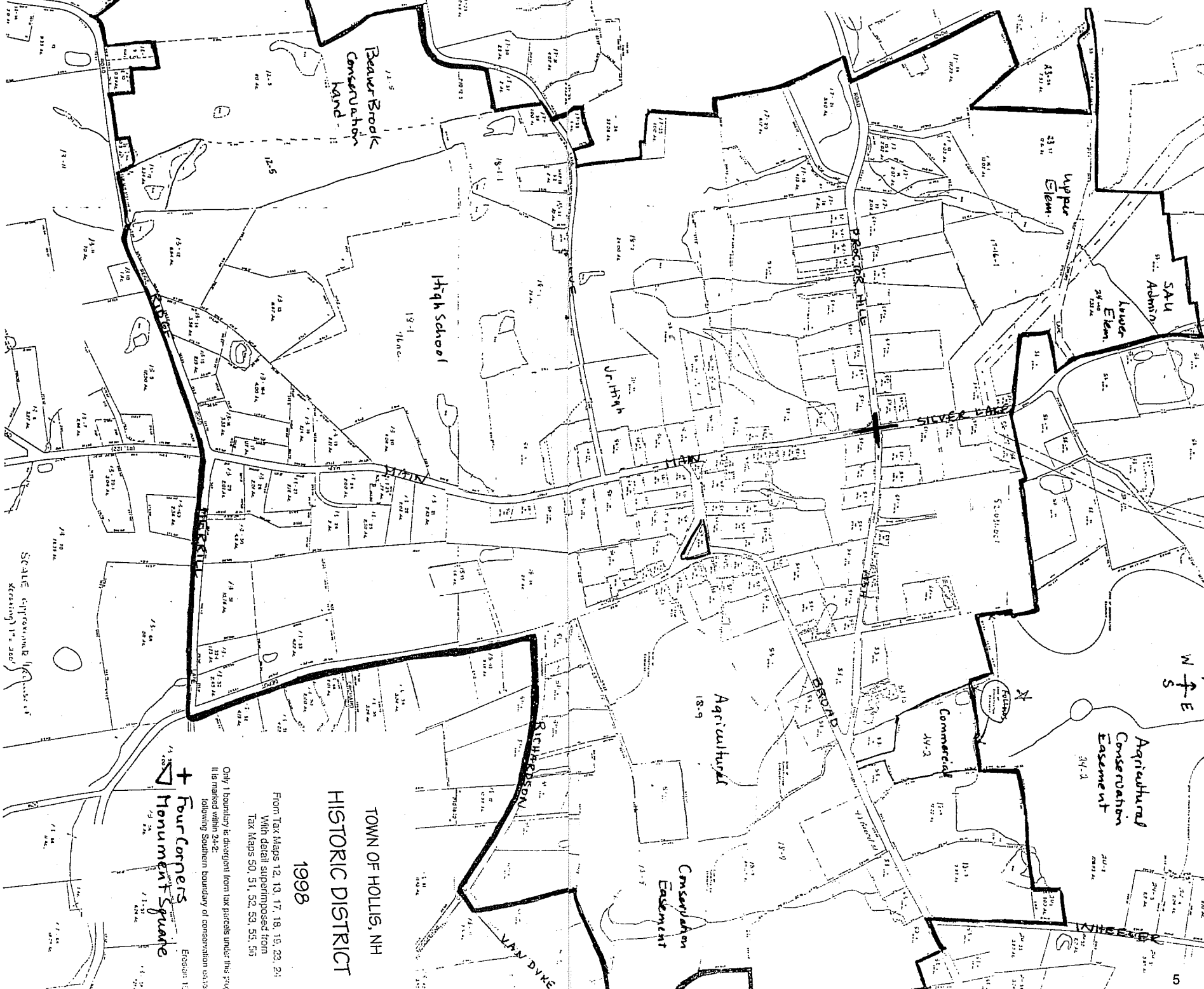
The Farley Building Built 1877

Hollis • New Hampshire

## Table of Contents

Cover Farley Building 1877	
Table of Contents .....	3
Map of Historic District .....	4 & 5
Introduction .....	6
History of Hollis .....	7
What is an Historic District .....	9
Architectural Styles and Building Types .....	10
Regulations	
Waivers .....	20
Building Exterior .....	20
New Construction .....	26
Business District .....	27
Town Owned, School, and Church Properties .....	28
District Setting .....	28
Landscaping .....	34
Change in Use .....	38
Relocated Buildings .....	39
Demolition .....	39
Non-Conforming Uses, Structures, and Lots .....	40
Temporary Structures .....	40
Procedure .....	40
Certificate of Approval .....	40
Pre Application Review Procedure .....	40
Method of Adoption .....	41
Application Procedure and Application .....	41
Enforcement .....	43
Terms and Definitions .....	43
Landscape Appendix .....	44
Validity .....	46
Bibliography .....	46
Glossary .....	47
20th Century Architecture Appendix .....	53
Locus Map .....	59
Rear Cover Farley Building 1998	

Prepared by the Subcommittee on Design Guidelines and Regulations of the Hollis Historic District Commission 1998, which expresses its deep appreciation to Elizabeth Durfee Hengen, The Jaffrey HDC, Linda Wilson, NH Dept. of Historic Resources, Sharon Howe, The Hollis Historical Society, The Hollis Social Library, Hollis Wind Publishing, Van Eresian, Ben Frost, Catharine Hallsworth, Virginia Mills, Deborah Adams, Town of Hollis. Photograph credits: J. Babcock, M. Bouvet, E. Eresian, H. Hildreth, S. Howe, Hollis Historical Society, J. Hunt, Jaffrey HDC, N. Phillips.



# TOWN OF HOLLIS, NH HISTORIC DISTRICT 1998

From Tax Maps 12, 13, 17, 18, 19, 22, 24  
With detail superimposed from  
Tax Maps 50, 51, 52, 53, 55, 56

Only 1 boundary is divergent from tax parcels under this provision.  
It is marked within 24-2.

Following Southern boundary of conservation easement

+ Four Corners Monument Square

Scale approximately 1/4 inch = 100 feet

## Introduction

This handbook contains Guidelines and Regulations for all renovation or new construction work in the Hollis Historic District. It represents a significant amount of research, discussion, writing and review by a seven member sub-committee of the Hollis Historic District Commission (HDC). The members of this committee are all residents of Hollis and have professional or avocational backgrounds in the fields of building design, construction, real estate, historic preservation, writing, landscape design and history. In addition to studying the specific architecture and history of Hollis, the committee studied the guidelines and regulations of nine other towns in New Hampshire and Massachusetts in developing these guidelines and regulations for Hollis.

In 1971 the citizens of Hollis voted to create the Historic District to safeguard our town's heritage. These Regulations are intended to help the residents of the District and the members of the HDC preserve the visual qualities of the District in a fair and consistent manner. We have included background information on the history of Hollis as well as descriptive details illustrating the various architectural styles evident in the District. It is our belief that with a greater understanding of the principles of design incorporated in the better preserved buildings in the District, more informed design decisions will be made as the buildings of the District are repaired, modified or new buildings erected.

While these Design Guidelines and Regulations are to be fairly applied, there is sufficient latitude given in the section on Enforcement and waivers to allow the members of the HDC discretion when conditions warrant.

The past two and a half centuries have sewn Hollis together as a comfortable quilt made up of our individual patches of property. With good guidelines, reasonable regulations and rational discussion, we are confident this quilt will provide satisfaction to the owners of those distinctive patches and the community as a whole.

The members of the Sub Committee have enjoyed this opportunity to serve the town and look forward to enjoying the very tangible benefits of this document.

Miriam Gillitt Winer, Co-Chair  
Van Eresian  
Kevin McDonnell  
Marty Valicenti

Jim Cram, Co-Chair  
Jerry Walsh  
Marilyn Wehrle  
\*Sharon Howe,  
Liaison to Historical Society

## History of Hollis

In January of 1731, Capt. Peter Powers of Dunstable, Massachusetts crossed the Nashaway River with his young wife and two small children and traveled ten miles into the wilderness to a small cabin that he had built on land deeded to him by the proprietors of Old Dunstable, in the Province of Massachusetts. Peter and his family thus became the first settlers of the town we now know as Hollis. Peter Powers' little cabin was located just northwest of the present day Four Corners, behind the house that stands at 8 Silver Lake Road.

Over the next ten years a number of settlers came to this area to establish homesteads and raise families. In 1740 Abraham Taylor gave a portion of the land from his grant to the town on which to establish the first meeting house and provide for the burial ground and the training field. Before the first meetinghouse was built, the placement of the boundary line between the Provinces of New Hampshire and Massachusetts which "had been the subject of protracted and acrimonious controversy" was finally established and the people living north of our current state border found themselves in New Hampshire not Massachusetts. Although this was a difficult circumstance for many, they persisted in their efforts to settle the town and comply with the laws in respect to the support of the ministry and the erection of a church. Finally, the first meetinghouse was built in 1743 on land where the present church now stands and the location of Hollis Centre was established.

On April 3, 1746 the town charter was signed by Governor Benning Wentworth of New Hampshire and the land which was called Nissitisset by Native Americans, and Old Dunstable and the Parish of West Dunstable by the early settlers, was for a time known as Holles, named after Thomas Pelham Holles, the Duke of Newcastle, to whom the Governor owed his position. The first Town election was held April 28, 1746 and the number of names on the first tax list for that year was fifty-three.

Over the next several decades the town grew rapidly. The natural resources of Hollis made it favorable for farming with rich soils in the center of town and many ponds and streams to provide water. For the first 200 years, most of the householders of the town were farmers, with numbers of traders, inn-keepers, blacksmiths, carpenters, shoemakers and other mechanics to serve their needs. The abundance of forests also provided material for the coopering trade which was carried on by farmers during the winter months. The stands of timber along with the rivers and streams furnished suitable mill sites, and saw mills also became a significant local industry.

As the 18th Century progressed the tiny log houses of the first settlers were replaced by larger and more substantial buildings using lumber from the nearby mills. In the census taken in 1783, there were listed 1,392 inhabitants, 174 dwelling-houses and 144 barns. By 1800 the population reached its pre-twentieth century peak of 1,557 inhabitants. In 1820 there were five grain mills, six saw mills, one clothing mill, one carding machine, one tannery, two taverns and four stores. During the nineteenth century the tide turned, with the population gradually decreasing. Many of Hollis' young folks chose to relocate either to the cities or the lands to the west which were being opened up to new settlement. However, the Town Center remained a strong focus of community life. The Always Ready Engine House was built in 1859, the High School in 1877, the Town Hall in 1886 and many of the houses in the center of town were refurbished or rebuilt in the modern styles of the day. The fact that the railroad never came into town helped Hollis retain its rural character, in that industry which might have flourished here never developed because of the difficulties of transportation. By 1902 the population had dropped to 910 inhabitants.

For the first half of this century although the population again began to increase, Hollis continued to be a quiet farming community. Automobiles made transportation easier for those who had jobs or markets in nearby towns or cities. During the summer months, tourists and guests desirous of spending pleasant days in the country were welcomed at a number of homes throughout the town. This idyllic period was not to last. The past 30 years have seen a dramatic increase in residential development. Farms are disappearing and the face of the landscape is rapidly changing. What can we do to preserve the quiet country charm and rural atmosphere that many of us remember and most of us desire? The first step was made in 1971 when the Town approved an Ordinance establishing an Historic District in the town center and appointing members to an Historic District Commission.



An Historic District is an area in a community which townspeople have voted to designate as special because of its significance and place in American history. By doing so, cities and towns create a comprehensive mechanism for protecting historic structures and areas.

The goal of the Commission is to preserve the structures and places of historic and architectural value in the Historic District so as to safeguard the heritage of the town; and to set up clear and objective rules so that decisions and permits are not based on the personal tastes and preferences of the Commission members reviewing proposals for change.

In New Hampshire, the establishment of Historic Districts is authorized by state legislation, RSA 673:1, 674:45. The purpose of this legislation is to preserve and safeguard aesthetic, cultural, and historical features of the District which may be threatened with extinction. Like zoning, an Historic District overlay zone is a legal entity that helps preserve and protect property values and the character of a neighborhood.

"The District's purpose is to safeguard the heritage of [the center of Hollis] by (a) preserving a District which reflects elements of its cultural, social, economic, political and architectural history; (b) conserving property values in such District; (c) fostering civic beauty; (d) strengthening the local economy and (e) promoting the use of an Historic District for the education, pleasure and welfare of the citizens." RSA 674:45

Under the terms of the Ordinance, the Commission is authorized to regulate the construction, alteration, painting, moving, demolition or use of structures and places within the Historic District. It does this by requiring property owners to apply for approval when they wish to make an exterior change to existing buildings, land and uses within the boundaries of the District.

The intent of the Ordinance is not to freeze the Historic District into any one period or to prevent future change. Much of its charm and character is derived from its evolution over more than two centuries and what the various buildings convey about changing life styles, owners and uses. Its purpose is, however, to ensure that the changes that occur in the District are compatible with the surrounding historic environment - the buildings, sites, and overall setting.

Benefits of the Historic District include a public recognition of the importance of Hollis heritage, one that is shared not just by those residing within the District, but by the entire community; a stabilizing effect on property values; and the economic benefits of drawing visitors to the area. Therefore, the HDC will adhere to the goals and spirit of the Town's Master Plan.



## Architectural Styles

The architecture of Hollis represents almost all periods of our Town's history. In order to appreciate our architectural history we need to understand and recognize what we have.

The following three terms will help us identify what is involved when we discuss our architectural heritage.

A. Building type, B. Architectural style, C. Period architecture.

A. The building "type", or form, refers to the shape and massing of a particular structure (see drawings at end of booklet). For example:

1. The term "Hall and Parlor" house refers to a "type" of house that is two rooms (units) wide, one room deep and one story high. This is a linear shape or form.
2. The "I House" refers to a "type" that is two rooms wide, one room deep and two stories high. This is also a linear form.
3. The "Cape Cod" house is two rooms wide, two rooms deep and one story high. This is called a massed plan.
4. The "Salt Box" is one or two rooms deep, one or two rooms high in front, with a sloping roof which covers a rear addition that is not as high as the front.
5. The "box house" is a massed plan two or more rooms wide, two rooms deep and two rooms high.
6. The "four square" is a massed plan two or more rooms wide, two rooms deep and two rooms high with a pyramidal roof.

B. The "style" of a building consists of the way certain architectural details and design characteristics are applied to a building "type." The style is derived from the application of design concepts such as massing, scale, proportion and symmetry. It also derives from the nature of the design elements; the building materials, shapes, color, ornament—the architectural details themselves. These architectural details could theoretically be applied to any "type" of building. The style can be thought of as the clothing of the building.

