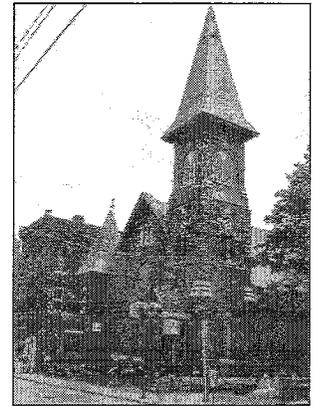
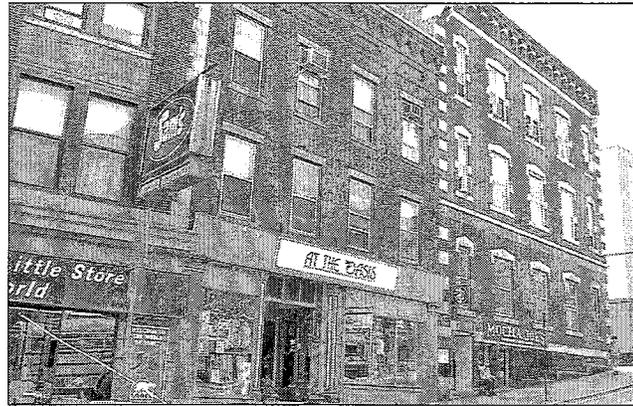
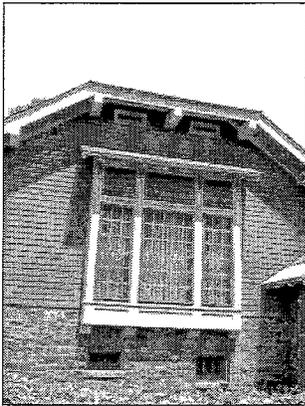
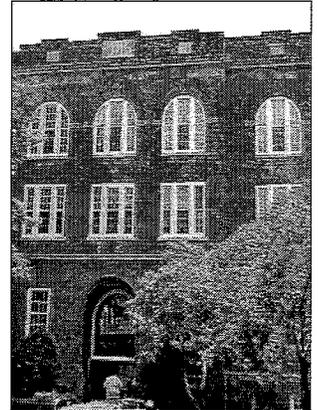
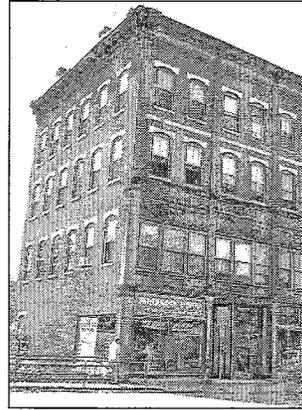
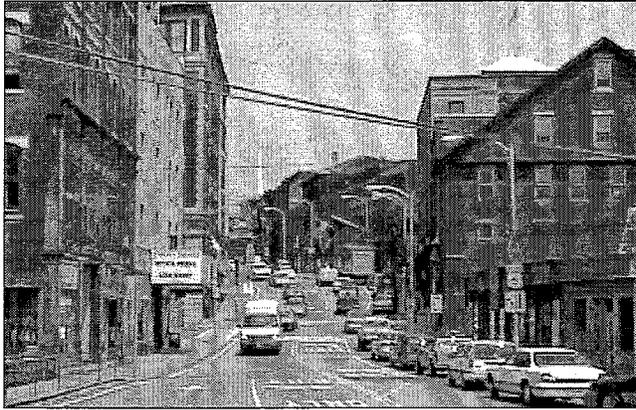
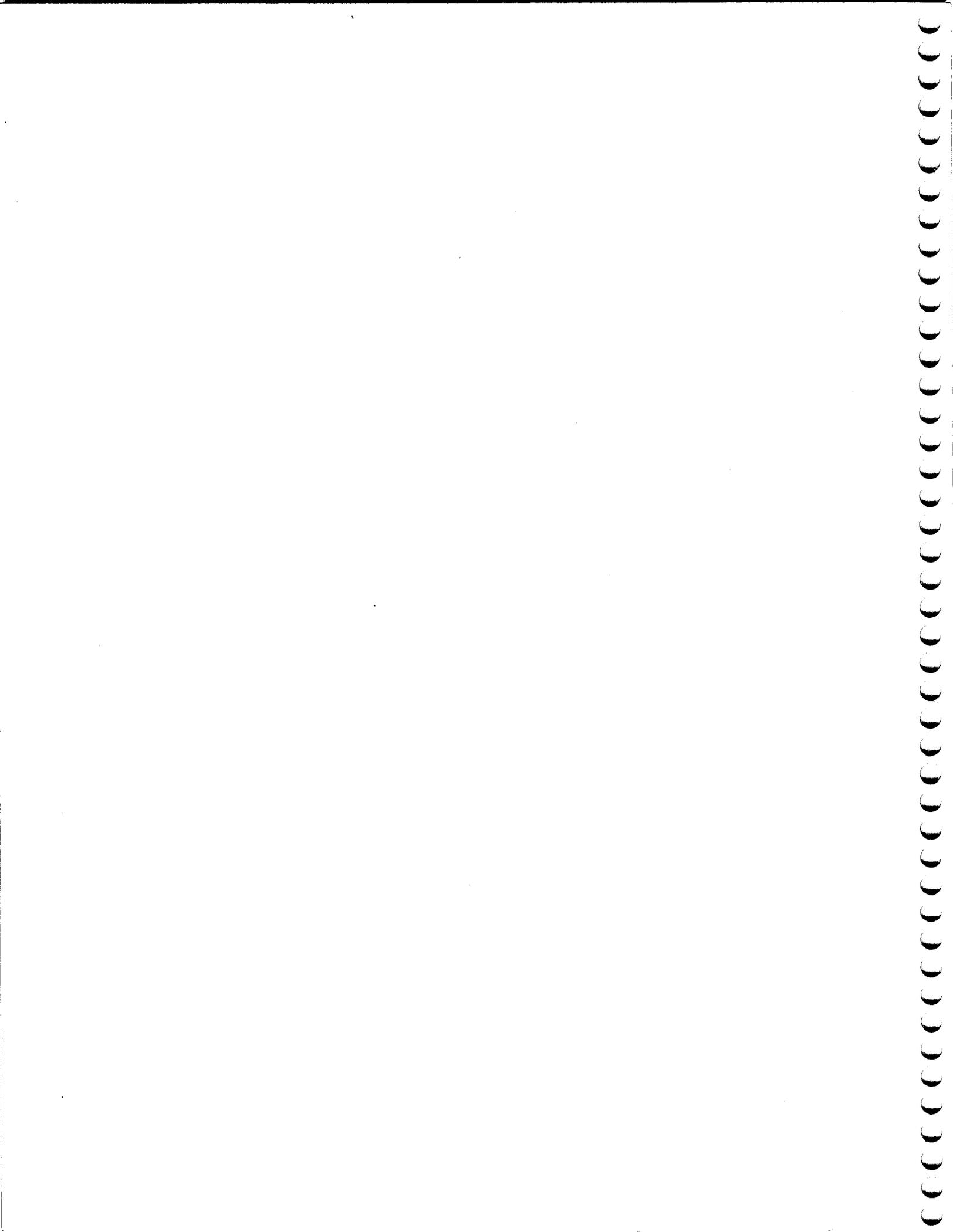
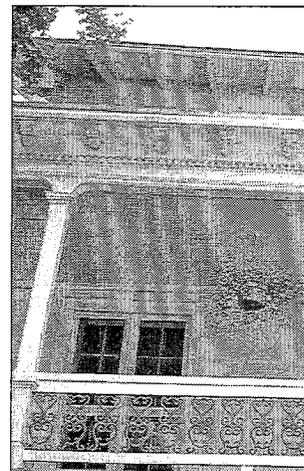
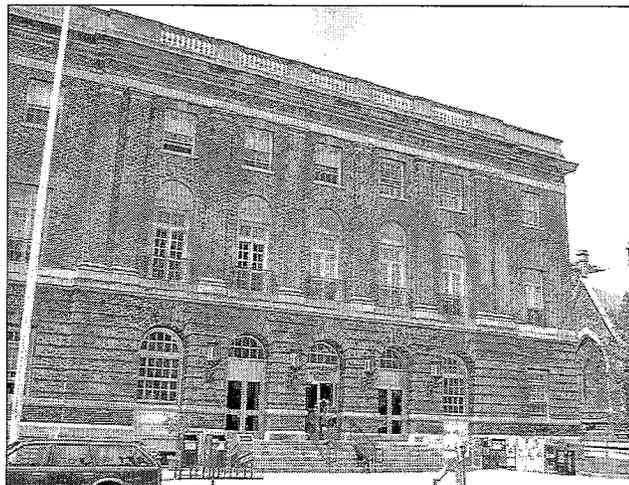
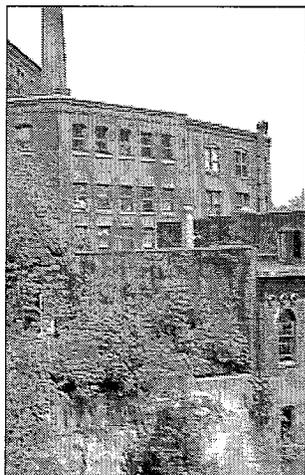


Design Guidelines for Downtown Brattleboro, Vermont





Design Guidelines for Downtown Brattleboro, Vermont



February 2003

Credits

A Special Thanks to the Brattleboro Community

A special thank you to all the downtown property owners, business owners, tenants and interested persons who participated in the workshops and public hearings during the design guidelines process.

Town of Brattleboro

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Historic Overview

The historic overview found in Chapter 2 has been adapted from the following sources:

Brattleboro, Vermont. C.L. Howe & Son. Gardner, MA. W.P. Allen. 1884.

In and around Brattleboro. Benjamin Crown. 1917

National Register of Historic Places Nomination: Brattleboro Downtown Historic District. Prepared by High Henry. April 1982.

Historic Photographs

The historic photographs used throughout this document are courtesy of the following sources:

The University of Vermont Special Collection Library, Burlington, VT.

Before Our Time: A Pictorial Memoir of Brattleboro, Vermont from 1830-1930. Harold A. Barry
Richard E. Michelman, Richard M. Mitchell and Richard H. Wellman. Brattleboro, VT. The
Stephen Greene Press, 1974.

Picturesque Brattleboro. Frank T. Pomeroy. Northampton, MA. Picturesque Publishing Co. 1894.

Brattleboro Historical Society

Dear Brattleboro Community,

This document –Design Guidelines for Downtown Brattleboro — is intended as an advisory resource for property owners, business owners, contractors and developers who are considering rehabilitation, restoration or additions to existing properties, or new construction in the downtown area. These guidelines focus on commercial, mixed use and civic buildings, not residential structures. The objective of the guidelines is to provide information, ideas, suggestions and recommendations that may help to protect and enhance the unique character and historic integrity of downtown Brattleboro and its fine architectural resources.

Developing advisory design guidelines for the downtown area began in the winter of 2000. Building A Better Brattleboro (BABB) applied for and received a grant from the State of Vermont to underwrite part of the cost of this project; BABB contributed the remaining funds. Early in 2001, BABB enlisted the firm of Winter and Company of Boulder, Colorado to develop the guidelines, in cooperation with BABB's Design Committee and the Brattleboro community.

Input was sought and received from the community at two public meetings held at the Robert H. Gibson River Garden. At the first meeting the general purpose of developing design guidelines for downtown was discussed and the public shared numerous ideas, suggestions and even concerns about guidelines. Almost a year later a second public meeting was held. Reference copies of the draft document were made available for review a month prior to that meeting in half a dozen locations throughout downtown, including the Municipal Center, Brooks Library and several cafes. The draft guidelines were presented. The public asked questions, offered comments and ideas for additional improvements. Modifications and final edits followed. This completed document was printed and made available to the public beginning in December 2002.