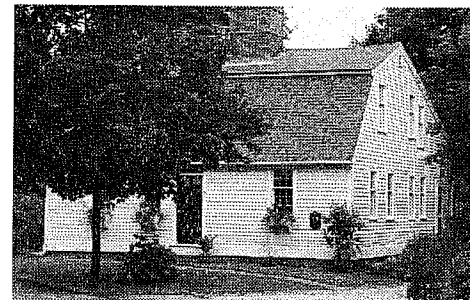
C. The "period" represents the "time frame" during which the building was constructed. When you hear the words "period building" whether it be Georgian, Federal or Greek Revival, it simply means that the building would have been built during that particular period of time when the style was first in vogue. For example, for a building to be of true Georgian period and style, it would have to exhibit the particular design characteristics of the Georgian style and also to have been built during the Georgian period; that is, from about 1720 to 1780.

## The Colonial Period: 1730 - 1780

The colonial period in Hollis covered the time from the first settlement in 1731 up through the time of the American Revolution. The Colonial "style" if you can call it that, persisted well into the 1800's. Actually the term "colonial style" reflects a building which is really *lacking* in style or fancy ornamentation. These early buildings were out of necessity modest in scale and elaboration and generally exhibited the following characteristics:

- one or two stories high, oriented toward the south, gable ends
- steeply pitched roof with large, centrally located chimney
- timber framed, covered in split shingles or clapboards
- exteriors unadorned
- eaves close to the windows
- windows: double hung with 9 or 12 small lights and wide muntin bars
- hand forged iron for hinges, handles and nails
- may show an incremental process of construction over an extended period of time
- later 18th Century models may exhibit lower roof slope, regularly placed and proportionately larger door and window openings, paneled doors and shutters, transom light above the door and gabled dormer windows, but still the absence of ornamentation was evident
- buildings would have been left unpainted to weather to a brown-gray color rather than painted in colonial times. After paint was introduced colors would have been limited to earth tones.

Examples of Colonial architecture in the Hollis Historic District include: the first Parsonage, now called "The Meetinghouse" on the corner of Cleasby Lane and Monument Square, "The Worcester House" on the corner of Depot Road and Richardson Road, "The Emerson House" at 5 Broad Street. Each of these buildings exhibits a very plain exterior. Even with subsequent alterations and additions the original Colonial fabric of the building is very much evident



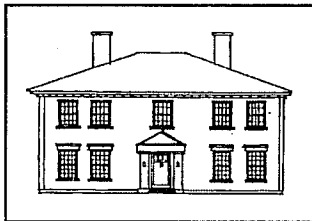
The Emerson House

## The Georgian Period: 1720 - 1780

The Georgian Style as opposed to the Colonial is essentially a "high style" tradition. American Georgian buildings were based on English precedents that reflected formal designs adapted from the ancient classical orders of the Romans. This building would typically exhibit:

- symmetrical facade, bays evenly spaced, 5 bays are typical
- box type building with a "blocky" solid appearance, square shape
- roofs, in Hollis, typically hipped or gambrel
- roof pitch slightly lower, may have a large central chimney or two chimneys which have moved out toward the end walls
- eaves had classical cornices often with modillions
- clapboards were narrower than Colonial clapboards
- windows aligned, capped with classical crown moldings or cornices
- emphasis on the entrance, distinctive paneled front door, accentuated by pilasters and capped by a pedimented entablature
- brass hardware became more common
- upper windows set just below the eaves, same size as lower windows
- 12 over 12 or 9 over 12 divided lights, small panes of glass with thick muntins
- neither louvered blinds nor shutters were evident until late in the 18th century
- a transom light, either rectangular or half round, was common
- covered porches at the front door were not common
- buildings would have been left unpainted to weather to a brown-gray color in this time period, paint colors could have been cheerful tones of blue, green, salmon or yellow or darker Colonial colors.

Examples of Georgian Architecture in the Hollis Historic District include: "The Poole House" at 19 Main Street, built in 1871, "The Samuel Cumings House" at 27 Main Street, and "The Rev. Eli Smith House" on Monument Square opposite the Church, built ca.1794-1800.



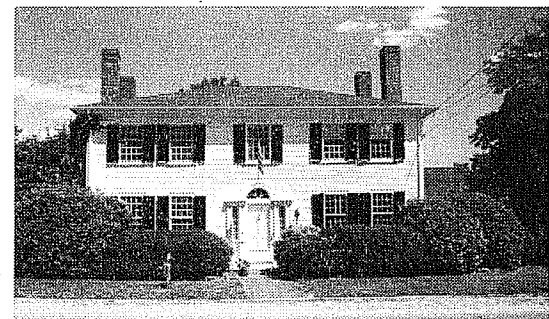
The Rev. Eli Smith House

## The Federal Period: 1780 - 1820

The Federal Style exhibits a continuing progression based on the earlier Georgian style and marks the end of a long evolution in architectural development. Federal houses exhibited a very rigid symmetry with strong emphasis on the front entrance and windows evenly spaced across the front facade. The Federal style appears lighter in its massing and more delicate in its details, more refined and sophisticated. Features of this style include:

- gable or hip roofs common - with a lower pitch
- chimneys moved out toward the exterior end walls
- four chimneys may be evident
- cornice embellished by decorative moldings called dentils
- doorways were emphasized but exhibited less wood than Georgian, columns and pilasters were slim and light
- door surrounds often had semicircular fanlights and sidelights and transoms, but a distinctive feature was the elliptical fanlight with delicate tracery in lead or wood
- hardware became more delicate of brass and iron
- six or eight panel doors looked flatter than the Georgian counterparts
- Palladian windows (three part with an arched center section) were common
- windows: floor-length, double or triple-sash, larger panels of glass, thinner muntins, six over six windows were common after 1800
- decorative motifs included swags, garlands, urns; even fence and rail in wood and iron were used as decorative features
- buildings often included curving or multisided bays, elliptical rooms, semicircular or octagonal bays or porticoes, domed and arched ceilings
- Federal buildings were often built of brick, if sheathed in clapboards, they would be painted in white or pastel colors.

Examples of Federal architecture in the Hollis Historic District include: "The Little Mansion" at 38 Main Street, built in 1806, "The Parsonage" at 33 Main Street, built in 1811 and "The Gatehouse" at 25 Broad Street that has a fine example of an elliptical fanlight with sidelights and tracery at the front door and was built in 1830.



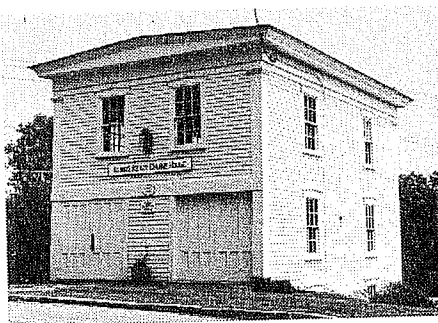
The Little Mansion

### The Greek Revival: 1825 - 1860

The Greek Revival Style also known as the "National" style was the first national fad to sweep across the newly independent United States. It was the dominant style for domestic architecture for the first half of the 19th century and has never completely disappeared. It is based on the classical models of Greek architecture which exhibited a series of columns supporting a triangular pediment reminiscent of the Greek temple. The innovation of this style was to turn the gable end of the building to face the street and place the entrance off to one side. This was usually represented by a three-bay facade. Other features of the Greek Revival style include:

- gable roofs with a lower pitch, some roofs were almost flat
- small chimneys since heating was now done by stoves and furnaces
- pedimented gables, with heavy entablature including the cornice, frieze and architrave were found on the roofs of buildings and porches; these wide bands of trim were almost universal
- widened corner boards, or pilasters at the corners of the building
- one story high porch supported by columns; doors usually had four panels and included rectangular transom lights and sidelights
- doors recessed a foot or two behind the front wall of the building
- windows, six over six and later two over two
- headcasings or pediments on windows often exhibited a low-pitched triangular shape
- Greek Revival buildings were almost always painted white, a symbol of purity, and shutters, when present, were painted dark green; this combination became so popular, that even colonial buildings were painted white; the roofs were typically standing seam metal which was painted either red or green; other suitable colors for the body of the building would include pale yellow, light gray or sandstone; trim colors include cool white, dark green and sandstone; door colors are dark green, medium blue or black.

Examples of Greek Revival architecture in the Hollis Historic District include: "The Always Ready Engine House" on Main Street, built in 1859, the "Stickney House" at 4 Broad Street, built about 1840, the "Hardy House" - Brookdale Farms, at 36 Broad Street, built in 1849, and "Buttonwood Farm" 43-45 Main Street remodeled after 1849.



The Always Ready Engine House

### Gothic Revival/Carpenter Gothic: 1840 - 1880

The Gothic Revival Style was seen as a Christian style, it was felt that if one lived in a Gothic, that is a Christian style building, it would be conducive to leading a moral life. Characteristics which distinguish the Gothic Revival style include:

- a vertical axis, the tendency to direct the eye upward, although typically American Gothic buildings were but one and a half or two stories high
- roofs were steep with cross gables, and "gingerbread" or elaborately shaped wooden decorative elements, sawn into the vergeboards (or bargeboards) outline the V shape of the gable front
- wall surface material extended up into the gable without a break, vertical siding
- single story porches were common, supported by flattened Gothic arches
- verandas and balconies were embellished with brackets and decorative Gothic detailing
- the floor plan, was asymmetrical with an L-shaped plan
- windows were usually two over two but sometimes had diamond shaped panes; bay windows were common; windows often extended into gables and frequently had a window crown or drip-mold, either in a square or Gothic arch shape extending partway down the sides of the window frame; most buildings had at least one window with Gothic detailing
- vertical siding painted in earthy tones of brown, beige or even pink; trim in shades of brown and doors in dark red, brown or green.

Examples of Gothic Revival architecture in the Hollis Historic District include: 4 Silver Lake Road, built in 1860, once known as the "Gingerbread House." All traces of the Carpenter Gothic ornament have been removed. However, the steeply pitched cross gables, widely overhanging eaves which could support bargeboards, the flattened arches connecting the porch supports and the placement of the front door tucked right against the corner of the intersecting ell wall are typical of a Gothic cottage. There are traces of Gothic elements in a number of other buildings in town.



4 Silver Lake Road 1998

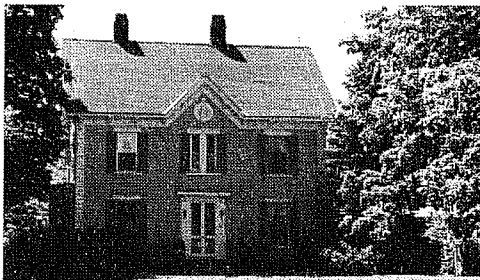


### Italianate: 1840 - 1885

The Italianate Style was very popular during the 1850's and the 1860's. The decorative brackets that adorn the eaves of the Italianate building immediately identify the style, thus the name "American Bracket" style. In fact, brackets and verandas were often added to older farmhouses to give them a stylish uplift. Identifying features include:

- houses of wood, two or three stories high, most with a symmetrical facade but others had asymmetrical features with towers, ells, bay windows, balustraded balconies and verandas; almost all had porches, often with square porch supports with beveled corners
- low-pitched roof with a broad overhang, supported by brackets mounted either singly or in pairs
- many had square towers or cupolas
- windows were tall and narrow, often with arched or curved tops and carved or molded window crowns; the sashes were usually two over two; bay windows common, as were adjacent pairs of rectangular or round-headed windows
- double entrance doors common and for the first time, glass was incorporated into the door itself rather than in a transom or side lights
- exteriors were painted warm, light colors of brown, gray or green with contrasting trim and dark doors.

Local examples include: the "Victorian" building at 35 Main Street which was built about 1878/79. Other buildings in town that exhibit details of the "Bracket Style" include "Buttonwood Farm" 43-45 Main Street, 71 Depot Road (corner of Merrill Lane) and 4 Lund Lane (Lund and Silver Lake Road) - the SAU building.



35 Main

### Queen Anne: 1880 - 1910

The Queen Anne Style was exuberant, characterized by a variety of shapes and textures and asymmetrical massing. Wall surfaces were used as primary decorative elements; plain flat walls were avoided, and combinations of different textured wall materials were used, shingle above clapboard or above brick. Towers were often placed at a front facade corner. Buildings were polychrome, painted with numerous combinations of bold colors.

Identifying features of the Queen Anne style include:

- steeply pitched roofs, highly irregular, with a complex blend of roof lines, dormers, gables, turrets, and tall, multiple chimney with panels; large central hipped roof with a dominant front-facing gable
- each side of the building will present a different combination of features. Many devices were used to avoid a smooth-walled appearance, e.g., cut-away bays, balconies, verandas, and towers; the vertical wall surfaces were divided into horizontal bands by using various siding materials - stone, brick, clapboards and patterned shingles in various combinations; walls were painted with bold colors to emphasize the patterns
- windows varied greatly: Palladian, double-hung, round or round headed, some with one large pane of glass under, or surrounded by, smaller colored panes; doors were generally single, often with stained glass set into them
- decorative detailing called spindlework or gingerbread was freely applied, including turned porch supports and porch balustrades, frieze bands at the porch roof, spandrels and knob-like beads; building components which were used on Queen Anne buildings such as knee braces, brackets and spindles were sold by mail-order companies and were shipped across the country to embellish older vernacular buildings.

Examples of the Queen Anne Style include elements of the Town Hall and 1 Depot Road.



The Town Hall

### Shingle Style: 1880 - 1900

The Shingle Style does not emphasize decorative detailing, instead it displays a complex roof shape within a smooth wall surface which unifies the irregular outline of the building.

Identifying features include:

- wall cladding and roofing of continuous wood shingles although the shingles may occur on the second story only
- shingles continue around the walls without interruption, no corner boards
- asymmetrical facade with irregular, steeply pitched roof line, roofs usually have intersecting cross-gables and multi-level eaves
- extensive porches were common
- towers appear as partial bulges or half towers
- porch supports are either slender, unadorned wooden posts or massive piers of stone or shingle cladding; generally porches were located under the main roof line; Romanesque arches may be used on porches or windows
- eyebrow windows and wavy wall surfaces were also used.

Examples of the Shingle Style in Hollis are 1 Depot Road (See p. 18; this building originally showed strong characteristics of the Shingle Style with some elements of the Queen Anne) and 91 Worcester Road. The building at 77 Broad Street also had elements of the Shingle Style at the turn of the century.

### Folk Victorian: 1870 - 1910

This style is characterized by an overall simplicity of form. Decorative treatment is usually confined to porch trim in the form of turned spindles and lace-like spandrels, or flat jig-saw cut trim, sometimes with gable trim and brackets under the eaves. Window surrounds may have a simple pediment above. Door hoods and brackets were common. These decorative details were less elaborate and extensive than on the styles they were imitating and were applied to the common folk building forms existing or being built at the time. The gable front and wing with a centered gable in the wing is a common form in Hollis.



16 Broad Street

Examples of Folk Victorian style in the District include: 16 Broad Street, 30 Ash Street, 15 Main Street, 17 Main Street, 18 Main Street, 1 Broad Street, and 39 Main Street.

### 20th Century Architecture in Hollis ( see appendix)

#### Other Styles of Architecture



Foursquare



Neoclassical Revival



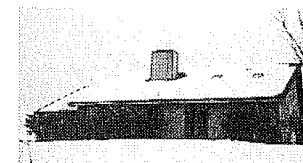
Colonial Revival



Bungalow



Cottage Style



Contemporary



90's Building



Royal Barry Wills  
Reproduction



Shingle 1 Depot old photo



Shingle 1 Depot 1998

## Regulations



These Regulations are intended to help the residents of the District and the members of the HDC preserve the visual qualities of the District in a fair and consistent manner.

### Waivers

The Commission shall have the discretion to waive any condition contained in these Regulations for good cause shown.

A waiver of these Regulations will be granted if each of the following conditions is found:

1. no decrease in value of surrounding properties would be suffered
2. granting the waiver would benefit the public interest
3. by granting the waiver substantial justice would be done
4. granting the waiver would not be contrary to the spirit and intent of the regulations
5. granting the waiver would not be detrimental to the character, environment, scenic value or general welfare of the Town.

### Building Exterior

Hollis Historic District is comprised of buildings that span the time from 1744 to the present day. Each building is distinctly different and conveys both its own history and a piece of the story of Hollis. Similarly, alterations to a single building impact not only the architectural character of that structure but the overall character and integrity of the entire District.

#### Walls and Trim

The buildings in the Hollis Historic District are defined in large part by the prevalence of wood, used for clapboards, shingles, and trim. To retain this character, it is critical that painted wooden clapboards which match those existing in terms of exposed width, continue to be the material used when replacing deteriorated clapboard siding. These details must be consistent.

However, alternative siding such as vinyl may be considered (at the Board's discretion) but in all cases extreme attention will be given to the trim details around windows and doors and at the corners, fascia and eaves. These details must be consistent with the architectural style of the building. Attention shall be paid on older buildings to possible serious moisture problems in covering old clapboards with alternative siding. Wooden shingles or clapboards, shiplap and board and batten are suitable exterior coverings for outbuildings; in general, the existing material shall be matched in kind.

Exterior trim, such as cornerboards, door and window casings, cornices, and door and gable pediments play a critical role in the appearance and proportions of a building. All trim that contributes to the historic character of a building shall be retained and preserved.

When it is necessary to replace all or portions of such features, they shall be replaced to match that which has been removed, in terms of material, design and placement. As much of the original feature as possible shall be repaired, rather than replaced. If using the same kind of material is not technically feasible, a compatible material may be considered. It is not appropriate to install trim that relates to an earlier period, or different style than the building (See Architectural Style section).

#### Painting and Color

When planning a paint job, it is usually necessary to remove only the damaged or deteriorated paint to the next layer. Handscraping or hand sanding are the preferred methods to avoid damaging the woodwork. Heatguns, hot-air guns, or chemical strippers can be used to remove paint when entire layers are so deteriorated that total removal is necessary for adhesion. Sandblasting, waterblasting or using torches is not recommended, as they can cause irreversible damage. The colors shall be appropriate for the building's style taking into account that the original style may have been modified in the late nineteenth or early twentieth century and that those alterations are an integral part of the building's history.

#### A Color guide for historical buildings is available from the Commission.

Color is regulated by the HDC, and applicants are required to register their color choices. The Commission asks that owners respect the various color schemes used for buildings in the District and consult the painting guidelines available at the HDC reference library. The Pratt and Lambert "Color Guide for Historical Homes" (one of several commercial color guides showing historical colors) and The Old House Journal Guide to Restoration showing appropriate colors for given periods and styles (including stains for Colonial) may be used in the Building Inspector's Office where they are housed with the HDC Reference Library (See also comments on paint color in Architectural Styles section).



Entry way trim Colonial, Federal, Greek Revival, American Bracket

## Roofs

Roofs are an important design element of historic buildings. The shape of an existing historic roof shall not be altered. The color, type and size of any new roofing material needs to be approved by the Commission. Wooden shingles are the most historically appropriate for rural eighteenth and nineteenth century buildings and the texture, variegated color and warmth afforded by wood has special appeal. If asphalt shingles are selected, a dark color is preferable. Asphalt architectural shingles that imitate wooden shingles and slate are available from most roofing companies. Repairs to existing slate roofs shall be made prior to replacing the entire roof; frequently the problems on such roofs lie in flashing, or substrates, rather than the slates themselves. Snow belts are allowable, but shall be copper (preferable) or a dark, anodized aluminum for minimal impact.

Skylights that are visible from the public way are not desirable. Low profile skylights may be approved if they do not interrupt a significant roofline. In lieu of skylights, small gabled or shed-roof dormers might be more appropriate.

Chimneys are also an important feature of historic buildings and shall be retained. Chimneys in poor condition shall be rebuilt, rather than removed. If a missing chimney is to be rebuilt, the reconstructed feature shall be appropriately sized, positioned and constructed to appear historically functional. Historic photographs might assist in the design. If a new chimney is to be built, it shall be masonry and situated in a location appropriate to the historic design and function of the building.

Television antennae, satellite dishes, solar collectors and other objects affixed to the roof shall be installed on the rear, or a minimally visible slope of a roof and be of the smallest size practical. The visual impact of electrical wires and meters shall be minimized: where possible, wires shall be buried for weather as well as aesthetics. Meters shall not be placed on the primary façade of a building but shall be located so as not to limit access by public service personnel.



Low shed Dormer on Greek Rev.



The replacement windows on the first floor of this building, with their strong horizontal lines, are at odds with the historic vertical proportions established by the original window openings above. (Photo Jaffrey)

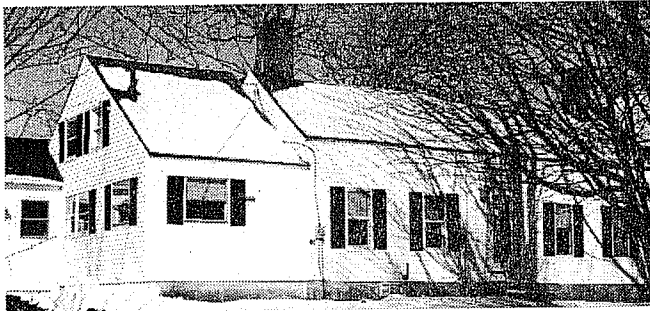
## Windows and Blinds

Windows, like trim details, are an essential part of the design of any building. Most of the windows in the Historic District buildings are regularly spaced and of similar size. The sash is nearly universally double hung, with a wide range of lights, depending on the style and period. Replacement windows shall follow the building's historic fenestration pattern, including opening, size, placement, type of sash and generous muntin profile. Replacement lights shall not be smaller, or of an earlier period, than is appropriate for the building. It should be noted that small paned windows were often replaced in the late nineteenth and early twentieth centuries with 2 over 2 or 2 over 1 sash. In such cases, reverting to smaller paned sash is neither necessary, nor always recommended, in the course of restoring a building. (Historic photographs available at the Historical Society and Social Library are helpful in determining the appearance of historic sash and at what date replacement sash was installed.) Snap-in interior muntins are not recommended unless paired with exterior muntins when remodeling an historically significant building.

Exterior storm windows are appropriate for historic buildings, but their meeting rails shall line up with the primary sash, and the tops match the shape of the primary sash. Storms shall be painted the color of the primary sash; if a factory finish is used, its color shall approximate the color of the primary sash.

Window air conditioners are allowed, preferably in an inconspicuous location and preferably removed on a seasonal basis.

If authentic exterior wood blinds (shutters) have remained with the building, they shall be maintained and used. Exterior blinds of metal or synthetic materials are not recommended as substitutes, since they are often not sized properly and their appearance is not authentic.



This addition would have been more successful if it had been slightly set back from the original building and if the roofpitch and window proportions matched those of the original building. (Photo from Jaffrey)

### Entrances and Porches

Entrances are usually the focal point of the buildings in the Historic District and an integral component of design. Features such as fanlights, sidelights, pilasters, entablatures and granite steps shall be retained at all costs. If replacement due to deterioration is necessary, the features shall be faithfully replicated. If the entrance to a barn is modified, the size and location of the historic opening shall remain clearly apparent. Storms and screens shall be painted to match doors and compliment the primary door in design.

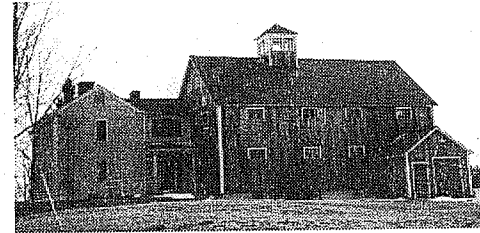
Most of the porches in the District are on secondary elevations and many were added after the building was constructed. However, they have since become an integral part of the building's history and shall be maintained and preserved. Missing features, such as balusters, posts or balustrades, shall be carefully replicated when replacement is necessary.

When an open porch is to be screened, the screens and frames shall be installed behind the posts and railing, so that the historic details remain fully visible to the public view.

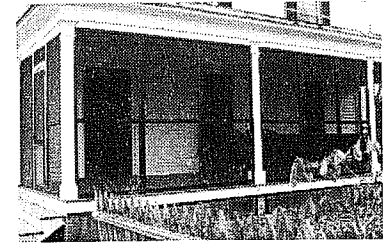
### New Additions to Existing Buildings

In the design of an addition to an historic building, the scale, size and materials of the addition shall neither overwhelm the historic building nor obscure its significant historic materials and features. Additions shall be placed onto secondary elevations; the preferred choice is usually on the rear or an inconspicuous side. If the buildings consist of a main house, an ell and an attached barn, the proportional relationship shall not be lost in the course of building an addition. Generally, the addition should not try to mimic the historic building, but should reflect it in terms of scale, massing and overall proportions. A traditional design and traditional materials will usually be most suitable within the Hollis Historic District. Roof shapes, height, materials, fenestration and doors are key design issues. They shall

be compatible with the historic building and any previous addition. Moldings and other details might be simplified in the addition, both to make clear a distinction between the old and new, and to keep the addition secondary to the historic building. (A major addition will probably require professional design services.)



Major new additions can be designed to enhance the original form of the building. Though windows include a range of sizes, each has multipane sash and they are grouped in a way that evokes historic sheds and barns (Photo from Jaffrey).



Screen panels on this porch have been installed on the inside allowing the overall design of the porch to remain visible. (Photo from Jaffrey)

### New Porches and Decks

Designs for new porches shall either follow an historic porch that has since been removed or be a new design that is compatible with the historic character of the building. Bear in mind that porches were often appended to earlier buildings in the late 19th and early 20th centuries. Closely spaced lattice is an appropriate screening method for the structure. Though pressure-treated lumber is recommended, all exposed sections shall be painted to match the trim or color of the building. New decks shall be located off secondary elevations and painted to match porch decks and building trim.

### Ramps

Modifications to historic buildings for barrier-free access shall accommodate both the needs of disabled people and the historic characteristics of the building. Ramps shall be located so as not to obscure or cause the removal of historic features. Simple wooden or iron pipe railings are usually appropriate; exposed wooden elements shall be considered trim and painted to match the trim color of the building.



old and new ramps at Town Hall

## New Construction in the Historic District

As stated in other sections of these regulations the Hollis Historic District is an area which the townspeople have voted to designate as being unique because of its significance and place in American history.

Considerable detail has been provided to guide property owners with the ongoing maintenance and upgrading of their houses and buildings in a manner that will preserve and safeguard aesthetic, cultural and historic features of the the District. New buildings in the District are to be held to the standards of changes to existing buildings. New buildings face the additional challenge of having to minimize the impact they will make by reducing portions of open space which is a valued asset of any community. It is expected that all new buildings in the Historic District will respect the fact that Hollis is a rural community whose architecture consists primarily of traditional shapes and that new structures will fit comfortably with these existing structures. Stylistic elements on new construction which do not relate to existing elements on historic buildings in the District shall generally be disallowed.

All new construction within the Historic District shall be designed with the goal of enhancing the appearance of existing buildings by being consistent with the those buildings in terms of rhythm, siting, scale, architectural features and materials. The rich and varied styles and configurations of the existing buildings in the Historic District give the modern designer significant latitude to satisfy the requirements of both the new owner and the Historic District.

### Siting

New structures shall be located so as to be consistent with the set back of the buildings nearest to them, thereby preserving the views up and down the street with a consistent facade of building fronts. In order to accomplish this, the HDC may recommend that the ZBA allow variances to the town regulated front setback requirements.

### Scale

New structures shall be in harmony with the mass, scale and proportion of adjacent buildings.

### Architectural Features

New structures shall not introduce architectural features that are inconsistent with other buildings in the area. The shape of the building, pitch of the roof, size of dormers, presentation of gables to or away from the street must be appropriate to the architectural styles nearby.

### Windows and Doors

The size, shape and frequency of these openings shall be consistent with other buildings in the area. The predominant window in the District is a double hung window with true divided lights. These windows are available from many manufacturers with the most modern energy specifications. Roof windows (skylights) or casement windows are not usually appropriate for the Historic District (see Exteriors).

### Siding and Trim

The predominant siding in the District is wood, mostly clapboard with some shingles used. Sidings such as vinyl may be considered (at the Board's discretion) but in all cases extreme attention will be given to the trim details around windows and doors and at the corners, fascia and eaves. These details must be consistent with other buildings in the District (see Exteriors).

### Color

Color is regulated by the HDC, and applicants are required to register their color choices. The Commission asks that owners respect the various color schemes used for buildings in the District and consult the painting guidelines available at the HDC reference library.

### Landscaping

Landscaping requirements for new structures that are multi family, or a residential subdivision shall comply with landscaping requirements for non-residential uses.

### Impact

The impact that the applicant's proposal will have on the District and the extent to which it will preserve and enhance the historical, architectural and cultural qualities of the District and the community shall be considered a vital part of the application (see District Setting).

## Business District

The Business District, located within the Historic District, is subject to the same conditions and regulations as the rest of the Historic District, as well as the commercial zoning regulations set forth by the Town of Hollis.