A determined effort was made, throughout the process of developing these guidelines, to make them as user friendly as possible. We hope they are helpful to anyone faced with making decisions about downtown building rehabilitation or new construction, whether or not they have design and/or construction experience. BABB is pleased to provide any assistance that may be needed in using the information contained in these guidelines. We also welcome your feedback on them. BABB can be reached at 802-257-4886 or babb@sover.net.

Thank you to all those citizens who attended the public meetings and offered their ideas. Thanks also to the Brattleboro Planning Commission and Planning Department staff who took the time to review the draft document and provide comments. We also wish to extend our appreciation to the BABB Design Committee for their dedication to this project and the long hours they spent on it.

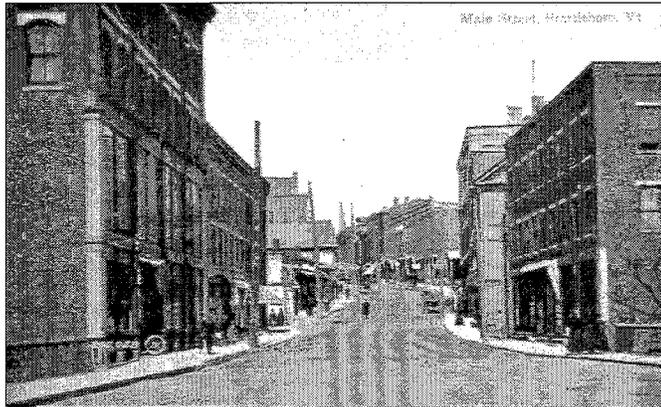
Building A Better Brattleboro

Table of Contents

Section I: Introduction	1
Chapter 1: Purpose of the Design Guidelines	3
Design Goals	3
Fundamental Community Values	4
Why Have Design Guidelines?	5
Why Preserve Historic Resources?	6
How Are Guidelines Used?	7
What is the Format of a Guideline?	8
Chapter 2: Historic Overview	11
Chapter 3: Architectural Styles	15
Early Residential, Commercial and Institutional	16
Late 19th Century	18
Late 19th Century - Early 20th Century	20
Chapter 4: Existing Design Character	25
Character Areas	25
Framework Relationships	26
Building Types	28
Building Materials	29
Building Components	30
A Changing Downtown	32
Section II: Design Guidelines for the Treatment of Historic Properties	35
Chapter 5: Principles for Historic Preservation	37
Policies Underlying the Guidelines	37
The Basic Preservation Principles Applicable to Brattleboro	38
Developing a Preservation Strategy	39
Defining Preservation Treatments	39
Chapter 6: Design Guidelines for Architectural Features	41
Preservation of Architectural Features	42
Repair of Architectural Features	43
Replacement of Architectural Features	44
Chapter 7: Design Guidelines for Historic Building Materials	47
Preservation of Original Materials	48
Repair of Original Materials	49
Replacement of Original Materials	49
Covering Original Materials	50
Maintenance of Original Wood	51
Preservation of Masonry	52
Preservation of Metals	54
Cleaning Materials	55

Chapter 8: Design Guidelines for Individual Building Elements	57
Doors	57
Windows	59
Cornices	63
Roofs	64
Commercial Storefronts	66
Chapter 9: Design Guidelines for Alterations & Additions	71
Design of Alterations	72
Additions	76
Adaptive Reuse	79
Section III: Design Guidelines for New Construction	81
Chapter 10: Design Guidelines for New Construction	83
Design Goals	85
District Street Patterns	86
Mass and Scale	88
Building Form	91
Building Materials	92
Architectural Character	93
Windows & Doors	97
Section IV: Supplemental Design Guidelines	101
Chapter 11: Design Guidelines for Site Design	103
Public Streetscape	103
Lighting	105
Mechanical Equipment and Service Areas	107
Parking	109
Chapter 12: Design Guidelines for Signs	115
Sign Context	116
Appropriate Signs	117
Sign Content	121
Chapter 13: Design Guidelines for Awnings & Balconies	123
Awning Preservation	124
New Awnings or Canopies	124
Balconies	127
Section V: Appendix	129
Appendix A: Map of Downtown National Historic District	131

SECTION I
INTRODUCTION





PURPOSE OF THE DESIGN GUIDELINES

Why Have Design Guidelines?

It is important that downtown Brattleboro continues to be a place of active retail uses that invite pedestrian activity and contribute to the economy of the community. Harmony in design is a factor in the success of downtown. These design guidelines are written to assure that previous preservation efforts and property investments are protected by providing direction for future improvements.

The guidelines will assist property owners in understanding the historic character of the buildings and environment in which they live, and assist owners when they are faced with decisions about repair, maintenance, rehabilitation and new construction. The guidelines are not a rigid set of rules. They do not require that buildings be restored to an historical period or style. Rather, their purpose is to provide:

- guidance to contractors, design professionals, property owners and tenants about buildings, their distinctive characteristics and how to maintain them;
- various ways to address design, repair and rehabilitation issues;
- good maintenance practices; and,
- various ways to design new, compatible in-fill buildings.



These design guidelines are written to assure that previous preservation efforts are protected by providing direction for future improvements.

The design guidelines provide a basis for making decisions about the appropriate treatment of historic resources and compatible new construction. They also serve as a planning tool for property owners and design professionals who seek to make improvements that may affect historic resources.

While the design guidelines are written such that they can be used by the layman to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

Do these design principles determine taste?

No, these design principles do not dictate taste. They reflect a basic approach to design that will help enhance the built environment in the downtown. They do not dictate style, although the town's representative architectural styles are discussed (see *Chapter 4: Architectural Styles*). However, they do reflect the feelings of community representatives and the values of long-term residents, including their goals to invigorate the downtown while building on its traditions.

Why is it important to respect the design traditions of the downtown?

Over the years, many people have invested their time, energy and money to make downtown livable. In the past, they often constructed buildings in ways that helped to build a sense of community. That is to say that each building contributed to the greater whole of the downtown. The most cost-effective way to help invigorate the downtown is to reinforce these early efforts by repairing existing buildings and constructing new ones to be compatible with their setting.

Will following these design principles be more expensive?

In most cases, no; following the design principles will not cost more. They help direct **where** money is spent improving a property, not **how much** is invested.

Design Goals

Downtown is a retail-oriented, commercial environment, with an active street edge that is pedestrian friendly. This character should continue to be enhanced. In order that downtown Brattleboro continues to develop in a coordinated manner and an overall sense of visual harmony is achieved, several key goals for the future of downtown Brattleboro are identified.

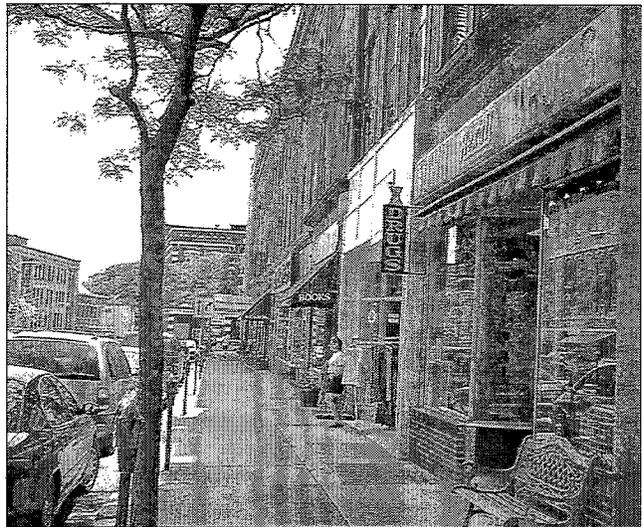
The goals are:

- To define the difference between style and character and to note that the design guidelines are not intended to require all buildings to conform to one style, or to impose design solutions or control taste
- To preserve those portions and features of downtown and of specific properties which are significant to its historic, architectural and cultural values
- To be sensitive to the economic needs of building and business owners
- To enhance property values
- To provide design assistance and education
- To clarify the role that buildings play in defining the public space for pedestrians
- To guide property and business owners toward solutions that benefit them and the community at large
- To reinvigorate the downtown for area residents and visitors
- To provide a viable and attractive downtown that will serve shopping, working, entertainment and living needs
- To encourage new buildings that will enhance the downtown and be consistent with the character of historic buildings in the surrounding context
- To provide a clear set of parameters for those involved in the rehabilitation and design of buildings or storefronts
- To assure that local history will be maintained for future generations
- To develop a mixed use downtown that includes commercial, residential and cultural facilities that all blend harmoniously with its historic and eclectic character

Design for civic institutions

The design guidelines focus on principles for rehabilitation and infill of commercial and mixed-use projects that reinforce the historic building fabric and enhance the pedestrian experience. To do so, they draw upon principles established in traditional commercial and residential buildings. While these represent the majority of property types that occur in the area, civic facilities also are a part of the mix.

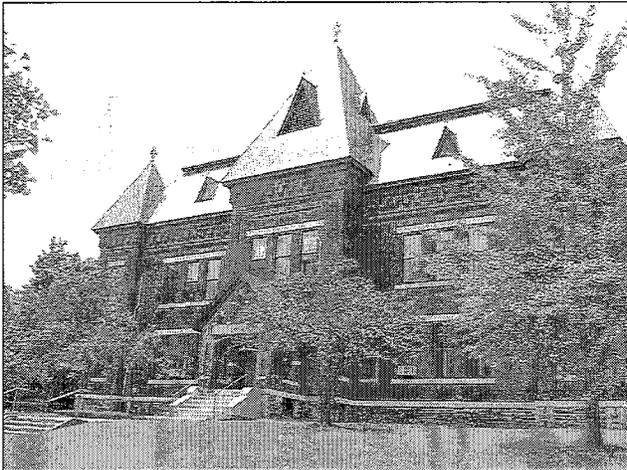
Civic facilities include churches, schools, libraries and governmental offices. Traditionally, buildings for these uses contrasted with the framework of storefronts. The historic former Brattleboro High School, now the Municipal Center, is an example: It stands apart from the rows of commercial buildings seen in the area and is framed by a lawn as a foreground. Its entrances are more prominent than the storefront type. While it stands apart as a structure, however, it clearly is a part of the downtown, with its entrances oriented to the street and walkways that promote pedestrian use. This helps to convey its function as a gathering place. This tradition of designing civic institutions as landmarks in the urban fabric should continue. At the same time, the basic principles of urban design outlined in this document still apply.



Providing a viable and attractive downtown that will serve shopping, working, entertainment and living needs is a goal for the future of downtown Brattleboro.

Design principles for civic institutions:

- Locate civic institutions such that they encourage pedestrian traffic to nearby downtown businesses.
- Design civic institutions to reinforce the system of streets and sidewalks downtown.
- Convenient pedestrian connections should link abutting civic institutions.
- Provide edges of a civic property that are inviting to pedestrians.
- Minimize the visual impacts of automobiles.
- Locate primary entrances to face the street, not a parking lot.
- Convey a sense of human scale.
- Minimize impacts on adjacent historic resources.
- Provide outdoor spaces designed for public use.

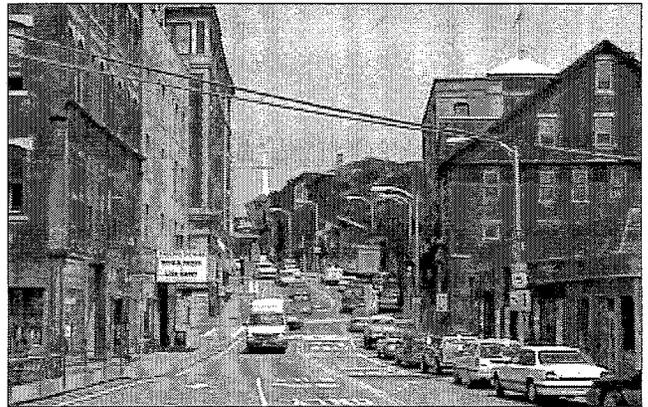


Civic buildings typically stand apart from the rows of commercial buildings downtown; instead they are usually framed by a lawn as a foreground.