### Signage

All new signs and all changes in the appearance of existing signs require a permit from the HDC. The Commission will follow the guidelines of the Hollis Sign Ordinance, found in the zoning regulations, regarding location, size, materials used and illumination of signs. Color and aesthetics of the sign are important and must be in character with the structure and be harmonious with the rest of the Historic District.



### Streetscape

Off street parking shall be placed to the rear of the building with appropriate plantings and screening (see District Setting and Landscape).

### New Construction

(See New Construction Section)

### Demolition

(See Demolition Section)

### Change to Existing Structures

Changes to existing structures shall be made in such a manner as to preserve the Historic District's distinctive character. The Commission, aware that business timelines may differ from residential timelines, will give expeditious treatment to business applications.

### Town Owned, School and Church Properties

All property located within the Historic District, is subject to the same conditions and regulations as the rest of the Historic District.

### District Setting

Hollis's identity as an historic, rural village center depends, in large part, upon its roadside trees, stone walls, open space, vistas, road width, low lighting and the relationships of buildings to adjacent landscapes. Preserving these features is critical to maintaining the District's distinctive character. It is expected that each property owner will preserve and improve the aesthetic qualities of his/her property whether undeveloped, business or residential. This District setting section deals with existing, renovated and new construction, and covers Town, commercial and residential sites. All are within the District and coexist with each other contributing to the feel of a rural village (See Landscape Section).

### Stone Walls and Boundaries

Historical and traditional markings for property boundaries and grounds such as walls, fences and tree borders shall be preserved. Stone walls shall be retained in place and maintained. They may not be moved or removed. Replications or extensions may be made if deemed appropriate (See Landscape).



### Open Space and Vistas

Hollis is fortunate to have a number of open areas, all of which add greatly to the character of the District. Fields and scenic vistas or even glimpses from one road to another in the District remind us of our agricultural heritage. These spaces should be maintained as is, whenever possible, with grass, scattered deciduous trees, shrubs or agricultural fields (Examples are Town owned property on Depot Road and the front of the new High School to the swale). Any area noted in the Master Plans as scenic should be maintained as is. The Commission asks that property owners consider siting a new building or additions so that existing vistas are maintained when possible.

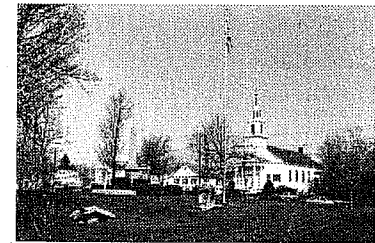


View Richardson and Depot Road to Monument Square

Screening of parking along Ash, Broad, Proctor Hill, Main and Silver Lake Roads is to be encouraged as it retains the rural look which is so characteristic of Hollis.

### Monument Square Area

Because it represents the oldest center of town currently preserved, changes to buildings on Monument Square and structures that can be seen from the Square, shall be minimized. Those buildings shall be true to their period to maintain the integrity of this area and are subject to HDC guidelines and regulations.



View of Monument Square

### Streetscape

The flow and balance of buildings and open spaces which enhance them is seen as one rides or walks from the High School to Monument Square or beyond, or from Monument Square to Ash Street. Buildings have similar setbacks from the street; there is a rhythm of fences and lawns. The massing of the buildings is similar one to another even though the styles and dates of construction are different. There are glimpses through yards to fields and other town streets. This is the streetscape rhythm and flow which is to be retained in a rural village. This rhythm, flow and balance of mass with

open space is to be preserved and not interrupted with unusual amounts of blacktop, gaps of deep setbacks without a flow of fencing, shrubs or trees to carry the eye to the next building, or interrupted or blocked by disproportionately large or tall objects or structures



A typical village streetscape

#### Interruption of the Tree Line

It is critical to preserve the rural character of the landscape, open vistas, views and skyline. Any structure in the Town which will have a visual, auditory, or olfactory impact on these elements in the Historic District shall be subject to review by the HDC. The review of any such exceptional structure which has atypical protuberances or height must include drawings, photos and a simple model with the application. In the case of high structures, this must show grades and impact on view from cardinal points throughout a distance of a 3 mile radius.

The Planning Board shall be aware that this might mean that building of some structure outside the Historic District would have an impact on the view, noise or odor within it and the representative from the Planning Board on the HDC is asked to be a liaison for this.

Structures included in this category but not necessarily limited to the following are: solar collectors, towers, satellite dishes, wind activated power generating equipment, restaurants and animal facilities. All the above will be reviewed for possible impact.

#### Interruption to the Streetscape by Man-made Objects -Siting and Screening

In the Historic District it is particularly important that large items such as above ground swimming pools, tennis courts, tracks, riding rings, antennae, satellite dishes and trash receptacles be sited to minimize their visual impact and be screened or concealed from view as much as possible.

Any of the following objects, but not limited to them, which are publicly visible may be required to be sited elsewhere, minimized or concealed where not in character with the Historic District: man-made decorative objects, modern appurtenances, large or obtrusive personal property, equipment and machinery, e.g. recreational camping vehicles, boats, snowmobiles, storage sheds, landscaping features such as waterfalls, pools and berms. Parking of vehicles on lawns is discouraged.

All refuse storage areas, commercial/industrial by-products, material storage areas, and stockpiles shall be located so as to be out of view in all seasons from any abutting property and/or public ways. As a minimum,

all such areas within view of adjoining properties shall be contained within a stockade fence or similar enclosure which is at least as tall as the object(s) to be screened and shall be softened by plantings. Seasonal displays are permitted.

It is recommended that mailboxes be properly mounted on simple wood, granite or black metal posts. Newspaper holder/containers for a given property shall all be on one erect sturdy post; if the property has a rural mailbox, its post shall be used for all containers, mail and newspapers.

#### Sidewalks and Roads

Road changes proposed within the Historic District should be reviewed by the HDC. They shall encourage safe pedestrian traffic which promotes a village flavor. The impact of large areas of asphalt or cement is not in keeping with Hollis's rural character; where asphalt is necessary, softening the effect is recommended by the use of stone dust, Portland dust or chip seal. The use of cobbles, brick or grass strips to define areas and break up large expanses of paving is to be encouraged.

The existing sidewalks shall be retained as paved walkways with concrete. Additional sidewalks are recommended as a promotion of pedestrian traffic which is in keeping with a rural village (See Street Tree Area below).

Even though the main routes through Hollis are state highways, they shall not exceed their current width. No road widths shall be increased beyond existing, and intersections shall not be widened. Road shoulders shall not be paved, but left as grass or, if absolutely necessary, gravel. Unpaved roads such as Richardson in the Historic District are designated scenic and come under those criteria. Should new roads be created, they shall be visually softened as above. Parking on the streets in the District shall not be increased beyond the existing.

#### Off-Street Parking

All non-residential off-street parking, if paved, shall be paved with visually softened paving and large areas broken aesthetically by grass, brick or cobble areas. The display of automobiles or other objects which may be for sale and the storage of raw or processed materials shall not be permitted within any required off-street parking spaces, drives or aisles. Adequate space within, or immediately adjacent to, off-street parking lots shall be provided for the storage of winter snow. A minimum of ten percent of the internal space of a parking lot greater than twelve spaces shall be set aside for green area.

#### Street Tree Area

All new and renovated sites shall include a Street Tree area to promote the aesthetic quality of "tree lined streets". (See Landscape)

### Roadside Trees and Shrubs

Roadside trees shall be maintained, protected and replaced in kind when necessary. Mature trees, identified as significant trees per landscape standards, may not be removed within the Historic District except in cases where a tree is dead, decayed, diseased or a safety hazard to the public; where such removal will improve other tree growth; or where approved for new construction or site work.

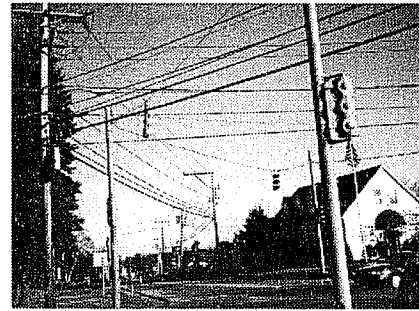
When it is necessary to remove a tree for the above reasons, the tree stump shall be removed to at least six inches below ground level. At least one replacement tree shall be planted when a tree identified as a significant tree is removed along road or front lot boundaries. The replacement tree must conform to minimum landscape standards.

Excessive pruning is not encouraged. Not only do trees offer shade, but they define the area as a residential village. A few low growing trees or shrubs which do not block signage may well take the place of a fence in the Business District and provide a more rural and inviting look. Care should be taken not to impair visibility of vehicular or pedestrian traffic. Intrusive shrubs and plantings shall be removed or kept in check through periodic trimming.

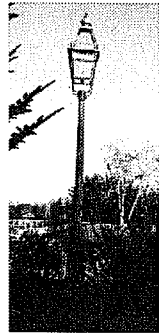
### Commercial and Civic Buildings

Consideration of, and provision for, pedestrians continue to be priorities in a rural community and are conducive to commerce. Several advantages result from locating buildings close to the road with sidewalks beside the road and with parking placed at the side or rear of the building. Businesses have the opportunity to display goods and place signs both facing the road and the parking area. The community visual character is enhanced by attractive facades along the corridors, access from one business to another by foot promotes a village feel, neighborliness, and good exercise, and parking lots are more easily screened.

Traditional canvas coverings which may provide protection from sun and rain are appropriate for commercial use. Ribbed awning will not be approved. Colors and materials shall follow traditional example and be in keeping with the color of the facade and trim. Clear plastic drop curtains are generally inappropriate, walkway canopies are inappropriate as they distract from the architectural feature of historic structures. Tents are approved for special events only and are time limited (See Temporary Structures). Mechanical systems, e.g. heating and ventilation, will be reviewed for noise and visual clutter. Dispensing and vending machines must be out of view of the streets or abutting residences (See Siting and Screening, p. 30).



Four Corners



Street Lamp

### Road Signs

Road signs can distinguish the District area from other areas in town. If changed, they shall be black on white with a black rim, all use identical fonts reminiscent of signboards used in the early days of the Town (See Always Ready Engine House Marker) with the possible addition of a logo such as the plow from the Town seal.

### Lighting

All fixtures shall be positioned and/or installed to prevent unwanted incidental illumination of abutting properties, streets, and night time sky. Glare, direction, and light level shall be considered. Replacement street lights shall be compatible with the scale, low illumination and rural village historic character of the District. Traffic signal poles and mounts shall be as unobtrusive as possible. Unfinished aluminum poles and mounts shall not be permitted. Where possible renovated, replacement or new electrical lines shall be buried rather than overhead for weather as well as aesthetics. Mercury vapor (blue tones) or Halide are required. Building lampposts and fixtures shall be in scale and style with the building and shall contribute to the property and not detract from it or its neighbors.

### Archeology

Abandoned ruins, vestiges of public ways and potentially significant archeological sites shall not be disturbed before an assessment of historical value is made by the HDC.

## Landscaping

### Intent

To preserve and enhance the aesthetic qualities of the Hollis Historic District by establishing landscape design guidelines and options which work in relationship to the intensity of the proposed land use. It is hoped that through the implementation of these Regulations the following objectives can be accomplished:

- Diminish potentially adverse impacts of structures, lighting glare, noise, wind, and odors which could result from permitting widely varying land uses on adjacent properties.
- Insure that each tract of land has benefit of an adequate buffer between neighboring parcels of different land uses in order to protect property values.
- Promote an aesthetically pleasing relationship of scale between buildings and their surroundings.
- Reinforce the visual image of Hollis as a "tree-lined street" community, through the planting of shade trees along roadways. The planting of salt tolerant trees is recommended.
- Encourage a "pedestrian-friendly" environment through the inclusion of sidewalks, barrier free street crossings and public benches.

### General Landscape Provisions

All plantings required shall be installed according to accepted horticultural standards and be regularly maintained. Required plantings need to be replaced as necessary in order to maintain compliance.

Where existing plant material is to be utilized, the Commission shall have the ability to verify the retained plantings at the completion of construction and to require deficiencies to be corrected. In all cases where the number of trees or shrubs per linear or square foot is specified, the Commission wishes to make it clear that the placement or variety of plants used is at the property owner's discretion. The Commission's concern is that the intent of the regulation be satisfied. The Commission may waive any landscape requirements when deemed to be necessary for reasons of public safety.

### Topography - All Buildings and Sites

The topography of a site shall not be changed significantly (permanently raising or lowering or reconfiguring the existing height of the ground levels or creating berms) without review and approval by the Commission. All areas disturbed by construction shall be covered with a minimum thickness of four inches of suitable topsoil and be subsequently planted with grass seed, sod or other vegetative groundcover.

### Landscaping Residential Buildings

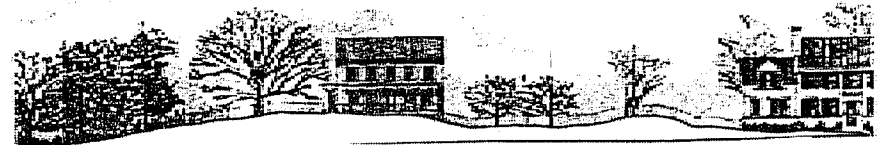
The Commission recognizes that a home and/or property, being historically correct, may have limited or no landscaping. Residential properties are encouraged to follow the guidelines for non-residential *street tree areas* and *front landscape areas*.

## Landscaping New Non-Residential Buildings, Sub-divisions, and Multi-Unit Structures

### Street Tree Area

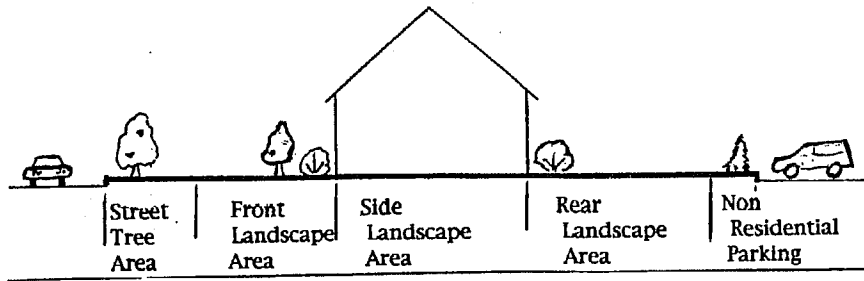
All new and renovated sites shall install two street trees for every fifty feet of right-of-way frontage. The Street Tree area shall be a fifteen foot wide strip running parallel with the lot frontage along any public right of way and shall be continuous along the entire length of the right of way excepting areas reserved for curb cuts. The size of the trees to be planted shall be a minimum of 1½" – 2" caliper at the time of planting. The lowest branching height should be pruned to eight feet above grade so as not to interfere with vehicular or pedestrian traffic. The Commission recommends these trees be planted between ten and fifteen feet from the road edge as they shall allow for sidewalk extension and future walkways as recommended by Hollis Transportation Advisory Board (TAB).

Arrangement and variety are not controlled by the Commission, however spacing between trees should be sufficient to provide room for healthy growth. A list of possible salt tolerant trees has been provided (see appendix B). Each healthy native tree with a caliper of three inches or greater, which is preserved within the street tree area, may be substituted for required new tree planting. (See also landscape charts in HDC library).



Typical Treescape

A *Front Landscape Area* is required and intended to promote a pleasing relationship of scale between structures and related site improvements and to integrate the design of the street tree area. This area shall be a strip of variable width (minimum six feet wide) between the street tree area and the closest point of a building. The front landscape area shall be planted with a minimum of one deciduous or evergreen tree for every thirty feet of building facing a right-of-way. Trees planted within this area shall have a height equal to one-half of the maximum proposed building height (but not less than twelve feet high or more than twenty feet high at time of planting). The area shall be planted with at least one shrub for every five feet of building facing a right-of-way. Shrubs must be a minimum of 2-1/2 to 3 foot in height or width at time of planting. See starred (\*\*) statement at end of "Landscaping New Non-Residential Buildings" regarding flexibility in placement and variety of plants.



A *Side and Rear Landscape Area* are required along with the front landscape area. These areas are intended to promote proper visual separation and adequate buffering between adjoining properties. Parking, drives and buildings shall not be located within any required side and rear landscape areas. Side and rear landscape areas shall begin at the inner limits of the front landscape area and run parallel to side and rear property lines. The required minimum width of these landscape areas shall be no less than six feet. Required side and rear landscape areas shall be constructed so as to provide a dense visual four season screen.

\*\*The Commission is concerned that the plants fulfill the intent effectively. It recommends that plants be spaced for mature size and good design principles but does not intend to determine placement nor variety of plants used. A mixture of sixty percent evergreen and forty percent deciduous shade trees and sixty percent evergreen and forty percent deciduous shrubs is recommended to provide all season screening. Examples of different acceptable screening options (appendix C) and a list of historic plants (appendix A) has been provided and the use of such plants is encouraged

#### Landscaping Off Street Parking

A landscape area for off street parking intended to create visual screening of automobile parking areas, create summer shade along paved surfaces and reduce wind velocity across open lot areas is required. This will be achieved by a *Pavement Area* and, on large parking areas, an *Interior Island and Planting Strip*.

The *Pavement Landscape Area* shall be a minimum of a 6 foot wide strip running parallel to all parking and on-site driveway pavement edges. In cases where this strip overlaps required front, side or rear landscape areas, its required width may be reduced or eliminated. If the intent of this regulation is satisfied without the use of this strip, the Commission may waive this requirement. The minimum plant material needed for this landscape area is calculated at one shrub per 15 feet of exterior pavement edge and two trees per fifty feet of pavement edge.

An *Interior Landscape Area* shall be required for all parking lots with more than twelve spaces. Its purpose shall be to break up large expanses of pavement, provide summer shade on pavement areas and reduce wind velocity. The interior landscape area shall be calculated as a minimum of 10% of the total area of paved drives, parking areas, etc. Island and planting strips shall be planted with shade trees, evergreen shrubs, and deciduous shrubs. The required number of shade trees shall be calculated as one deciduous tree (minimum 1½-inch caliper) per 400 sq.ft. of paved area. The number of shrubs shall be equal to one shrub (minimum three foot high) per one hundred thirty square feet of paved area.

\*\*The Commission does not intend to determine placement nor variety of plants used in off street parking landscaping but is concerned that the plants fulfill the intent effectively. A mixture of sixty percent evergreen and forty percent deciduous shade trees and sixty percent evergreen and forty percent deciduous shrubs is recommended to provide all season screening. A list of historic plants (appendix A) has been provided and use of such plants is encouraged.

#### Renovating All Buildings

Any and all plant material damaged during renovations shall be repaired, or replaced if necessary with a plant of similar variety and size if feasible. Renovations to parking areas will be subject to the new off-street parking landscape requirements. The Commission has the ability to reduce minimum planting width as long as the proposed planting provides a dense visual all-season screen.

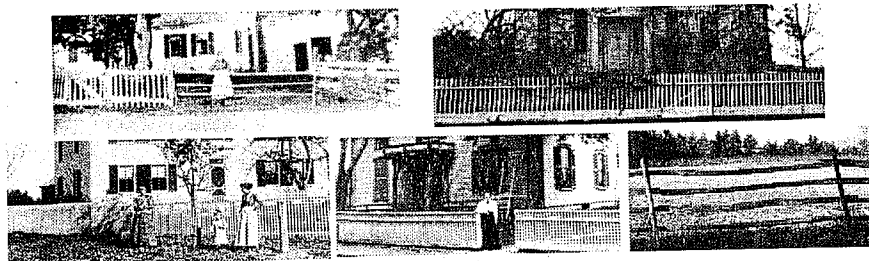
#### Landscape Requirements for Signage

The required landscape area associated with any freestanding sign shall be equal to at least twice the actual measured sign area and shall be located immediately adjacent to the sign and/or sign base. This landscape area shall be planted with shrubs and/or groundcover which will enhance, but not block, the view of any sign or part thereof. All pedestal sign bases shall be planted with shrubs or groundcover with a minimum height of eighteen inches (unless this obscures the sign) at the time of planting. Healthy vegetation which is preserved in the location of the signage landscape area may be substituted for the required plantings.

#### Walls

Existing stone walls shall be retained in place (see District Setting) and repaired as necessary. New free standing and/or retaining walls are to be constructed of unfinished rock and maintain a dry look. Walls may be veneer or wet laid as long as no mortar is visible. Rocks found in the area are the preferred material. Under no circumstances are wooden or masonry walls permitted.

### Lighting (See District Setting)



Fence styles

### Fences

Hollis Village was built mainly in the 1800s, therefore the Commission feels fencing in the District should be in keeping with the period of the building. The purpose of the fencing must be clearly defined when applying for a permit. Acceptable reasons include aesthetic, protection and privacy. Accepted styles must be compatible with the period of the building.

A variety of incompatible connecting fences along a property line is discouraged. A fence along the front of a building shall usually continue with the same style of fencing on the property sidelines as far as is visible from the right of way. Lattice fencing is encouraged for pool privacy. Chain link, woven wood, and stockade fencing except for screening (see screening p. 30) are all considered inappropriate.

In choosing the proper fence the following shall be considered: • architectural period of the building; • neighboring properties; • existing fences in the neighborhood; • height and style in relation to the building. Picket fencing is considered appropriate for colonial buildings. The following shall be used as a guideline for picket fences: • pickets shall generally be painted white; • careful attention shall be given to the space between pickets (pales).

The following are to be considered when applying for a fencing permit: authentic reproductions are suitable, pleasant and enhance property values, with few exceptions fences shall be painted white, fencing shall not restrict views of neighbors, maximum height 4 feet

### Change in Use

The HDC, being a conservation Commission, cannot regulate use, however when zoning regulations permit a change in use, the HDC is responsible for the external aesthetics connected with the change in use.

Whenever a change in use in the Historic District requires a change in the exterior of the property or to the parcel of land, including traffic, parking, odor or noise, these changes must be presented to the HDC for approval.

A change in use in regard to the change of tenants in a commercial building in the Business District does not have to go before the HDC unless the tenant requires changes to the exterior of the building or to the building's signage.

### Relocation

Buildings shall be retained on their present sites whenever possible. Relocations shall be considered only as an alternative to demolition.

### Demolition

It is expected that each property owner will maintain, preserve and improve the qualities of his/her property whether undeveloped, business or residential. Historically significant structures will be carefully evaluated and should not be demolished. To prevent demolition all possible efforts shall be made by the owner and by the HDC. If no solution is found with 120 days from the original hearing and a good faith effort has been shown on the part of both owner and HDC, the permit for demolition will be granted. The Historical Society shall be notified immediately by the HDC of an application for demolition. During the 120 day period if there is severe economic hardship, review of the possibility of Historic Trust or Heritage Commission assistance shall be investigated by both owner and HDC where the historic value indicates its appropriateness.

Demolition of any building or part of a building in the Historic District shall be allowed only when new construction would relate better to the Historic District, and when all other requirements below are satisfied.

- If a request for demolition is based on structural instability or deterioration, the HDC may require a technical report prepared by an architect or a registered professional engineer (credentials recognized in NH) to be submitted detailing the nature and extent of the specific problems, and providing reasonably accurate cost estimates for their correction.
- An application for demolition shall be accompanied by complete plans for a new development proposed on the site, together with a timetable and budget for both demolition and the new construction.
- A condition for approval of demolition shall be documentation by the owner of the building's elevations and architectural features, through measured drawings and photographs.
- Where public safety needs require the removal of part of a building or complex, the Historic District Commission may allow limited removal within structurally-sound construction and E.P.A. guidelines.
- In reviewing the application package, the Commission may request reports and recommendations regarding the feasibility of the applicant's proposal from the planning board, fire chief, building inspector, health officer and other administrative officials who may possess information concerning the impact of the proposal on the Historic District. In furtherance of the review, the Commission may solicit advice from professional, educational or other groups or persons as may be deemed necessary for making reasonable decisions.



### Non-Conforming Uses, Structures and Lots

Non-conforming (grandfathered) uses in the Historic District shall be reviewed by the ZBA according to its regulations.

### Temporary Structures

Definition: A structure, which by its type and or materials of construction is erected or placed for not more than ninety days. Such structures shall include, but not be limited to, tents, portable bandstands, bleachers, reviewing stands, mobile home buildings used in conjunction with construction activity, tractor trailers and other structures of similar character. Temporary structures erected or placed in conjunction with licensed circuses or carnivals or non-profit fund raising activities shall not be construed to be temporary structures under this regulation.

Temporary structures shall be allowed provided they are placed for not longer than 90 days. They shall be appropriate in size and style to the purpose for which they are placed and shall be expeditiously reviewed by the HDC. Seasonal temporary structures shall be permitted. Any structure that is on site for longer than 90 days must get a building permit from the appropriate Town department.

### Procedure

#### A - Certificate of Approval

Notwithstanding any inconsistent ordinance, local law, code, rule or regulation concerning the issuing of building permits, no change in any architectural feature in the district shall be commenced without a certificate of approval from the HDC nor shall any building permit for such change be granted without such a certificate of approval having first been issued. The certificate of approval required by this section shall be in addition to and not in lieu of any building permit that may be required by any ordinance, local law, code, rule or regulation of the Town of Hollis.

#### B - Pre Application Review Procedure

Prior to the preparation of working drawings and specifications or calling for proposals of bids from contractors, prospective property developers, owners or agents may prepare preliminary scale drawings and outline specifications, including color samples for outside work, for review and informal discussion with the Historic District Commission. The purpose of this review shall be to acquaint the developer, owner, or agent with standards of appropriateness of design that are required of his/her proposed development. In the case of very minor projects involving repair or alterations to existing buildings and where other data are sufficiently clear and explicit, the HDC may grant preliminary and final approval at one review session. Should said data indicate alterations, remodeling, or repairs not changing the exterior appearance, the HDC may exempt the application from the provisions of "Procedure" and approve a permit.

### Method of Adoption: RSA 675:6

Every Historic District regulation referred to in this title shall be adopted or amended by the Historic District Commission according to the provisions of RSA 675:6.

The Historic District Commission may adopt or amend regulations only after the Commission has held a public hearing within the district. Notice for the time and place shall be as provided in RSA 675:7. The adopted regulations shall be certified by a majority of the historic district Commission members and filed with the Town Clerk.

### Application Procedure

(for informational purposes - actual forms in the Building Inspector's Office)

1. Each application shall be made on forms provided by the Commission and shall be presented to the Secretary of the Commission who shall record the date of receipt and initial it. A copy of the agenda shall be forwarded to the Board of Selectmen.
2. The Commission shall reject all applications not properly completed. No application shall be deemed as filed until received and accepted as complete by the Secretary acting for the Commission. In order for an application to be considered at a meeting, the completed application must be filed at least 14 calendar days before the meeting so as to allow sufficient time for notice.
3. The Commission shall decide all cases within 45 days of the date of filing as determined by the Commission, unless the applicant agrees to a longer period of time.
4. Notification of the Commission's decision shall be on a form provided by the Commission and will be filed with the records of the Commission and in the Building Inspector's Office. A copy will be sent to the applicant, the Board of Selectmen and to the Planning and Zoning Boards if necessary.



Plan to be present with your application at the Commission's Meeting to answer any questions and offer any supplementary information, which may help the Commission and your application.

The Hollis Historic District Commission may conduct an on-site inspection of the property under consideration.

**HDC APPLICATION FOR APPROVAL****Powers & Duties of the Historic District Commission**

*Historic District Ordinance Section B, Paragraph 2:* It shall be the duty and the power of the Historic District Commission (HDC) to accept, review, and act upon all building permits, and issuance of certificates of appropriateness for all applications situated within the boundaries of any Historic District established hereunder. Such power of review and approval or disapproval shall be limited to those considerations which affect the relationship of the applicant's proposal to its surroundings, to the location and arrangement of structures, to the treatment of exterior architectural features and finish of structures, and the compatibility of the land uses within the district as may be deemed to affect the character and integrity of said district to achieve the purposes of this ordinance.

*Historic District Ordinance - Section B, Paragraph 5:* HDC action on applications or any other matters brought before the HDC shall be by majority vote and shall be taken in public session. Action in the form of a Commission vote may be taken at the conclusion of a site visit or at a meeting or at a reconvened meeting of the HDC. The HDC or Board of Adjustment, on appeal, shall not consider interior arrangement or features not subject to any public view. In acting on applications the Commission may vote to approve, disapprove, continue, or approve with conditions. If the application is disapproved, the basis for the action will be explained in writing in the minutes and on the Report of Action Taken form. If requested, the Commission will rehear an application, but only if substantive changes have been made to it. The Commission may vote to give preliminary approval with conditions on any applications where such action is appropriate, requiring the applicant to return for a subsequent meeting for final action. The HDC, or Board of Adjustment, on appeal shall consider the following criteria, in addition to others it may deem appropriate to the application, in passing upon the appropriateness of architectural features:

- General design and arrangement. (Density, scale, unity in composition)
- Exterior architectural features and the extent to which they harmonized with existing features within the Historic District.
  - All signs which are subject to view from the public street, way or place.
  - Type or types of materials used. (Board and batten, clapboard, brick, fieldstone, granite, woodshakes, etc.)
  - Type of roof. (Within the area there are several roof types, depending on era of construction: gable, saltbox, hip, gambrel, etc.)
  - Architectural Detail. (The relationship of detail may include cornices, lintels, arches, balustrades, railings, entrance doors, windows, dormers, chimneys, etc.)
  - The type or types of materials used to construct or install paving, walks, walls, steps, etc. (asphalt, stonedust, cobbles, granite, bluestone, fieldstone, etc.)
  - The type or types of material used to construct fencing or screening.
  - The placement of and type of lighting fixtures, lights, poles, and trash receptacles.
  - Color: The predominant color may be a natural material or a painted one. This allows considerable latitude for variation with a single color spectral grouping.
  - Building Height shall not be more than 2½ stories or a maximum of 38 feet.