Fundamental Community Values

While the guidelines in this document focus on the design character of development in the downtown, they are based on key values the community holds about town development in general. These are:

1. Brattleboro protects its historic resources and its heritage.
2. The community maintains the unique character of downtown.
3. Downtown is safe and inviting for visitors, residents and workers.
4. Downtown users are diverse economically, culturally and in age.
5. The community maintains a high quality of life and livability.
6. Downtown is relatively dense in population which supports a variety of activities and enhances the efficiency of alternative modes of transportation.
7. Downtown maintains its economic vitality. It is a place to live, work, conduct business and be entertained.
8. Cultural activity is central to a vibrant downtown, including art galleries, museums and performance venues.



The community wishes to maintain the unique character of downtown.

Why Preserve Historic Resources?

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. These same reasons apply in Brattleboro.

Because Brattleboro is rich in resources and offers an outstanding quality of life, it continues to attract development that challenges the community to seek creative ways of protecting its character. Preserving historic resources is a part of an overall strategy of maintaining community identity and livability.

Preservation of the built environment provides a fundamental link to the past. Many buildings tell the story of Brattleboro's unique historical development and keeping these resources maintains a sense of place for those who live here and provides visitors a connection with this unique heritage.

Construction quality

Many of the historic structures in Brattleboro were constructed with high quality materials and craftsmanship. Buildings used lumber from mature trees that were properly seasoned and typically milled to full dimension, which often yields stronger framing. Masonry walls were carefully laid, resulting in buildings with considerable stability. Also, these structures were thoughtfully detailed and the finishes were generally of high quality—all features that owners today appreciate and value.

Adaptability

Owners frequently find that the floor plans of historic buildings easily accommodate modern lifestyles and support a diversity of populations. Many rooms are large, permitting a variety of uses while retaining the overall historic character of the structure.

Livability and quality of life

When buildings occur in groups, they create a street scene that is "pedestrian friendly," and encourages walking and neighborly interaction. Historic buildings therefore help create desirable places to live and work.

Environmental benefits

Preserving an historic structure is also a sound environmental conservation policy because "recycling" saves energy and reduces the need for producing new construction materials.

Economic benefits

Nationwide, studies prove that rehabilitation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the community.

Historic preservation efforts also attract visitors. Many towns throughout the country have made tourism based on historic resources an effective method of funding those things in the community that improve the quality of life for its residents.



Many of the historic structures in Brattleboro were constructed with high quality materials and craftsmanship.

Responsibility of ownership

Ownership of an historic property carries both the benefits described above and a responsibility to respect the historic character of the resource and its setting. Residents and property owners recognize that historic preservation is a long-range community policy which promotes economic well-being and overall viability of the Town at large. They also recognize that they play a vital role in helping to implement that policy through careful stewardship of downtown's historic resources.



Consider professional design assistance. This existing condition photograph and proposed rehabilitation sketch are from the Facade Improvement Program sponsored by Building a Better Brattleboro, and represent how professional assistance can be valuable. (Sketch courtesy of Charles Bergman, architect.)

How Are Guidelines Used?

These guidelines are for property owners, real estate agents, developers, tenants and architects, when considering a project. This will help establish an appropriate direction for project design. It is also important to recognize that, in each case, a unique combination of design variables is at play and, as a result, the degree to which a guideline is met may vary. Following these steps is recommended:

Step 1. Consider professional design assistance.

Property owners are strongly encouraged to engage design and planning professionals to assist them in developing their concepts.

Step 2. Check other town regulations and guidelines.

The Town of Brattleboro should be contacted to determine other relevant regulations which also may affect the design character of a project. Examples include:

- The Town of Brattleboro's Zoning Ordinance
- The Town of Brattleboro's Sign Ordinance
- The Vermont Fire Prevention and Building Code
- The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings
- Procedures for federal income tax credits for certified rehabilitation of historic buildings (if applicable)

Step 3. Become familiar with the design guidelines.

Review the basic organization of this guidelines document and determine which chapter(s) are relevant to a project.

Step 4. Review the site context.

Consider immediately adjacent properties and also the character of the block. In many cases, the character of the entire area is also an important consideration.

Step 5. Develop a design concept using the guidelines.

What is the Format of a Guideline?

A guideline contains the following components:

Pertinent subtopics

Each chapter is divided into subtopics. For example, in the chapter addressing "Site Design," the subtopics include: building setbacks and alignment, lighting, mechanical equipment and service areas, and parking.

Principle statement

For each subtopic, a broad principle statement is given, which explains the basic approach for the treatment of the design feature being discussed. This statement provides the basis for the back-

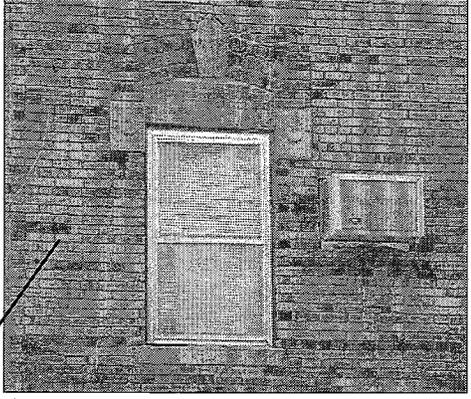
ground information and design guidelines that follow. In a case in which special conditions exist that do not appear to be anticipated in the guideline, then this broad principle statement serves as the basis for guiding design solutions.

Background information

A discussion of the issues typically associated with the specific design topic is presented next. This may include technical information, as well as general preservation theory that is relevant to the topic at hand.

Design guidelines

Specific design guidelines are presented as **bold face** statements. These are also numbered to indicate their relative position within a chapter and

Design Subtopic	Mechanical Equipment and Service Areas
Background Information	Utilities that serve properties may include telephone and electrical lines, ventilation systems, gas meters, air conditioners, fire protection, telecommunication and alarm systems. Plan adequate space for these utilities in a project from the outset and design them such that their visual impacts are minimized. Also carefully plan service areas for trash and recycling containers and loading facilities as an integral part of a site.
Principle Statement	Principle: Minimize the visual impacts of mechanical equipment and service areas.
Design Guideline	12.14 Minimize the visual impact of mechanical equipment as seen from street.
Additional Information	<ul style="list-style-type: none">• Use low-profile mechanical units on rooftops that are not visible from the public's view.• Locate utilities at the rear of a property and screen them.• Locate window air conditioning units or condenser elements where they are not visible on a front facade.
Illustration	

A sample of the format of a design guideline and its components, as used in this document.

to aid in specific reference in the design review process. Supplementary recommendations, which clarify the primary design guideline statement and may suggest specific methods for complying with it are also included. These are listed as bulleted (•) statements.

Illustrations

Design guidelines are further explained through the use of photographs and illustrations. Examples given should not be considered the only appropriate options. In most instances, there are other solutions that meet the intent of the design guidelines.

Interpretation of Terms Used in this Document

Context - In many cases, the reader is instructed to relate to the context of the project area. The “context” includes those properties and structures adjacent to, and within the same block as, the proposed project.

Historic - In general, an historic property is one that is at least 50 years old or older, associated with significant people or events or conveys a character of building and design found during the town’s period of significance. In the context of this document, an “historic” property is one that is designated as an Historic Site or is listed as “contributing” within an Historic District.

Imperative - Throughout this document, many of the guidelines are written in the imperative. The reader is often instructed to “maintain” or “preserve” an established characteristic. For example, one guideline states: “Preserve the original kickplate as a decorative panel.” The imperative is used, in part, because this document is intended to serve an educational role, as well as providing guidance.

Maybe Considered - When the term “consider” is used, a design suggestion is offered to the reader as an example of one method of how the design guideline at hand could be met. Applicants may elect to follow the suggestion, but may also seek alternative means of meeting it. In other cases, the reader is instructed to evaluate the ability to take the course recommended in the context of the specific project.

Not recommended - When the term “not recommended” is used, the relevant design approach is inconsistent with these design guidelines. For example, one guideline states: “Signs that are out of character with those seen historically and that would alter the historic character of the street are not recommended.” In this case, a design out of character with those seen historically would be inappropriate.

Preferred - In some cases, the reader is instructed that a certain design approach is “preferred.” In such a case, the reader is encouraged to choose the design option at hand. However, other approaches may be considered.

HISTORIC OVERVIEW

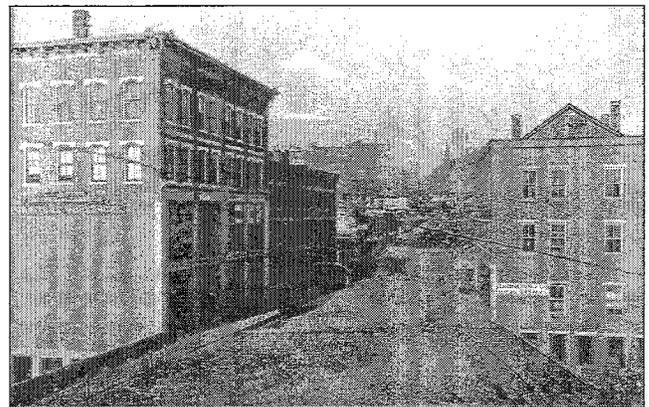
Downtown Brattleboro contains a rich architectural heritage that has evolved over a period of nearly 200 years. Its early country village origins have been influenced and transformed by industrial growth, commercial development, flood, fires and the artistic touch of some of the region's most coveted architects and artists. The pattern of development that has shaped the present look of Brattleboro started in the late 18th Century and truly unfolded in the first half of the 19th Century when economic opportunities from its riverside location were realized. The combination of its location along the Connecticut River and the mill power provided by the Whetstone Brook in the center of downtown enabled early industrial development, including papermaking, printing, and mill operations. The combination of early milling activities and other industries combined with the inbound trade from mercantile transport along the Connecticut River supported initial population growth.

The hub of commercial activity near the Whetstone Brook at the southern end of Main Street promoted the development of both public buildings and residential development downtown. Clusters of simple, wood-framed, gable-roofed houses developed along Main Street and the adjacent side streets, many of which also served as stores, shops and taverns. A number of larger wood-framed, gable-roofed buildings were constructed along Main Street and Elliot Street that exhibited the conservatively elegant and popular Georgian architec-

tural forms and elements. These grand buildings served as private residences, public meeting houses and inns. Many residential buildings, including stately homes such as the Blake House at the junction of Main and Elliot Streets and the original American House, on the site of the current American building received architectural upgrades in order to accommodate increased commercial growth. By the 1830s and 1840s the downtown area exhibited a mix of simple wood-framed, gable-roofed houses, stately family mansions, utilitarian shop buildings, and religious structures.

Steam travel on the Connecticut River facilitated increased trade and the trend toward commercial development on Main Street in the 1840s. The population grew significantly between 1840 and 1850, from 2,623 to 3,816 people. Some of the earliest commercial masonry blocks in the region were established at the southern end of Main Street as a result. The Devens, Exchange and Cutler blocks exemplify the shift towards what would become the dominant building form in downtown Brattleboro, characterized by masonry construction, relatively transparent glass storefronts and a rhythm of uniform upper story windows.

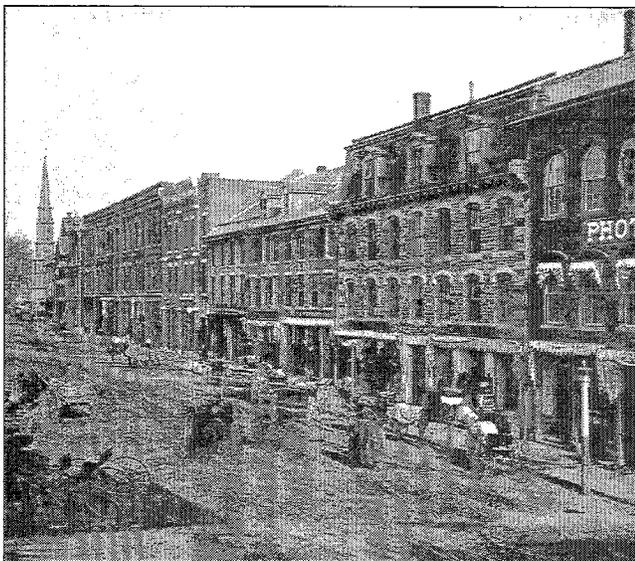
.....
: Please see Appendix for map of Downtown :
: National Historic District. :
.....