Date Submitted \_\_\_\_\_ HDC Case # \_\_\_\_\_ Hearing Date \_\_\_\_\_

Property Location \_\_\_\_\_ Map \_\_\_\_\_ Lot \_\_\_\_\_ Acres \_\_\_\_\_

Name of Applicant \_\_\_\_\_ Telephone \_\_\_\_\_ Address \_\_\_\_\_

Name of Owner \_\_\_\_\_ Telephone \_\_\_\_\_ Address \_\_\_\_\_

Please list all abutters: Owner \_\_\_\_\_ Address \_\_\_\_\_

Brief description of proposed work \_\_\_\_\_

Description of Intended Work to Property \_\_\_\_\_

The proposed work may be described as: • Physical Change (e.g. paint color) • Repair • Alteration • Addition (increase in square footage) • New Construction • Re-construction • Conversion • Demolition • Landscaping • Other (Describe)

Expected starting date: \_\_\_\_\_ Completion date: \_\_\_\_\_ The use of all or a portion of the property will be changed: From \_\_\_\_\_ To \_\_\_\_\_

Does the proposed work or change conform to all relevant local and state laws, regulations and ordinances? (Check with the Building Inspector for information on these laws, regulations and ordinances) • Yes • No (Please explain) \_\_\_\_\_ Does the proposed work or change require approval from other Town Boards or Departments? • Yes (Which Board) \_\_\_\_\_ • No \_\_\_\_\_

This Application Shall Include the Following Information: • Photograph of existing site conditions • Site plan showing adjacent properties (1" = 20' scale) • Building Elevations (1/4" = 1' or 1/8" = 1') • List of materials, textures and colors & samples thereof • Historical information (old photographs, etc.) Applications for new construction shall also include the following information: • Photographic views from cardinal points looking to the site or subject and to relevant adjacent streetscapes and individual structures • Drawings/plans of proposed building construction - one bound set and one unbound set • Site sections and topographic information

I, (print name) \_\_\_\_\_ hereby submit this application and declare that the information provided is true.

\*\*\*Notwithstanding any inconsistent ordinance, local law, code, rule or regulation concerning the issuing of building permits, no change in any architectural feature in the district shall be commenced without a certificate of approval from the Historic District Commission nor shall any building permit for such change be granted without such a certificate of approval having first been issued. The certificate of approval required by this section shall be in addition to and not in lieu of any building permit that may be required by any ordinance, local law, code, rule or regulation of the Town of Hollis. Signature of Applicant \_\_\_\_\_ Signature of Property Owner \_\_\_\_\_ Approved/Denied (Date) \_\_\_\_\_ (Historic District Chairman) \_\_\_\_\_ Conditions: \_\_\_\_\_

**APPLICATION FOR SIGN PERMIT (see separate form for event specific signs; please check sign ordinance requirements for various types of signs and Historic District signs)**

Date Submitted \_\_\_\_\_ HDC Case # \_\_\_\_\_ Hearing Date \_\_\_\_\_ Property Location \_\_\_\_\_ Map \_\_\_\_\_ Lot \_\_\_\_\_ Zone \_\_\_\_\_ Is Property Located within the Historic District? \_\_\_\_\_ Name of Applicant \_\_\_\_\_ Telephone \_\_\_\_\_ Address \_\_\_\_\_ Name of Owner \_\_\_\_\_ Telephone \_\_\_\_\_ Address \_\_\_\_\_

Type of Sign: • New Permanent Sign • Alteration to Existing Sign • Replacement of Existing Sign • Appendage to Existing Sign • Other (Describe) \_\_\_\_\_

Nature of Sign: • Business Sign • Home Occupation Sign • Building Graphic • Temporary Sign • Awning Sign • Direction Sign • Professional /Contractor Sign • Agricultural Sign • Other (Describe) \_\_\_\_\_

Total square footage of existing signage on property \_\_\_\_\_

**Sign Specifications:**

Assembly - Length \_\_\_\_\_ Width \_\_\_\_\_ Height \_\_\_\_\_ Basic Material \_\_\_\_\_

Face - Length \_\_\_\_\_ Width \_\_\_\_\_ Height \_\_\_\_\_ Basic Material \_\_\_\_\_

Single/Double Faced \_\_\_\_\_

Mounting: (Hollis Zoning Ordinance - Section XIV, Paragraph K) Describe how the Sign will be mounted \_\_\_\_\_

Lighting: (Hollis Zoning Ordinance - Section XIV, Paragraph J) Describe how the Sign will be illuminated \_\_\_\_\_

Lettering: Describe the sign's lettering, colors, logos and any other design features and show actual text. (Indicate size and font of all lettering) \_\_\_\_\_ This Application Shall include the Following Information: • Detailed drawings (drawn to scale) showing the sign's lettering, logo and colors • Samples of all materials, textures and colors to be used • Site plan drawings or photographs showing boundaries, buildings, driveway and parking

NOTE: Signs within the Historic District are subject to further requirements.

I understand that any further modification to this sign, including alterations, additions, changes or wording or colors, etc., shall require a review by the Sign Board and possibly a new permit. Signature of Applicant \_\_\_\_\_ Signature of Property Owner \_\_\_\_\_ Approved/Denied (Date) \_\_\_\_\_ (Historic District Chairman) \_\_\_\_\_ Conditions: \_\_\_\_\_

**Enforcement**

RSA 674.50 In case of violation of any ordinance or regulation made under the authority conferred by RSA 676, the Historic District Commission shall notify the Board of Selectmen, building inspector, code enforcement officer and any other official designated as an enforcement authority by ordinance or resolution of the local legislative body. In case of the violation of any ordinance or regulation made under the authority conferred by RSA 676, the Historic District Commission, in addition to other remedies, may institute any appropriate action or proceedings to prevent, restrain, correct or abate such violation.

Cease and Desist Orders: The building inspector, code enforcement office, zoning administrator or other official designated as an enforcement authority by ordinance or resolution of the local legislative body shall issue a cease and desist order against any violation of this title in conformance with the requirements of RSA 676:17a.

Fines and penalties: RSA 676:17 Any person shall be subject to a civil penalty not to exceed the RSA's stated maximum for each day that such violation is found to continue after the conviction date or after the date on which the violator received written notice from the town that the violator is in violation, whichever is earlier.

**Terms - Definitions**

As used in the Regulations the following words and phrases shall include the meanings indicated below: the word "**altering**" shall include the terms "rebuilding", "reconstructing", "restoring", "removing" and the phrase "changing exterior color". The word "**constructing**" shall include the terms "building", "erecting", "installing", "enlarging" and "moving". The word "**building**" shall mean a combination of materials forming a shelter for people, animals or property. The word "**structure**" shall mean a combination of materials other than a building, including, but not limited to, a sign, fence, wall, terrace, walk or driveway, tennis court or swimming pool. The words "**exterior architectural feature**" shall mean such portion of the exterior of a building as is open to view from a public street, public way or public park; including, but not limited to, the architectural style and general arrangement and setting thereof, the kind, color and texture of exterior building materials applied to the exterior surface, and the type and style of windows, doors, lights, signs and other appurtenant fixtures. "RSA" means: Revised Statutes, Annotated, i.e. laws of the state of NH. "HDC" means Hollis Historic District Commission, a legal entity established in 1971. "**Historically significant**" means: meeting the standards of the National Register of Historic Places (U.S. Dept. of Interior, Nat'l Park Service, 36 C.F.R. § 60.4 et sec) as applied to Hollis history: "the quality of significance is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association and (a) that are associated with

events that have made a significant contribution to the broad patterns of our history; or (b) that are associated with the lives of persons significant in our past; or (c) that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or (d) that have yielded, or may be likely to yield, information important in prehistory or history."

## Landscape Appendix A, B and C

### Appendix A: Historic Plants

Botanical Name	Common Name
<i>Taxus bacata</i>	English Yew
<i>Taxus</i> species	Yews
<i>Buxus</i> species	Boxwood
<i>Ilex</i> species	Holly
<i>Ilex opaca</i> (native)	American Holly
<i>Ilex verticillata</i> (native)	Winterberry
<i>Kalmia latifolia</i> (native)	Mountain Laurel
<i>Rhododendron carolinianum</i>	Carolina Rhododendron
<i>Rhododendron catawbiense</i> species	Catawba Rhododendron
<i>Rhododendron maximum</i> (native)	Rosebay Rhododendron
<i>Azalea gandavense</i>	Ghent Azaleas
<i>Azalea viscosum</i> (native)	Swamp Azalea
<i>Acer</i> species (native)	Maple
<i>Amelanchier</i> (native)	Serviceberry
<i>Malus</i> species	Apple
<i>Betula</i> species	Birch
<i>Cercis canadensis</i>	Eastern Redbud
<i>Chionanthus virginicus</i>	Fringetree
<i>Cornus</i> species (native)	Dogwood
<i>Fagus</i> species	Beech
<i>Liquidambar</i> (native)	American Sweetgum
<i>Magnolia</i> species	Magnolia
<i>Prunus</i> (native)	Plum
<i>Quercus</i> (native)	Oak
<i>Sorbus</i> (native)	Mountain Ash
<i>Chaenomeles</i> species (native)	Quince
<i>Clethra</i> (native)	Summersweet
<i>Hamamelis</i> (native)	Witchhazel
<i>Hydrangea</i> species	Hydrangea
<i>Ligustrum</i>	Privet
<i>Lonicera</i> species	Honeysuckle
<i>Myrica</i> (native)	Bayberry
<i>Philadelphus</i>	Mockorange
<i>Rosa</i> species	Roses
<i>Sambucus</i>	American Elder
<i>Spiraea</i>	Spiraea
<i>Syringa</i>	Lilac
<i>Viburnum</i> Species (native)	Viburnum
<i>Vaccinium</i> (native)	Blueberry
<i>Weigela</i> Species	Weigela

### Appendix B: Native Salt

#### Tolerant trees

Hedge Maple  
Amur Maple  
Norway Maple var 'Columnare'  
Norway Maple var 'Emerald Queen'  
Norway Maple var 'Cleveland'  
Norway Maple var 'Summershade'  
Norway Maple var 'Superform'  
Norway Maple var 'Parkway'  
Sycamore Maple  
Green Ash var 'Newport Ash'  
Green Ash var 'Summit Ash'  
Green Ash var 'Patmore Ash'  
Green Ash var 'Bergeson Ash'  
Green Ash var 'Marshall's Seedless Ash'  
Green Ash var 'Urbanite Ash'  
Eastern Redcedar var 'Grey Owl'  
Eastern Redcedar var 'Kosteri'  
Jack Pine  
Pitch Pine  
Eastern Cottonwood

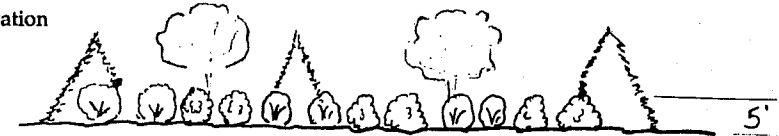
#### Additional Hardy Salt

##### Tolerant Trees

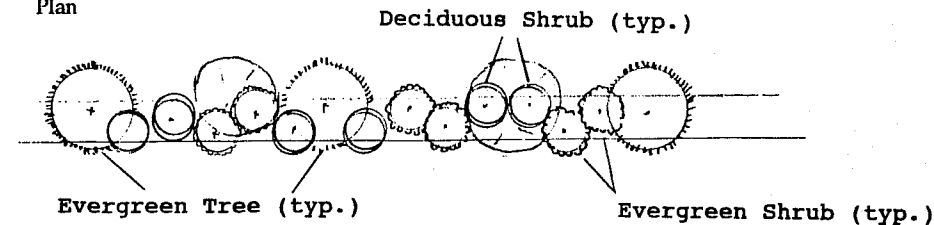
Atlantic Whitecedar  
Russian Olive  
Ginkgo var 'Princeton Sentry'  
Ginkgo var 'Autumn Gold'  
Thornless Honeylocust var 'Skyline'  
Thornless Honeylocust var 'Halka'  
Thornless Honeylocust var 'Shademaster'  
Austrian Pine  
Harvest Gold Crabapple  
Austrian Pine  
Black locust  
Yellow Locust

## Appendix C - 3 Optional Arrangement Examples of Dense Vegetated Screen

A Elevation



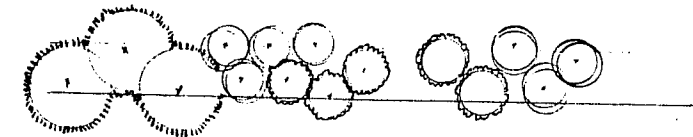
Plan



B Elevation



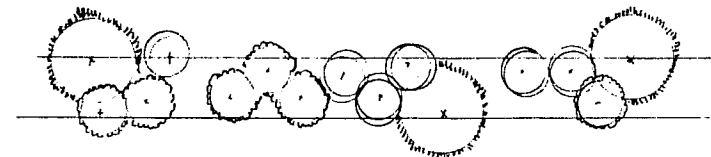
Plan



C Elevation



Plan



### Validity

If any section, subsection, phrase, sentence or portion of these regulations is for any reason held invalid or unconstitutional by any court or competent jurisdiction, such portion shall be deemed a separate distinct and independent provision and such holding shall not affect the validity of the remaining portions thereof.



### Bibliography

*All of the resources below were consulted and used by the committee in preparing this document. They are arranged by local availability. Starred material is recommended to anyone considering a change in their property.*

Harris, Cyril M. Ed., Architecture and Construction Dictionary 2nd Ed.

\*Hale Jonathan, The Old Way of Seeing

Koetter and Kim, Architecture Dictionary

Duany and Plater-Zyberk, Towns and Town Making Principles

Historic District Guidelines, Regulations, and Ordinances from among others: Amherst, Jaffrey, Sanbornton, Portsmouth, Newport, Ashland, Goffstown, Somersworth, NH; Stowe, VT; Hingham, Cohasset, Kings Highway, Lincoln, Newton, MA.