Some of the earliest commercial masonry blocks in the region were established at the southern end of Main Street.

In the 1840s, Brattleboro further established itself as a destination for increasingly popular water-cures by exploiting the pure springs along the Whetstone Brook. Dr. Robert Wesselhoeft opened his establishment for hydropathic physical therapy in 1845, which attracted wealthy and sophisticated clientele from great distances. Public buildings and hospitality services developed as a result of the influx of visitors. The coming of the railroad in 1849 was the catalyst for increased growth in commerce, industry and hospitality ventures in Brattleboro. One year later, Hugh Henry and Associates established the Connecticut Valley Route, which connected Brattleboro to the larger regional rail corridors. As a result, river traffic dwindled quickly after the establishment of the well-connected rail lines that linked Brattleboro to other regional transportation hubs and primary ports of trade.

Manufacturing industries thrived with rail transport and many of the wood-framed buildings along the east-side of Main Street continued to be replaced with larger brick commercial blocks. Beginning in the 1850s, early commercial blocks with simple facades were outshone by the trend towards polychrome stone buildings and elaborate Italianate Revival buildings such as the Granite Block (c. 1850) and the Union Block (c. 1861).



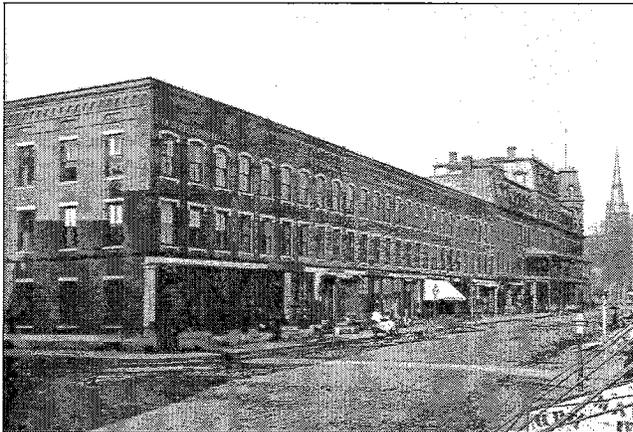
Beginning in the 1850s, early commercial blocks with simple facades were outshone by the trend towards polychrome stone buildings and elaborate Italianate Revival buildings such as the Granite Block (c. 1850).

In 1852 Jacob Estey bought an interest in a small company making melodeons, and by 1866 was at the helm of J. Estey and Company which would fuel the population growth and prosperity of Brattleboro in the coming decades. Increased prosperity, largely as a result of the Estey Organ Company and its other interests, supported the construction of both ecclesiastical and commercial buildings that spared no expense or appreciation of popular architectural styles. The First Baptist Society initiated the construction of their Gothic Revival, Portland stone-trimmed brickwork church in 1867 while a bank building was constructed across the street, which is historically regarded as one of the most elaborate High Victorian Italianate style buildings constructed in Brattleboro. Its original character goes unrecognized today, as it experienced a comprehensive Neo-Classical overhaul in 1935, at a time when the styles and fashions of the Victorian period fell out of favor.

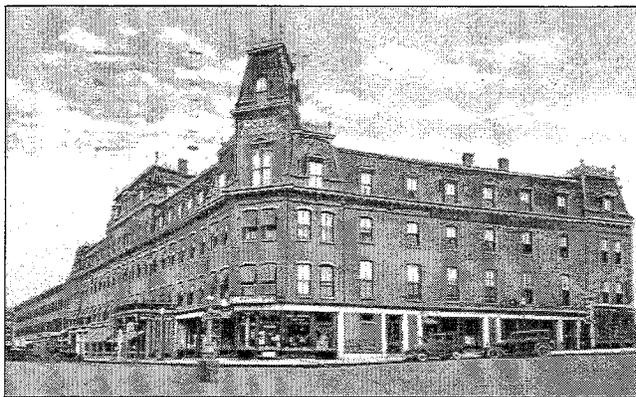
The year of 1869 delivered consecutive blows to the infrastructure of Brattleboro, but redevelopment ensued quickly in the wake of the flood and fires. The largest flood in Brattleboro's history occurred when a flash flood along the Whetstone Brook destroyed the buildings, bridges, dams, houses and shops along Flat and lower Main Street. Some of the earliest established places of residence and business were forever destroyed.

The Great Fire of 1869 further changed the face of Brattleboro, especially in the core of the downtown. The fire ravaged the entire west side of Main Street between Elliot and High Streets. The fire destroyed all of the wood-framed, gable-roofed shop and residence buildings along the west-side of Main Street, along with two local landmark buildings at the corner of Elliot and Main Streets—the impressive three-and-one-half story Chase's Stage House and the 1808 Blake Mansion that had been converted in 1853 to commercial use.

Redevelopment quickly began with the efforts of Edward Crosby in 1870, who funded the construction of the longest uniform-facade building in Brattleboro, the Crosby Block, until surpassed by the size of the Brooks House one year later. Sparring no expense, George Jones Brooks aimed to construct the finest hotel in northern New England and therefore hired the services of well-respected architect, Elbridge Boyden, due to his success overseeing the construction of the First Baptist Church. The high level of detail and ornament from the foundation stonework to the rooftop cresting on the Brooks House was only rivaled by its sheer size and presence downtown.



The Crosby Block, circa 1870, was the longest uniform-facade building in Brattleboro at the time of its construction.



The high level of detail and ornament from the foundation stonework to the rooftop cresting on the Brooks House was only rivaled by its sheer size and presence downtown.

Fire in 1877 once again decimated local landmarks of earlier architectural periods, including the imposing brick Greek Revival Revere House hotel at the corner of Main and Elliot street, where the former People's National Bank stands and exhibits the continuum of Italianate commercial block design of the late 19th Century. Redevelopment in the 1880s continued the trend of replacing smaller wood-framed buildings with larger brick commercial buildings, typically embellished with Italianate and Queen Anne stylistic features. This redevelopment progressed up the east side and the northern end of Main Street, towards the head of Main Street marked by the Wells Fountain, a circa 1890 symbol of civic benefaction. Buildings such as the Ryther Block (c. 1884) and the Hooker Dunham Block (c. 1884) mark the commercial evolution that progressed north on Main Street and continued to transform the area's residential characteristics.

Further transformation occurred in the northern part of Main Street in the downtown through the 1880s and into the 1890s that characterized the civic orientation of Main Street's north end. Architectural additions of this era include the Brattleboro High School (1882-1884), the Brooks Memorial library of 1886 and the enlargement of the Town Hall in 1895. As the population of Brattleboro surged through the turn of the 20th Century, its position as the dominant cultural, civic, commercial and industrial center of southeast Vermont was realized.



The People's National Bank (left side) exhibits the continuum of Italianate commercial block design of the late 19th Century in this early photograph.

The increased population and elevated regional status necessitated increased attention towards public services and buildings. Hence, the first quarter of the 20th Century in Brattleboro is marked by notable local landmarks that include the Union Station (1915), and the shift towards classical Renaissance Revival styles for public buildings such as the U.S. Post Office and Court House (1915-1917) and the Brattleboro Armory (1922). At this time of increased civic devotion, the upper Main Street landscape reached an unprecedented and rich architectural mix of bold, classical public buildings, lavish Victorian estates, distinguished religious buildings, mature landscaped grounds and lush, tree-canopied streets.

Brattleboro shared in the experience of towns nationwide with the proliferation of the automobile in the 1920s and 1930s. Street trees were removed in order to accommodate increasing traffic and distinguished residences were leveled for the requisite service stations. One of the few remaining early 19th century residences in downtown, the Hunt homestead, was replaced by the Eclectic Art Nouveau Montgomery Ward building in 1929, which added to the rich mix of architectural styles. Architectural evolution continued with national trends towards the classical styles of the Renaissance Revival period, which is highlighted by the transformation of the Italianate Vermont Savings Bank building into a representation of Neo-Colonial forms and details.

Construction of the Latchis Hotel in 1939 concluded the development of Brattleboro's commercial center and architectural evolution for the first-half of the 20th Century. An anomaly at its time of construction, its distinguished Modernistic characteristics successfully enhanced the palette of architectural resources in downtown Brattleboro.

Minimal new construction proceeded in downtown Brattleboro from the time the Latchis Hotel was completed until present day, and therefore it has retained a high-degree of its historic architectural integrity. Although a handful of distinguished buildings have been lost and a few late 20th Century buildings have been introduced into the rich mix of styles and historic pattern of development, the district remains vibrantly intact. Attention has been refocused on downtown Brattleboro's assets, which include its waterfront location, characteristic historic buildings and the momentum of its people to ensure preservation of resources continues while 21st Century ingenuity and creativity are embraced.



The Italianate Vermont Savings Bank building in the early twentieth century before transformation into a representation of Neo-Colonial forms and details.

ARCHITECTURAL STYLES

The following is an overview of the most frequently recognized styles and character-defining features found in downtown Brattleboro. When specific features help identify the architectural influences and heritage of a building these features are referred to as “character-defining features.”

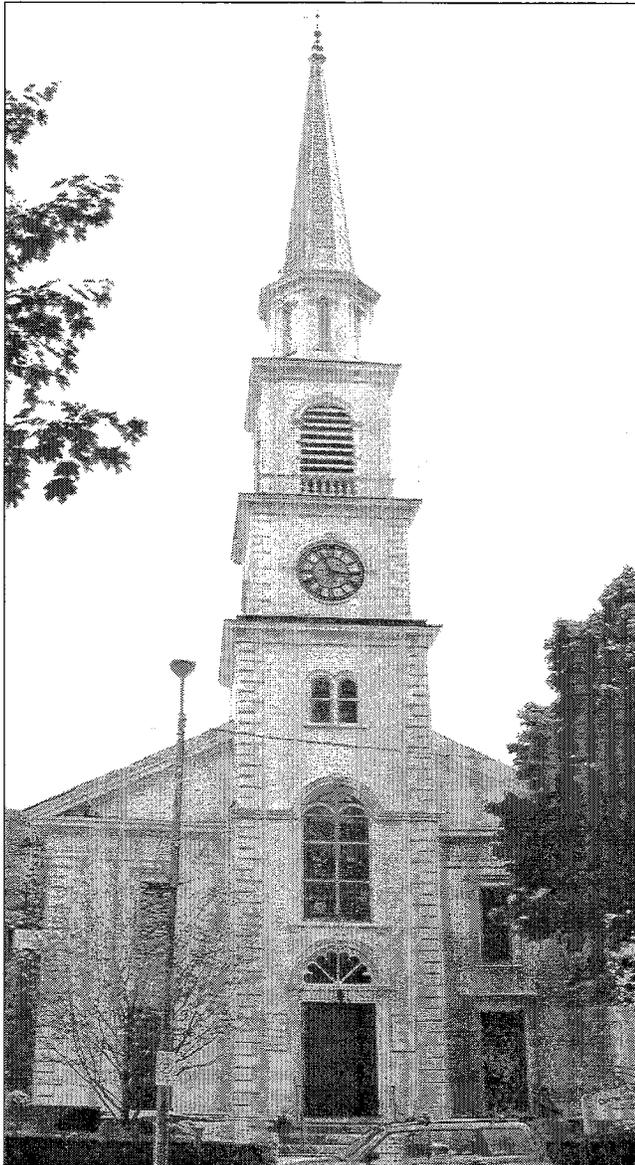
This catalogue of architectural styles reflects the evolution of tastes, building technologies and social statements in the history of Brattleboro.

In This Chapter:

Greek Revival	16
Gable-end Vernacular	17
Gothic Revival	17
Commercial Block	18
Italianate	19
French Second Empire	19
Industrial	20
Contemporary Commercial	20
Neo-Classical Revival	21
Colonial Revival	22
Eclectic	22
Art Deco	23



The Van Doorn Building constructed circa 1864, is an example of the Late Greek Revival style.



The Center Congregational Church is a Greek Revival form from circa 1842.

Early Residential, Commercial and Institutional Building Styles

Greek Revival Buildings (circa 1830-1870)

The end of the 18th century brought about great interest in classical building styles throughout the United States and Europe. The Greek Revival style became quite popular during the middle of the nineteenth century. By 1850, it was seen in almost all settled areas in the nation. Based on classical detailing that originated in ancient Greece, these buildings are known primarily for columns with Doric, Ionic or Corinthian capitals.

Characteristics:

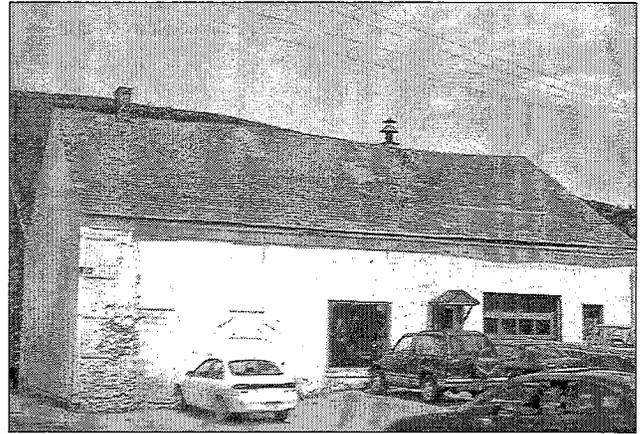
- often incorporated bold, classical details such as columns, pilasters, pediments on temple-like gable-front details
- details and ornament emphasized on the entrance
- often have robust columns and pilasters
- typically have bold three-part entablatures beneath eave lines and over doorways
- gable peaks or pediments are often pierced by triangular fans or fanlights
- constructed in brick and stone, or wood clapboards and planks
- details, including columns, moldings and entablature typically constructed in wood
- pilasters, plain or paneled typically trim building corners
- windows historically composed of sash with multiple lights, often in a 9-over-9, or 6-over-6 pattern

Gable-end Vernacular

(circa 1830-1870)

Characteristics:

- often have a Sidehall Plan, with main entrance located in left or right bay of three bay-wide building
- steep gable front facades
- common in both wood and brick construction
- typically are simple; however gained detail from popular 19th century styles including Italianate, Greek Revival and Gothic Revival ornament typically along eaves and front porches



Although significantly altered, the Gas Works Building represents the Gable-end Vernacular building style.

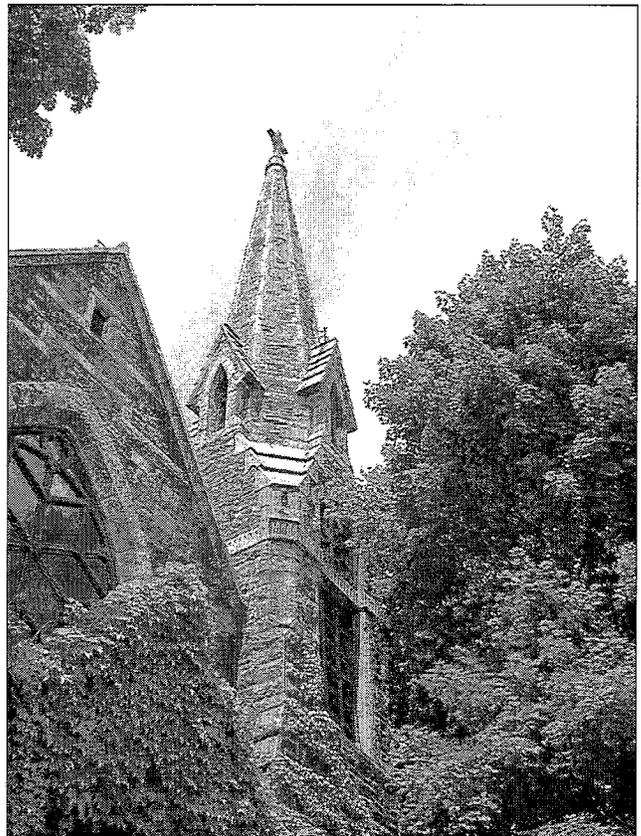
Gothic Revival

(circa 1850-1870)

The Gothic Revival style was part of the Romantic movement that valued emotion over rational thought. As a rejection of classicism the most vocal proponent of this style, Andrew Jackson Downing, emphasized vertical lines, deep colors and the use of applied ornament.

Characteristics:

- popular in Vermont beginning in 1850s and 1860s
- often used Classic Cottage building form, with steeply pitched gables and dormers
- vertical proportions are emphasized in doors, windows and roof forms
- highly emphasized decorative wooden ornament
- dormers and eave lines ornamented with decorative wooden bargeboards
- often have highly ornamented porches, including lacy corner brackets and octagonal posts
- houses are commonly irregular in form
- windows and bay windows are often full-length
- windows commonly divided in a 2-over-2 pattern



The All Souls Unitarian Church is an example of the Gothic Revival style.

Late 19th Century Styles

Commercial Block

(circa 1840-1920)

The commercial storefront of the late 19th and early 20th centuries is the most common type of building found today in most commercial districts throughout the country. Usually limited to two to four stories, this commercial building is divided into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the second story is usually reserved for a residential or storage space. Although construction of these buildings began as early as 1840, the majority were constructed around the turn-of-the-century.

Characteristics:

- typically mid-level cornices divide the street-level from upper levels
- typically in brick construction, with decorative brickwork
- primarily transparent storefronts with cast-iron lintels and decorative columns
- corners of building sometimes detailed in quoins, of either wood or brick
- upper floor windows have slightly rounded or flat arches, in a 2-over-2 or 1-over-1 pattern
- windows symmetrically aligned
- ornamental details may divide the building into vertical "modules"
- architectural elements typically align within a range on adjacent buildings
- entrances commonly recessed from the front facade
- doorways with transom lights
- parapet and cornice



Early commercial blocks were simple in form and details.

Italianate

(circa 1860-1895)

The Italianate style, along with other styles of the Picturesque Movement such as Gothic Revival, were a reaction to the formal classicism of the Greek Revival. This style began to introduce more exuberant detailing to structures; such as rounded windows (often paired), decorative brackets and elaborate window hoods.

Characteristics:

- heavy bracketed cornices of wood, pressed metal, stone, or decorative brick patterns
- round arched windows topped by cast iron, pressed metal brick or stone lintels
- large plate glass storefront with cast-iron columns
- textured surface elements, including belt courses and corner quoins of brick and stone

French Second Empire

(circa 1870-1890)

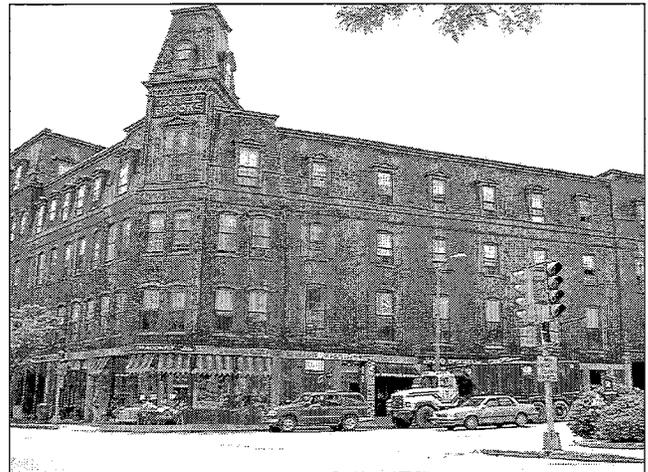
The Second Empire refers to the French reign of Louis Napoleon, the grand-nephew of Napoleon Bonaparte, who ruled from 1852 to 1870. In both France and America, the Second Empire style coincided with a period of prosperity and materialism, and was associated with urbanity and cosmopolitan society.

Characteristics:

- Mansard roofs top all French Second Empire style structures
- roofs often punctuated with elaborate dormers
- decorative slate roof patterns, often in geometrical shapes with polychrome scheme
- higher style examples have projecting central or side towers, often with metal cresting on rooftops and balconies
- share many characteristic features with Queen Anne style including, projecting pavilions, heavy window hood moldings, prominent bracketed eaves, and paired vertically proportioned windows



The Union Block, constructed circa 1861, is an Italianate styled commercial block.



The Brooks House, constructed circa 1871, is a local landmark and well executed French Second Empire style commercial block.



The Dewitt Block, a circa 1900 industrial style building.

Industrial

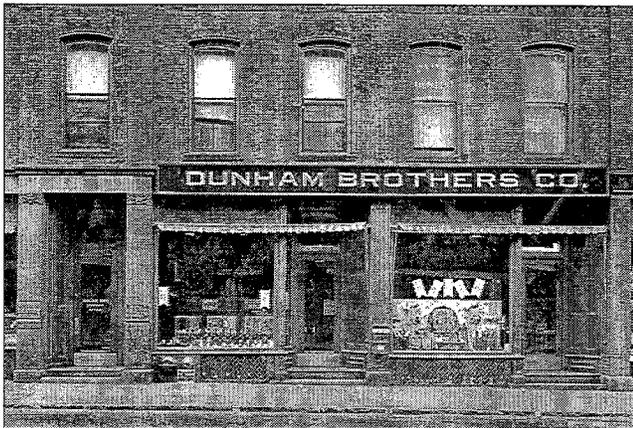
(circa 1890-1940)

The Industrial style, sometimes known as the Daylight Factory, represents an age where the production of goods was the overriding design goal. Sometimes immense structures, these factories incorporated large, open interior spaces—limited in size by current technologies—and large expanses of glass.

Characteristics:

- late 19th Century industrial buildings are often simple in form, with a high degree of symmetry in the fenestration and share stylistic features with commercial buildings
- additional features include large windows or window banks
- large metal or wood multi-paned windows, rectangular or arched
- typically red-brick masonry construction with stone sills, lintels and foundations
- early 20th Century examples often have concrete foundations, water-tables, sills, and lintels

Late 19th Century - Early 20th Century



The Hooker-Dunham Block is a Contemporary Commercial structure in downtown Brattleboro depicted in this early photograph.

Contemporary Commercial

(circa 1880-1920)

Influenced by the popularized Chicago style of commercial architecture in the 1880s that is characterized by the Chicago window arrangement, where one wide fixed pane is flanked by narrow double-hung sashes.