Carley, Rachel, The Visual Dictionary of American Domestic Architecture

Printed Materials and booklets from NH Division on Historical Resources  
The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings, US Dept. Interior, DC 1992

#### **Available at the Hollis Town Hall HDC Reference Library**

\*Baker, John Milnes, American House Styles, WW Norton, 1994

\*Rifkind, Carole, A Field Guide to American Architecture

\*McAlester, Virginia and Lee, A Field Guide to American Houses.

\*Grow, Old House Journal Guide to Historical Restoration

Bouvet, Melissa, A Community Youth and Senior Center, Hollis NH, 1997 - architectural thesis including study of Monument Square  
Town of Hollis Ordinances

\*Visser, T. D., Field Guild to New England Barns and Farm Buildings

\*Harrison, Peter, J., Fences

#### **Available at the Hollis Social Library**

Worcester, History of Hollis

West, I., Hollis Historical Society, Where the Past Has Been Preserved

Nichols, R. & Poole, C. N., Peter Powers, Pioneer

Tinkelpaugh, J., Hollis Family Album

Town of Hollis Master Plans 1971, '79, '85, '91 and Current Draft

Town of Hollis Annual Reports

\*McAlester, Virginia and Lee, A Field Guide to American Houses

\*DAR Book of Hollis Homes, and Photo Albums

\*Notebook on Historic Commissions, including Jaffrey Historic District Commission Design Guidelines, National Historic Trust, Inherit NH  
Davidson, Marshall B., The American Heritage History of Notable American Houses

Fennelly, Catherine, Life in An Old New England Country Village, 1969

Kent, Louise Andrews, Village Greens of New England, 1948

Marlowe, George Francis, Churches of Old New England, 1947

Kidder, Tracy, House

Powell, Anne Elizabeth, The New England Colonial

Tolles, Bryant F., NH Architecture, An Illustrated Guide

\*Locke, Jim, The Well Built House

\*Grow, Lawrence, The Fourth Old House Catalogue

Maynard, Mary, A Yankee Books Travel Guide, Open Houses in New England

#### **Available at the Hollis Historical Society**

\*DAR Book of Hollis Homes, and Photo Albums



### Glossary - Adapted from Koetter and Kim, Architecture Dictionary

#### • Design Principles

**Size:** things are large or small in relative terms, in relation to both the human body and other things. Absolute size is usually less important than relative size.

**Scale:** term widely used in design and architecture to describe a rather subtle consideration related to size. It refers to the proper proportion of an object or space to all other objects, to human beings, and to the space to which it belongs. Good scale is achieved by choosing elements that seem to be of an appropriate size for the space they will inhabit. Good scale is indicated when things look so right that the issue does not even come to mind.

**Proportion:** addresses the relationship of parts of a design to each other and to the whole. Good proportion is considered a key requirement in any aesthetic success. Achieving good proportions is less easy than recognizing them, although many efforts have been made to develop systems for doing so. One approach, using mathematical relationships analogous to the rules of harmony in music, suggests organizing proportions according to geometric ratios of simple whole numbers such as 1:2 and 2:3, 3:4 and 3:5. Many architects including Palladio based their structures on such systems. Other approaches, such as the Modulor of LeCorbusier base dimensional units on human body proportions and extend these through numerical multiplication into a system. The Modulor also makes use of a particular mathematical relationship often referred to as the "Golden Ratio" or "Golden Section" and designated by the Greek letter phi. It has had much

influence on design throughout history. The terms : golden mean, golden ratio, and golden section all refer to a proportional relationship that satisfies a certain requirement. with a high level of occurrence in nature. The proportion of the Golden Section is 1:1.618 or approximately 5:8.

**Balance:** concerns the achievement of a state of equilibrium between forces. Balanced relationships look normal, at rest, and comfortable. Unbalanced relationships are tenuous and disturbing.

**Rhythm:** a concept borrowed from music, rhythm relates visual elements together in a regular pattern. It can be achieved by repetition. The use of rhythm - the choice of small or large units, close together or widely spaced - should be appropriate to the situation. Since repetition can lead to monotony, it must also be balanced against the need for variety.

**Harmony:** describes the combination of elements and other principles in a way that produces consonance. In order to achieve harmony, all the varied components, like the notes in a chord, must relate to each other and to the overall theme of the design.

**Unity:** allows the viewer to experience a design as a whole rather than seeing it as a collection of elements. All the parts of the design will relate so well that they create a unit in which, ideally, nothing can be added, taken away, or altered without changing the totality.

**Variety:** variety and contrast, the countervailing qualities to harmony and unity, can relieve monotony, giving the eye a number of different shapes, textures, colors, or details to look at.

**Contrast:** heightens values through comparison. A light color will seem lighter if placed near a dark color, a large object larger in contrast with something small. In this context, contrast and variety may be viewed as ways to punctuate harmony and unity, heightening the space's overall impact.

**Emphasis:** Ensures that important element *look* important while minor and trivial elements look subordinate. This is achieved through balancing size, placement, value, color and selection of materials. A large door centrally placed becomes a point of focus. A brightly colored object in an otherwise quiet space calls attention to itself.

#### • Design Elements

**Space:** something we cannot touch, but it inevitably is felt; we are within and surrounded by space, and therefore a part of it.

**Point:** in geometry the point is simply a location in space; two points suggest a beginning and an end and lead to the idea of a connecting line

**Line:** when a point moves through space or when two points are connected, line is generated; may be straight or curved, has length but not breadth; vertical suggest stability..and by extension, dignity and permanence; horizontal suggest rest, repose; diagonal suggest movement,dynamic forces and activity.

**Shape:** two-dimensional connection of lines: triangles, squares, curvilinear.

**Form:** three-dimensional connection of lines: pyramids, cylinders, etc.

**Color/hue:** - red, yellow, green, blue, etc. Color saturation or intensity refers to the degree of pureness of the hue - from very pure to very grayed.

- **hue** - is also modified by chroma (intensity or brilliance) and value.

**Value:** the amount of lightness or darkness, white is light and black is dark. (When you compare white and gray, the gray is of darker value than the white. When you compare gray to black the gray is of lighter value than black.

**Texture:** surface quality, how something feels when we touch it, how it looks when light touches it. There are two basic categories of texture: tactile and visual.

**Pattern:** A patterned surface has visible presence in every part of its extent. The fact that pattern is usually repetitious gives it rhythmic qualities on a small scale. It can make a surface seem more or less important or a space seem larger or smaller than it actually is. Stripes running vertically make a surface seem narrower and higher, running horizontally, wider and lower.

**Ornament:** can be seen as an elaboration of texture. Refers to visual extras unnecessary for practical reasons but added to show off craftsmanship, introduce variety, and enrich a uniform surface. In all ornamentation the key to value is the issue of meaning. Why is the ornament there: does it add something or does it merely cover and confuse: good ornament emphasizes what is important, draws attention to what is significant and tells something about the materials and workmanship involved.

**Materials:** the actual physical substances of which things are made.

**Mass:** a grouping of individual parts or elements that compose a unified body of unspecified size or quantity.

**Visual Weight:** large areas of dark colors have greater visual weight than small areas of light colors. To achieve balance a small dark area would need to be offset by a large light area.

#### • Architectural Terms

**architrave:** In the classical orders, the lowest member of the entablature, the beam that spans from column to column, resting directly upon their capitals.

**awning:** a temporary shelter from sun or other weather, made usually of fabric, at first canvas, hung in and over windows, sloping to shed rain and supported by gravity and a metal frame.

**balloon frame:** a structural system or framework evolved about 1830 using standardized lightweight lumber where 2-x-4 studs extended from foundation to roof. It replaced cumbersome heavy timber and braced framing and was made possible by the availability of inexpensive nails.

**baluster:** a short post or spindle supporting a handrail on a stair or balcony railing.

**balustrade:** a railing or parapet with balusters and railing, with or without a base.

**barge-board:** a face board, often elaborately carved, attached to the projecting edge of a gable roof. Also called a verge-board. Common to the Gothic Revival, Elizabethan, and Tudor styles.

**batten:** a strip covering the joint between two vertical boards.

**bay:** the basic descriptive term for the exterior breadth of a building, measured by the number of openings for doors and windows or other dividing features, as in a "four-bay facade".

**bay window:** a window or band of windows that projects from the face of a building within a structural bay.

**berm:** a mound of earth used like a wall for planting, screening.

**blinds:** that which blinds light or vision usually by covering windows from in-or outside; 18th-century louvered blinds (shutters) on the exterior of "Colonial" buildings (usually Federal or Greek Revival) are revived today as vestigial decorations, often plastic, usually immovable, and insufficient in width to cover the opening they flank. Nineteenth-century blinds went indoors and were recessed internal louvered blinds, covering similar openings, but away from the weather.

**bracket:** any strut or angled support of a shelf, beam, overhang, or projecting roof.

**caliper:** measurement of the diameter of a tree 1 foot above the root ball.

**casing:** the exposed trim molding, framing or lining around a door or window; may be either flat or molded.

**cardinal points:** the points of a compass: north, south, east, west.

**casement window:** an operating window hinged on one side which swings either in or out (usually out).

**clapboard:** (pronounced "kla-bord") overlapping horizontal boards used as siding on wood-framed buildings. It is often wedge shaped with the narrower edge along the top and is called beveled siding.

**classical:** referring to the formal architectural styles of ancient Greece or Rome or to the styles which derived from these prototypes.

**Classical Revival:** the general term for Greek and Roman revivals, where literal use of Classical Greek and Roman building parts and assemblies contrasts with the concurrent revival of Renaissance architecture that used the same source materials to different ends.

**Colonial:** the period of a place's architecture in its historical status as a colony, as in America or India or much of South America. Colonial America's history ended (according to Americans) in 1776, at the moment of the Declaration of Independence; according to Britain in 1783, the moment of the peace treaty. Colonial (American), as a catchall, is applied popularly to almost anything before the Civil War: particularly buildings and churches of white clapboard or brick, with many-paned, shuttered windows and gabled or gambreled shingle roofs.

**column:** a vertical support or supporting post, generally round. In classical orders the column consists of base, shaft, and capital.

**Contemporary:** any modern building that derived its character from the nature of its own materials and structure rather than from traditional or derivative stylistic expressions.

**corner pilaster:** a pilaster at the corner of a building, one or more storey in height.

**Cornice:** the projecting finish at the top of a building or porch, between the eaves and the wall, usually decorated with moldings, dentils and/or modillions; in the classical orders, it is the top piece of the entablature.

**cross gable:** from an aerial view the gables on a building are a cruciform.

**cupola:** a small usually domed turret with windows often set on the ridge of a roof.

**dentils:** small rectangular blocks closely spaced in a row, as part of a classical cornice.

**double-hung window:** a window comprised of two sashes that are offset so as to slide vertically within the same frame.

**eave:** the lower edge of a roof which projects beyond the face of the wall.

**elevation:** a drawing showing the vertical elements of a building as a direct projection to a vertical plane; also the front facade of a building (secondary elevation = side facade or rear facade).

**entablature:** the top portion on a classical order supported by columns which forms the base for the pediment. It consists of the architrave, the frieze, and the cornice.

**eyebrow dormer:** a low, wide, sometimes curved-headed dormer window.

**facade:** the face of a building

**fanlight:** an arched transom over a door, usually with radial muntins.

**fascia:** a board that is nailed vertically to the ends of roof rafters, sometimes supporting a gutter.

**fence skirt:** border of wood along the base of a fence on its street side

**fenestration:** the arrangement and design of windows in the facade of a building.

**frieze:** the formal enriched and sculpted band within a Classical cornice between the architrave, and the cornice (top or roof edge).

**gable:** the triangular portion of an end wall between the roof slopes and under the roof ridge.

**gambrel:** a roof form with two pitches to the roof, the lower one steeper than the one above.

**gutter:** a half-round, or half-square, open water conduit at a building's edge, pitched from the horizontal to carry rain away to dry wells or storm sewers.

**hip roof:** a gable roof sloping inward on all four sides.

**lean-to:** a shed-like structure with a single sloping roof built against a building or barn.

**light:** a pane of glass, as in a window light, or the whole sash, as in a skylight. In a sash noted e.g. 12 over 12 (12/12) or 2 over 2 (2/2).



**Mansard roof:** a roof having two slopes on all four sides. The lower slope can be curved but is always close to vertical and the upper slope is always close to horizontal.

**Modern:** a building built with twentieth-century skills and materials. Usually means contemporary but could be a modern reproduction.

**modernistic:** a derogatory term for a copy or imitation contemporary. Particularly pertinent to Moderne buildings of the 1920's and 1930's.

**modillion:** a small ornamental bracket used in a series in a cornice.

**mullion:** a vertical post, frame or double jamb dividing two window sashes or large panes of fixed glass. Not to be confused with muntin.

**muntins:** the cross pieces dividing the panes of glass within a window sash. Often incorrectly called mullions.

**Order:** any of several specific styles of classical architecture, e.g. Ionic.

**Palladian window:** a featured window comprised of a large center window topped by a fanlight, with narrow windows flanking the principal one.

**pattern book:** an architectural book containing building designs.

**pediment:** a triangular face of a roof gable defined by the crown molding at the edge of a gabled roof and the horizontal line between the eaves.

**pilaster:** a flat rectangular shallow column built against the wall of a building—usually at the corners—or as a frame at the sides of a doorway.

**pitch:** the slope of a roof, usually given in degrees or as a ratio of height to a base of twelve—as in a 4 to 12 or a 6 in 12 pitch or 4:12 or 6:12.

**plan:** a map of a building drawn as if sliced through its construction at window-height, showing arrangements of spaces, thicknesses of walls, size and placement of windows and doors.

**porch:** a covered platform, usually with its own roof, attached to a building serving as a covered entryway or as a covered living area.

**portico:** a featured entrance porch, usually with columns.

**quoin:** the dressed or finished stones at the corners of a masonry building. Sometimes faked in wooden or stucco buildings.

**rafter:** a sloping roof beam.

**rake:** the slope or pitch of the gable end of a roof or rafter.

**ridge:** the horizontal line formed by the juncture of two sloping roof planes; the peak of a gable roof.

**saltbox:** a building squarish in plan with two stories at the front and one story at the rear, having a short sloping roof on the front and a long sloping one on the back.

**sash:** a frame for glass in a window or door.

**seam metal:** sheets of metal joined by bending/ folding and pinching.

**shed roof:** a roof with a single slope.

**shutter:** see blind

**sidelights:** narrow fixed sash (lights) flanking a door, sometimes with fancy ornamental muntins.

**spindlework:** decorative Victorian turned woodwork.

**substrate:** the underlying material to which a finish is applied, or by which it is supported.

**timber frame:** a structural framing system incorporating large wooden members cut from tree trunks and shaped into square or rectangular sections with mortise and tenon joints held together with wooden pegs called trenails or trunnels (from "tree-nail").