Characteristics:

- full-story glass fronts on lower display levels, typically the 1st and 2nd levels
- patterned spandrel panels incorporated into the Chicago window groupings, typically of pressed metal, or terra-cotta

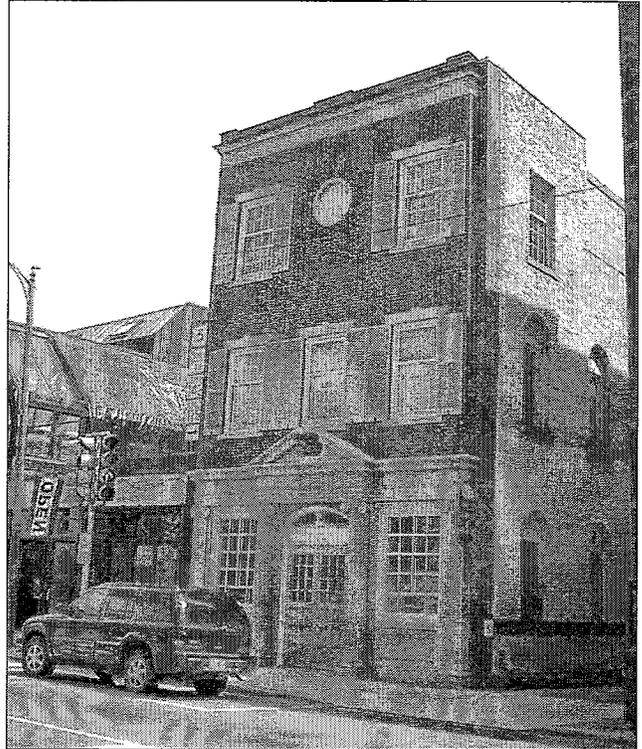
Neo-Classical Revival

(circa 1905-1940)

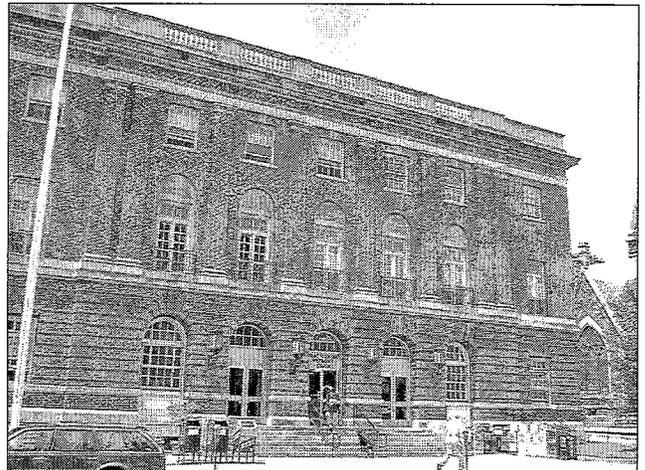
Inspired by the classical architecture of Greece and Rome and most typically used for public buildings such as courthouses, banks, libraries, etc. in the first three decades of the 20th Century and popularized by architects trained at the *École des Beaux Arts* in Paris.

Characteristics:

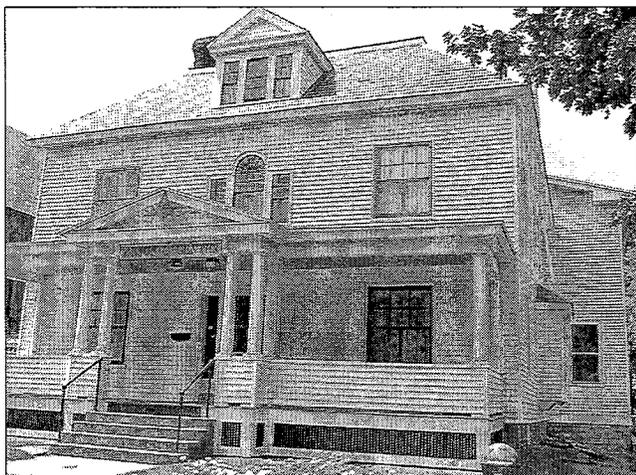
- typically built with a light color stone such as marble or granite and less commonly with brick
- characterized by the impressive scale, stone columns, engaged pilasters, pediments, porticos, and eave line entablatures
- roofs are characteristically flat or shallow pitched, often with stone balustrades and parapets
- walls typically have a tall basement story, often ornamented by a distinctive masonry pattern, beltcourses, and carved stone panels or trim
- windows are large in scale, either rectangular or tall-arched units in multi-light patterns
- windows often topped with pediments and framed with carved surrounds



The historic 1935 Neo-Classical adaptation of the original 1864 Italianate commercial building of the former Vermont Savings Bank building.



The U.S. Postal Service building circa 1915, is an example of the Second Renaissance Revival of the Neo-Classical style.



The Masonic Temple is a good representation of the Colonial Revival style, although character-defining details have been covered by synthetic siding materials.



The eclectic former Montgomery Ward building, built in 1929, introduced a mix of Art Nouveau and Mission Revival style elements, although original design features on the second story have been covered over.

Colonial Revival

(circa 1890-1940)

The Colonial Revival style was inspired by buildings of the 18th Century of both the Federal and Georgian styles. It is distinguished, however, from earlier building by larger scale and atypical placement of facade elements

Characteristics:

- typical facade elements include Palladian windows, porches and porticos with classical columns
- doorways embellished with fanlights and pediments
- eaves are detailed with full entablatures, including large dentils, modillion blocks or ornamental swags
- buildings corners often embellished with stone or brick quoins or pilasters
- Colonial Revival elements were often used to update older buildings, both residential and commercial

Eclectic

(circa 1890-1940)

Characteristics:

- forms and elements not particularly "true" to specific historical or geographical origins
- characterized by Mission-shaped dormers or parapets, often with embellished parapet coping
- wall surfaces are typically smooth surfaced and highlighted by carved stonework, patterned tiles, and inset plaques inspired by the curvilinear foliate motifs of European Art Nouveau architecture

Art Deco

(circa 1920-1940)

The Art Deco style is characterized by a sculptural use of abstract ornamentation and geometric forms. It was a break from traditional and classical styles and ornamentation. Vertical elements often soar to the full height of a facade and form dynamic silhouettes.

Characteristics:

- characterized by the smooth wall surfaces, typically of stucco or concrete products and often embellished by smooth glass or polished stone surfaces
- emphasis on smooth and streamlined lines with stylized geometric motifs
- expansive glass openings with distinctive minimal framework, including narrow profiled glass divisions (muntins)
- tower projections or stylized tower elements, particularly over entrances or points of advertisement



The circa 1936 Art Deco Latchis Hotel and Theater is the apex of early 20th Century architectural evolution in Brattleboro.

EXISTING DESIGN CHARACTER

A variety of distinctive features of architecture, town planning and landscape design combine to create the unique character of downtown Brattleboro. At the most basic level, some fundamental similarities in the manner in which buildings relate to the street establish a “framework” for downtown. In addition, a few prototypical building types reoccur throughout downtown, contributing to its sense of continuity. Shared uses of materials and details further enhance this visual relatedness.

While many building features are uniform throughout the area, a degree of diversity also exists. This in part results from the mix of buildings that span almost 200 years. In addition, the development of a collection of different neighborhoods has further distinguished certain parts of downtown. Combined, this balance of similarity and diversity is the essence of the design character of downtown Brattleboro. This chapter summarizes some of those key features.

Character Areas

While a strong sense of relatedness is found throughout the downtown, concentrations of similar building types appear in certain blocks, which reflect the early land uses that occurred there. In some cases, the functions within the buildings have changed, yet they still convey their historic character. As a result, downtown can be defined as a set of more specific design contexts, or “Character Areas.” These generally reflect the current land use categories of the area, although some slight variations occur. See the map on page v to understand how these Character Areas relate to each other in downtown Brattleboro.

Downtown Commercial Core Character Area

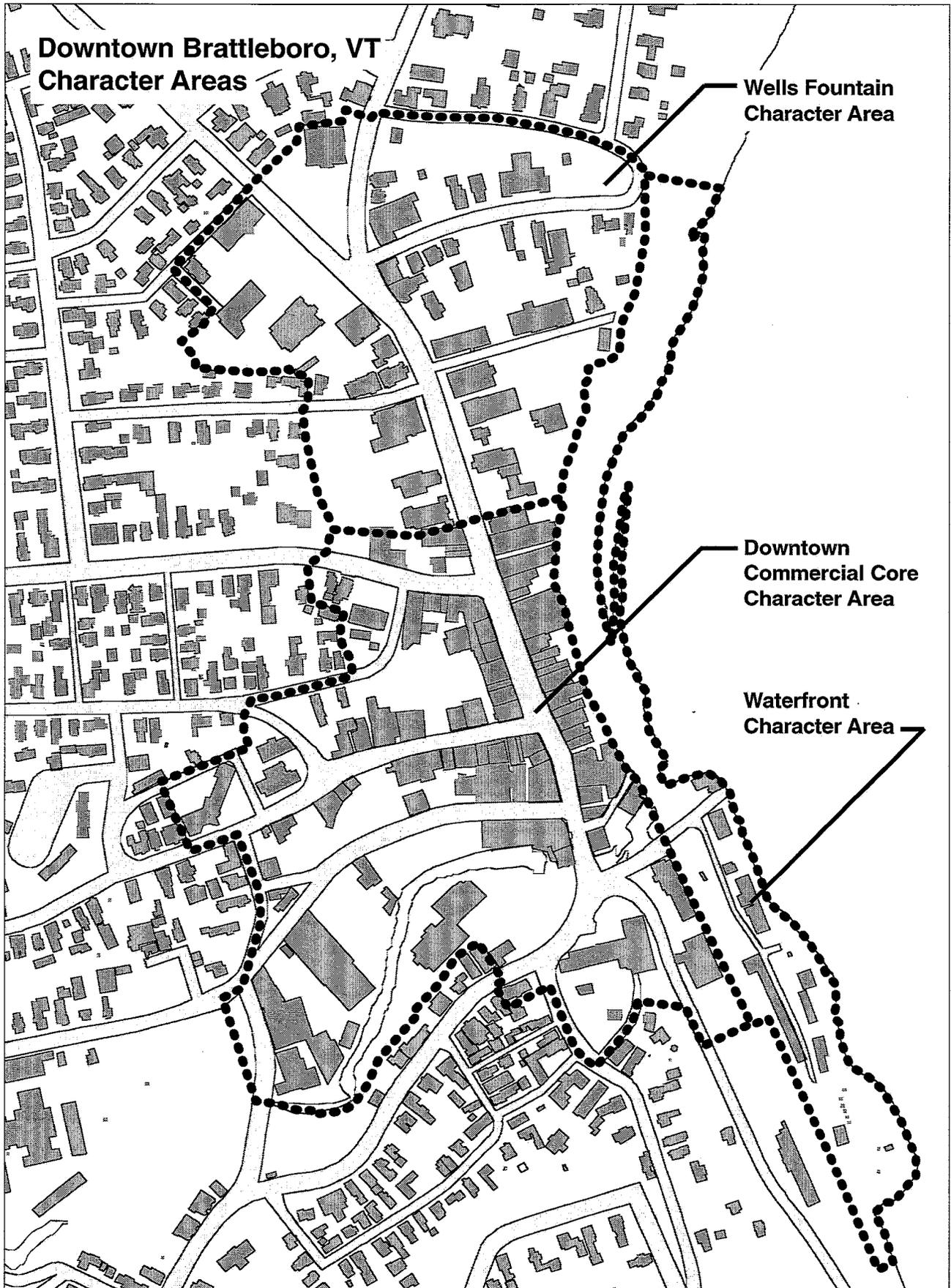
The greatest concentration of traditional commercial storefronts is essentially located along Main Street, from Canal Street to just north of High Street. This is defined as the Downtown Commercial Core Character Area. In this area, the objectives are to maintain the traditional storefront format, including the manner in which buildings align at the sidewalk edge.

Wells Fountain Character Area

At the northern end of Main Street, extending just beyond the fork in the road at Putney Road and Linden Street to just north of High Street, the Wells Fountain Character Area is characterized by a lower density of development, with institutional, commercial and residential type buildings set back from the street edge and each other. The buildings in the Downtown Commercial Core Character Area create a solid building wall along Main Street, whereas, those buildings in the Wells Fountain Character Area have open space on all sides.

Waterfront Character Area

A few buildings occur along the waterfront. These are generally modest, utilitarian structures they stand apart from the Downtown Commercial Core Character Area and are distinguished by their orientation to the water or the railroad tracks. This area is expected to redevelop in the coming years. A goal for the Waterfront Character Area is to promote development that orients to the water’s edge, as well as the street and to enhance it as a place for pedestrians.



Framework Relationships

The manner in which streets are arranged and the way in which buildings frame them establish a skeletal system for the area. In addition, most buildings share similar materials and have similar mass and scale. The way in which open space occurs further contributes to the downtown experience. Combined, these design variables constitute the framework for the design character of downtown.

The downtown street system

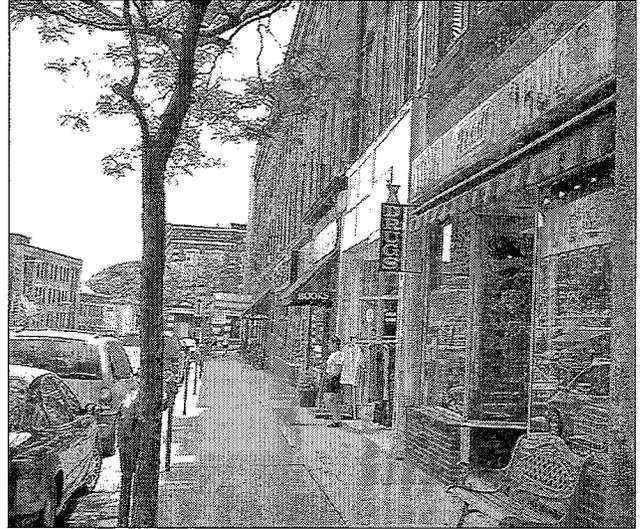
Downtown Brattleboro is located on a series of rolling hills that overlook the Connecticut River and Whetstone Brook. The primary street, Main Street, runs generally north-south, and follows the contours of the hillside. Railroad tracks lie to the east, between Main Street and the river. The slope is steep from Main Street to the tracks and, as a result, many of the buildings along this side have several floors that are located below the street level and look out onto the tracks and the river.

Secondary streets

Cross streets are arranged in a fan pattern, running generally west from Main Street. The most significant of these secondary streets intersect with Main Street in approximately perpendicular fashion. They continue as commercial streets for approximately one and a half blocks, before they transition into residential neighborhoods. Farther out, secondary streets become more random, following the contours of the surrounding hills.

Alignment of building fronts

A distinctive feature of downtown is the virtually continuous line of masonry walls that align along the sidewalk edge. On Main Street itself, this building line continues from the Whetstone Brook at the southern end, where a mix of institutional and residential buildings begins to open up the street. This same sense of enclosure defines the secondary streets as well and is an important feature to preserve.



Some of the most distinctive features of downtown are the virtually continuous lines of masonry walls that align along the sidewalk edges.

Stair-step alignment

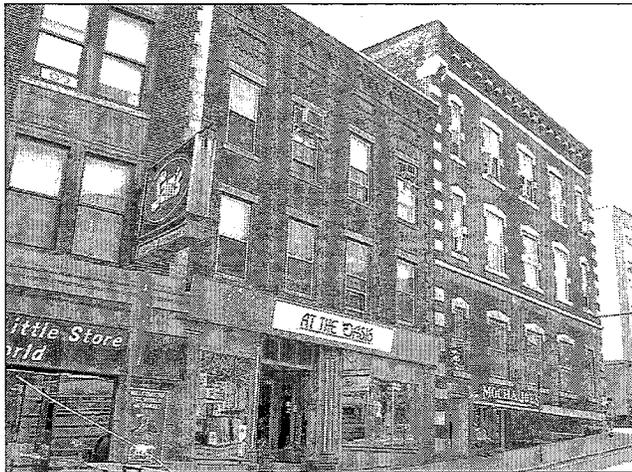
Because the streets slope and most storefront levels are constructed to relatively similar heights, a stair-step effect occurs along each street. Where the hills are steepest, this stepping pattern is more pronounced, while on the flatter portions, especially the central segment of Main Street, the storefronts align more uniformly. This is a distinctive development pattern that should be respected in all rehabilitation work as well as new "infill" construction whenever possible.

Building heights

Building heights vary within the downtown, although they do so within a relatively narrow range of deviation. Most structures are two to four stories tall, although an occasional one-story building can be found and many are five or more stories.

Roof forms

Most roof forms in downtown appear flat, reflecting the horizontal cornices and moldings of traditional commercial structures. However, there are several noteworthy exceptions, including the gable roof Van Doorn Building, Burnham House and Masonic Temple.



Because the streets slope and most storefront levels are constructed to relatively similar heights, a stair-step effect occurs along each street.

Open space

Open space generally occurs as a foreground for civic buildings. In contrast to a traditional town common, in which buildings look onto a park-like area, these civic open spaces provide a transition from public sidewalks to the civic structures. The lawns in front of the Depot/Museum and the former Brattleboro High School are examples.

The space in front of the post office represents a different type of open space. In this case, it is a paved area, with structural elements, including formal steps to the main entrance. While the majority of these spaces relate to public facilities and civic institutions, some occasionally are associated with commercial properties, most notably financial operations. The only open spaces associated with retail operations are small outdoor seating areas, which typically are positioned within the interior of a block.

There are however, some open spaces that are not directly associated with buildings. Noteworthy examples are the triangle of land at the north end of Main Street, where Linden Street and Putney Road merge with it, and the space in front of the old Dunkin Donuts building, although it is more informal.

All of these spaces provide accents in the downtown fabric and offer views of street activities and landmarks. However, few are designed for formal gatherings or community activities.

Building Types

While buildings in the downtown can be classified by their age and style, it is also useful to consider them by their typology, including their basic massing, orientation to the street and composition of facade elements.

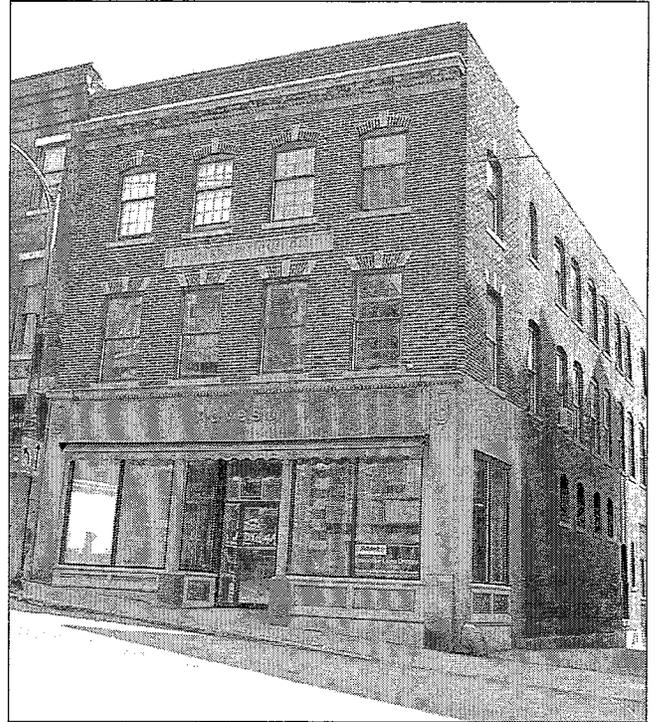
Traditional commercial storefronts

The vast majority of the buildings downtown represent variations on the traditional commercial storefront, in which the street front is predominantly composed of display windows to facilitate retail activities. Most of these have large plate glass windows, with transoms above and kickplates, or bulkheads, at their base. This format evolved in the mid-nineteenth century, as large sheets of glass became available. While there are some earlier commercial buildings in the downtown, most of these were modified with plate glass windows and in many cases these alterations occurred early in the history of the community and have taken on historic significance.

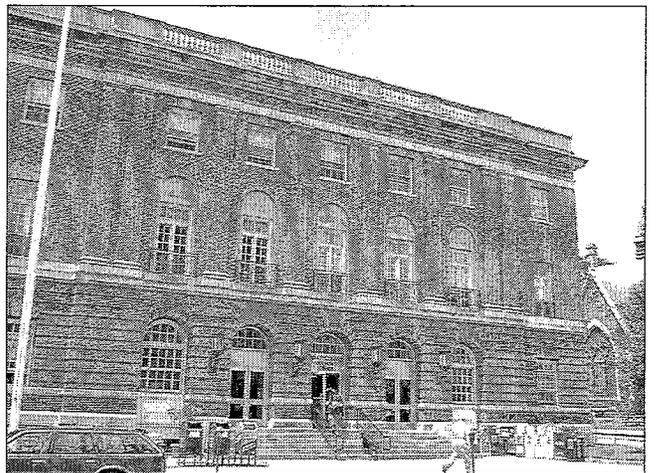
Institutional buildings

A variety of public facilities add accent to the streetscape. These include the post office, the Congregational Church, and the Armory (now the Gibson-Aiken Center). In the case of the post office, which is of masonry construction, the first floor is a series of arched openings with multi-paned windows, reflecting details of the Neo-Classical style. The Congregational Church, in contrast, is wood frame with clapboard siding. It also has windows that are multi-paned.

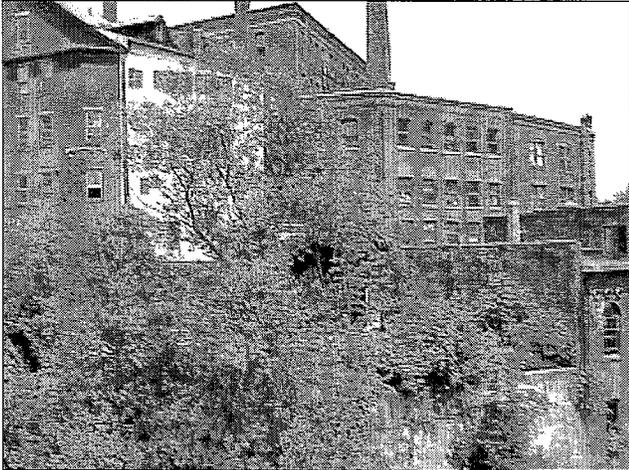
It is noteworthy that these institutional structures do not have large display windows. While they also are oriented to the street, they stand "one step" apart from the sidewalk, in a slightly more formal manner. Maintaining this distinction between commercial and institutional buildings is preferred.



The vast majority of the buildings downtown represent variations on the traditional commercial storefront.



A variety of public facilities add accent to the streetscape.



While the fronts of most buildings downtown exhibit distinctive stylistic features and present a formal sense of design and detailing, their backs are more utilitarian and simple in nature.

Backsides of buildings

The backs of most buildings are utilitarian and simple in nature. Many have opportunities to open up views to the river with balconies, if they are designed to be compatible with the historic buildings. On other streets, back sides look into enhanced rear yards and plazas. A reasonable degree of alterations may be considered in these areas that can help adapt these structures to new uses while also preserving their key character-defining features.

Building Materials

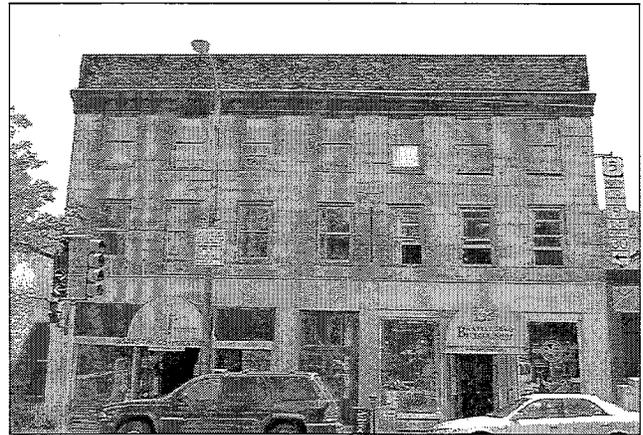
The palette of building materials is relatively limited, which establishes a strong sense of continuity in the downtown. Even so, a rich diversity of styles is achieved through distinctive use of details. Masonry is predominant, with wood and metal generally appearing as trim elements.



Brick is the predominant material downtown, occurring in deep red, tan and brown colors.

Masonry

Brick is the predominant material, occurring in deep red, tan and brown colors. Stone is also plentiful, certainly as a trim element even on brick buildings, but several completely stone facades also survive. These are typically composed of quarried limestone, quartzite and granite.



Stone is also plentiful downtown, certainly as a trim element even on brick buildings, but several completely stone facades also survive.

Architectural metals

Cast iron columns appear on several storefront levels and stamped metal cornices also cap some of the late nineteenth century buildings. Historically, these details had painted finishes.

Metal also was used to clad portions of building fronts. An example is at the American Building, where bronze spandrels and pilasters compose a pair of bowed windows. In this application, the metal was stamped to create varying panels and decorative patterns that contribute to a sense of scale.