**tracery:** decorative pattern of supporting mullions in a window.

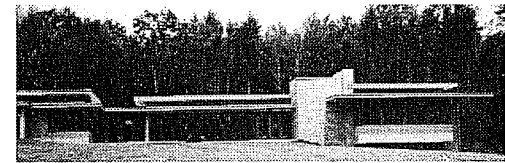
**transom:** the horizontal divider separating a large lower window from a smaller window above.

**transom window:** a window or light above a door or window.

**Tudor:** the English architectural style of the sixteenth century.

**veranda:** a covered porch used for sitting and entertaining.

**vernacular:** regional architecture with no stylistic pretensions. Non-architected rural buildings.



APPENDIX - 20th Century Architecture in Hollis

The 19th Century brought much change to the world of domestic architecture. Instead of one style being in vogue for a long period of time during which it would evolve and progress into the next phase or style, now many things were happening concurrently. Style periods overlapped, construction methods changed, from timber framing to balloon framing, making it possible to change the shapes of buildings. Architects and builders both had an influence on the types and styles of buildings that were being built. In the 20th Century, the pot was stirred even more vigorously. Anything and everything was possible and it happened all at the same time and all over the country.

From 1885-1940 we experienced a period of "Romantic" Revivals. It seems as though every style of past centuries was brought back and tried again although not necessarily with the same attention to scale, proportion and authenticity of detail. Hollis escaped this trend to a great degree perhaps because the town was small, rural and the population not particularly affluent. Many of these styles have never existed in Hollis. Some of these revival styles included:

*Early Colonial Revival: 1895-1915* based on colonial prototypes, some examples borrowed eighteenth-century details and applied them to simplified Queen Anne buildings. The scale of the buildings was larger, as

were the windows. Paired windows with divided lights on the upper sash only and a side porch are good clues to this style.

*Neoclassical Revival: 1895-1950* Facade dominated by full-height porch with roof supported by classical columns; columns typically have Ionic or Corinthian capitals; facade shows symmetrically balanced windows and center door. Hollis' Social Library is of this style, built in 1910.

*Dutch Colonial: 1890-1930* Gambrel roof where one or both of the lower slopes flare at the eaves in a gentle curve.

*English Revival:* based on medieval, Gothic or Tudor traditions, (also referred to as Elizabethan 1910-1940 or Tudor 1890-1940). Half timbered effect on second story, steeply pitched roof, large chimney stacks.

*French Revival:* based on the Norman farmhouse or small manor. (French Rural 1915-1940).

*Spanish Revival:* Mediterranean, Spanish Mission 1890-1920, Spanish Colonial Revival/Spanish Eclectic 1915-1940, Monterey 1925-1955.

Two 20th Century styles emerged which were developed by successful architects. The first, the *Prairie Style* 1900-1920, popularized by Frank Lloyd Wright, was a new and distinct regional style. This style "featured open planning, shallow-pitched roofs with broad, sheltering overhangs; bands of casement windows and a strong horizontal emphasis." The second, the *Craftsman Style*, 1900-1930, originated in California and examples designed the brothers Greene epitomize this style characterized by the rustic texture of the building materials. The buildings are usually one story, with a low-pitched gabled roof with wide, unenclosed eave overhang with exposed rafter tails at the eaves. Porches were common, either full- or partial-width, with roof supported by tapered square columns and often extensive pergolas and trellises over the porches. The lower portion of a wall was often battered or sloped near the ground. Natural materials used for exterior and colors were earth tones.

Prairie and the Craftsman also translated into "Builder House Types". These buildings were generally small in scale and low in cost. We know the Prairie as the "*American Foursquare*" and the Craftsman as the "*Bungalow*". These two types of buildings and others were offered to the public through house plan books and ready-cut buildings.

Plans by Mail; buildings by Rail: *Mail Order Designs*, 1875-1940, were promoted through plan books illustrating building plans. For a few dollars the building plans and specifications could be ordered through the mail and a carpenter or builder could construct from the plans. Sears, Roebuck, Aladdin Redi-Cut and other manufacturers offered ready-cut buildings ordered by mail and shipped by railroad anywhere in the country. The building came complete with doors, trim, nails, paint and even plumbing.

Builder House Types 1900-1930: The Homestead, the Foursquare, the Cottage, the Bungalow. We have examples of each in Hollis (See page 19).

The *Homestead:* tall, narrow and deep, two story with a pitched roof, a gable front and a porch. (108 Depot Road)

The *Foursquare:* four rooms square, two stories high, low hipped or pyramidal roof and a porch. (5 Depot Road, 1917)

The *Bungalow:* small, long and low, one- or one-and-one-half story with a conspicuous roof, overhanging eaves and an ample front porch included under the main roof structure. Usually covered in shingles or shakes in natural earth-tone colors. (3 Main Street, 1924)

The *Cottage:* One- or one-and-one-half story with a larger upstairs than the bungalow. Cottages are more vertically oriented than the bungalow and may have Colonial-era details. (81 Main Street)

Sears Mail Order Building: the Cobblers Shop (31 Main Street).

### Postwar Building Types:

After WWII two new building "types" emerged. Both became very popular and Hollis has a number of examples of each.

The *Ranch House:* one story, pitched roof, no steps, indoor/outdoor living, open floor plan, sliding glass doors, picture windows. (72 Main Street, 1955)

The *Split Level:* Multiple levels, garage on lower level, pitched roof, six-over-six double hung sash windows, picture window, paneled shutters. (31 Proctor Hill Road, 105 Depot Road)

Postwar Building Styles: From about 1950 to the present there has again been a revival of the *revival* styles that marked the beginning of the Century. These include: the Neo-Colonial Revival, the Mansard, the Neo-French, the Neo-Tudor, the Neo-Mediterranean, the Neo-Victorian and a new type of French Rural (1915-1940). We are also seeing new buildings reminiscent of the Shingle Style (Richardson Road) and the French Chateausque (1885-1910) (Richardson Road). For better or for worse, Hollis has participated in this resurgence and a drive along many of our country roads or through new subdivision developments will show examples of a number of these eclectic styles which on the whole do not integrate well with our earlier, more traditional New England styles of architecture with their simplicity of line. This introduction of architectural styles that are not "regional" in nature dilutes the small-town, rural character or "look" of Hollis and is an issue that shall be given thoughtful consideration (see New Construction).

Popular House Styles 1945 to 1990s. A brief look at some of the other building styles that are popular throughout the country and which may be found here in Hollis, too, follows. Quotes are taken from American House Styles, a concise guide, by architect John Milnes Baker, A.I.A., W.W. Norton and Company, Inc., 1994. (HDC Reference Library. See Baker's drawings of each of the following styles, pp 148-157). Some styles were originated by architects and perhaps later adapted by builders; others come straight from building plan books to be built by local builders either as spec

buildings or for clients looking for a "modern" home. Many are pale reflections of their original prototypes.

*Minimal Traditional 1935-1950* "A compromise style of the Depression years. Usually one story or one-and-a-half stories, multigabled with little or no decorative details. Often suggestive of the Tudor buildings of the 1920s with a front facing gable and a fairly large chimney but with a much shallower roof pitch.

*Neo-Colonial Revival: 1950-1970* "The real-estate developer's staple. Roof pitches are usually too low and windows badly proportioned unlike the Colonial Revival buildings of the 1920's. (They have) aluminum siding, fixed vinyl blinds, and a little brick veneer to dress up the entrance side."

*Williamsburg Colonial 1950-1990s* "Colonial Williamsburg opened in the early 1930s and this one-and-one-half-story Southern Colonial has been popular ever since. With symmetrical facades and fairly steeply pitched roofs with dormers, these buildings are usually of either clapboard or brick."

*Builder's Contemporary 1960-1985* "Builders adopted the simplified details and massing of architects' contemporary designs. Vertical siding or clapboards with natural stains, large windows, and numerous skylights were all characteristic of the style. Roofs were usually hipped or hipped in combination with low-pitched gables."

*Mansard 1960-1990s* "The modern builder's interpretation of the French roof was another cliché that caught on in the 1960's and is still fairly common. It bears little resemblance to the Second Empire style of the 1870's. Smooth stucco walls with decorative quoins, double front doors, and arched windows with louvered blinds are typical features of this style."

*Neo-Shingle 1960-1980* "An unfortunate term given to the first of the so-called Postmodern variations, these architect-designed buildings derived from vernacular prototypes and often used shingles. Though sometimes crisp and unselfconscious, they were more often obtuse and perversely iconoclastic, disdaining convention in favor of mannered eccentricity."

*Builder's Shed 1965-1980s* "The multidirectional shed roof—a vernacular form—was widely used by architects in the 1960s and was soon imitated by builders across the country. Diagonal siding with brown stain and aluminum sliding windows were typical. Usually there was no projecting overhang or fascia at the eaves and the massing was often complex."

*Postmodern 1960-1990s* "The term applies to any of the architect-designed buildings that incorporate details and features from a checklist of trendy clichés. Stylized classical references and vernacular buildings blend in an amalgamation of affectation. Pastel colors, stripes, and eccentricity characterize the style."

*Neo-Classical Revival: 1965-1990s* "Neo-Neoclassical Revival would be a better term. The two-story portico is the key feature of this style. The disfigured classical orders are inept reflections of the early nineteenth

century and turn-of-the-century prototypes."

*Neo-Tudor 1965-1990s* "Tudor" is usually applied to almost any front-gabled building with a steeply pitched roof, a prominent chimney, and fake half-timbered boards. These buildings are rarely built of stone as the more "authentic" Tudors were in the 1920s. "

*Neo-Mediterranean 1970-1990s* "The term applies to almost any vaguely Spanish or Italian Renaissance building with a red tile roof (usually simulated), stuccoed walls, some round arched windows and doors, and a fancy front door. Common in the former Spanish territories of California, the Southwest, and Florida, they are inappropriately built throughout the country."

*Neo-French Eclectic 1975-1990s* "The revival of various "traditional" styles in the 1970s heralded a rejection of modern architecture and a search for a more pretentious old-house look. The segmented arches over the windows and doors and the decorative quoins are characteristics of this style. Front doors are apt to be elaborately embellished with classical motifs."

*Nouveau Traditional 1980s-1990s* "No style has yet evolved that so grossly and blatantly expresses the ostentations and pretentious excesses of an era"

*Neo-Victorian 1980-1990s* "Renewed interest in Queen Anne buildings of the late nineteenth century has launched the usual surge of imitations. Some of the excesses of the 1980s found expression in the revival of elaborate spindlework, scrolls and brackets and the architectural vocabulary of the late Victorian era.

*1990s Shingle:* Emphasis on the horizontal axis, shingles wrap around the building.

*American Vernacular Revival 1980-1990s* "Unpretentious regional architecture can be an excellent starting point for new designs for our era.



examples of massing of rooms

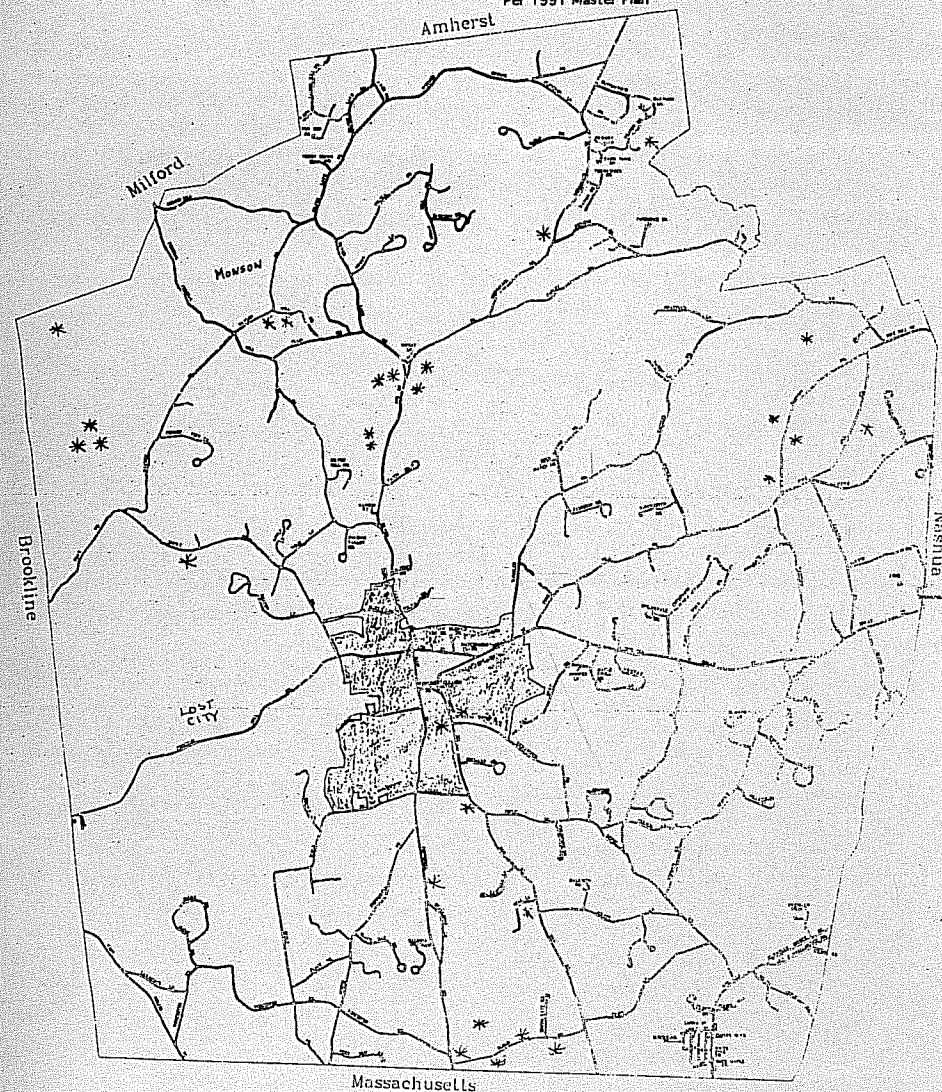
Good planning can comfortably complement the vernacular folk architecture of the disparate parts of this country to create contemporary buildings that will never seem dated."

Additional, thought-provoking comments on the subject of "popular house styles" can be found on pp 159-163 of Baker's book.

## Town of Hollis Road Map

LOCUS OF HISTORIC DISTRICT 1998  
EST. 1971, REVISED 1975, 1998

\* Important Scenic Sites/Areas  
Per 1991 Master Plan





The Farley Building, 1998