Wood

The most prevalent use of wood is for windows, doors and storefront systems, although a few examples of wood cladding also appear. The Hometown Auto body shop on Flat Street is a modest example of a wood frame structure, versus the high-style example at the Congregational Church. Historically, these wood elements were painted.

Building Components

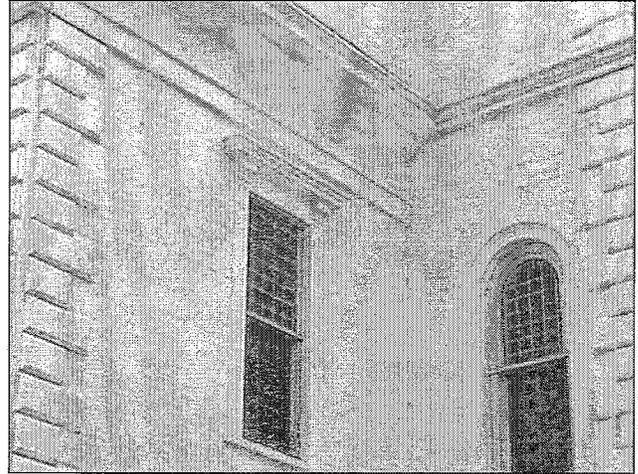
A limited range of standard building components reoccurs to yield unique facade designs throughout downtown. The use of similar building forms and architectural details contributes to this sense of unity, even though each building has its own distinctive "look."

Kickplates

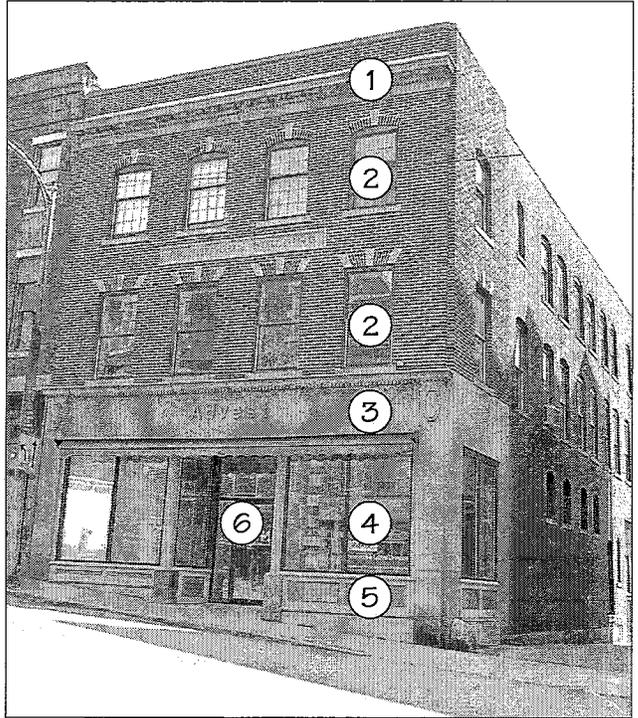
The kickplate is the panel at the base of a storefront, between the structural frame and the display window. Many have raised or carved frames, which vary to reflect differing period styles. In some cases, the original wood has been replaced with brick or metal, but the general character of these kickplate panels is retained.

Upper story windows

The typical upper story window is vertically proportioned, with wood frame and sash. They also are double-hung. Window arches (both flat and rounded) are often stone, although several brick examples also exist.



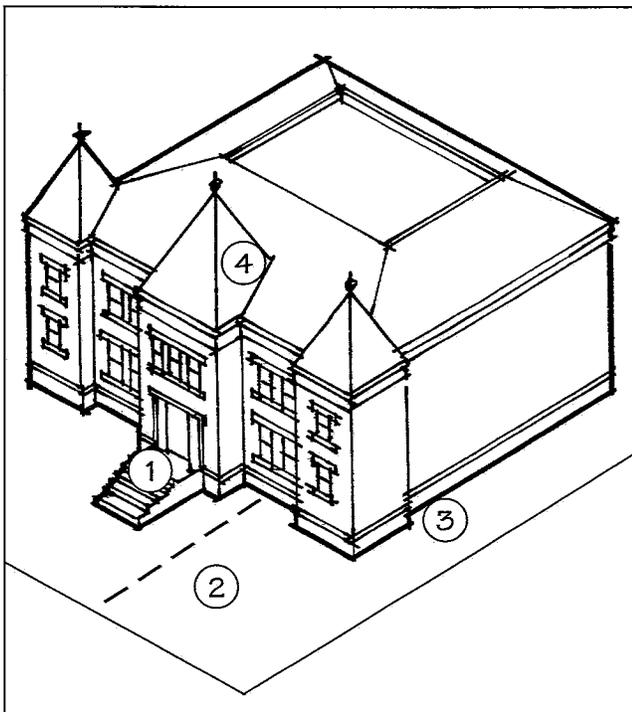
A few examples of wood cladding appear, such as that on the front facade of the Congregational Church.



Typical commercial storefront building components include: 1) cornice, 2) upper-story windows, 3) sign band, 4) storefront display windows, 5) kickplate, and 6) recessed entry.



Most upper story windows are spaced in a uniform pattern and, because they are also similarly proportioned, they create a relatively consistent texture, across several building fronts that stand in a block.



Typical institutional building components include: 1) central entry, 2) public space in front, 3) raised foundation and 4) distinctive forms and features.

While the general size, shape and proportion of most upper story windows are similar, they are distinguished by the number of glass panes, or lights, that exist. One large pane positioned over one other of similar size is a typical type, while some have two panes over one and still others have two over two. A few multi-paned examples exist and are generally found on later styles, such as the Craftsman Style parsonage for the All Souls Unitarian Church.

Most upper story windows are spaced in a uniform pattern and, because they are also similarly proportioned, they create a relatively consistent texture, across several building fronts that stand in a block. This results in a sense of visual continuity and perception of similarity in scale that is one of the most unifying features of downtown. While most upper story windows are of similar height, where storefront buildings and buildings “stair step” along a street some upper story windows change in height in order to maintain the general alignment of the windows tops along several facade modules.

Signs

Throughout the history of downtown, signs have remained relatively subordinate to the overall street scene. Four basic types are typical: First, flush-mounted signs are placed immediately above the storefront. These usually fit within frames defined by structural elements and are the most common type. Projecting signs constitute the second type. These “blade” signs usually have copy on both sides and traditionally have been located at the street level, near a building entry. A third type is found on display windows. This may be painted on the surface of the glass, or may be a hanging sign located immediately within the building. Finally, because of the prevalent use of awnings on a storefront, sign copy or designs are often located on an awning itself.

In addition to the four most typical sign types, a few free-standing, pole mounted signs exist. These usually are found where buildings are set back from the street edge, such as where a house has been adapted to commercial use. The Burnham House is an example.

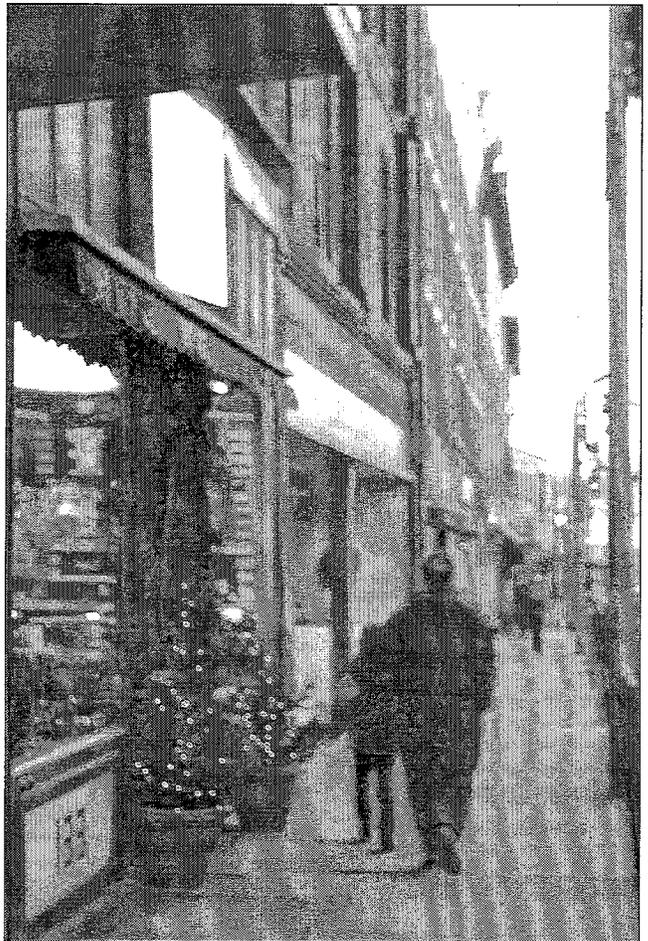
A Changing Downtown

Downtown Brattleboro represents an evolution in the history of the community, in which change has been a continuing experience. Nonetheless, it retains its overall historic character because the majority of these changes have respected historic buildings and maintained the overall traditional context.

Evolution and change downtown

Downtown Brattleboro contains an important collection of historic structures that convey the character of the community during its early history. However, it is important to note that these buildings are not from a single period, and that the street has not been “frozen in time.” The earliest surviving buildings date from circa 1840, and many date from the late 1880s to 1930, but there also are examples from the 1950s and 1960s which are compatible. Even though structures have appeared over a wide span of time, the majority share basic similarities in the manner in which they are constructed. In essence, the downtown has continued to evolve, but in a manner that has maintained the visual continuity that was established in its early development. This sense of relatedness demonstrates that it is possible to design new buildings that reflect their own time while also respecting the building traditions of the area.

Evolution and change is also exhibited in a series of alterations that have occurred over time. In some cases, upper floors have been added to older buildings, or ornamental details have been replaced with newer ones that reflected later styles. Many of these alterations were executed in ways that continued the traditional building relationships and have taken on historic significance in their own right, helping to interpret the on-going prosperity of the region.



Downtown Brattleboro retains its overall historic character because the majority of the changes have respected historic buildings and maintained the overall traditional context.

Alterations

While buildings downtown retain a high degree of integrity with respect to their historical features, some have experienced changes that diminish one's ability to perceive the historic character. An example is the Emerson building, on Elliot Street. This traditional storefront structure is two stories in height. The first floor retains a traditional display window format, but wood panels obscure the upper floor. Early photographs document that this is in fact a row of large plate glass windows, which is an unusual design for Brattleboro and is an important variation on the traditional upper story window patterns that dominate downtown. Removal of such non-contributing coverings is preferred.

A different case is found at the Second Empire residential building at the north end of Main Street, which has a one story addition in front. This addition reflects the simplified Modernist traditions of the 1960s and obscures the original character of the building. Removing additions such as this that damage the historic building fabric is preferred.

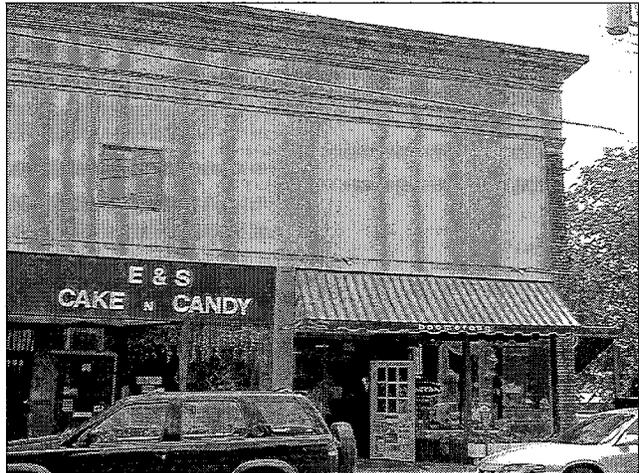
Adaptive reuse

In some cases, buildings have been adapted to new uses while still retaining the historic appearance. An example is the former Methodist Church, which is now the Hotel Pharmacy. These buildings demonstrate that changes can occur within the downtown while still preserving its historic character.

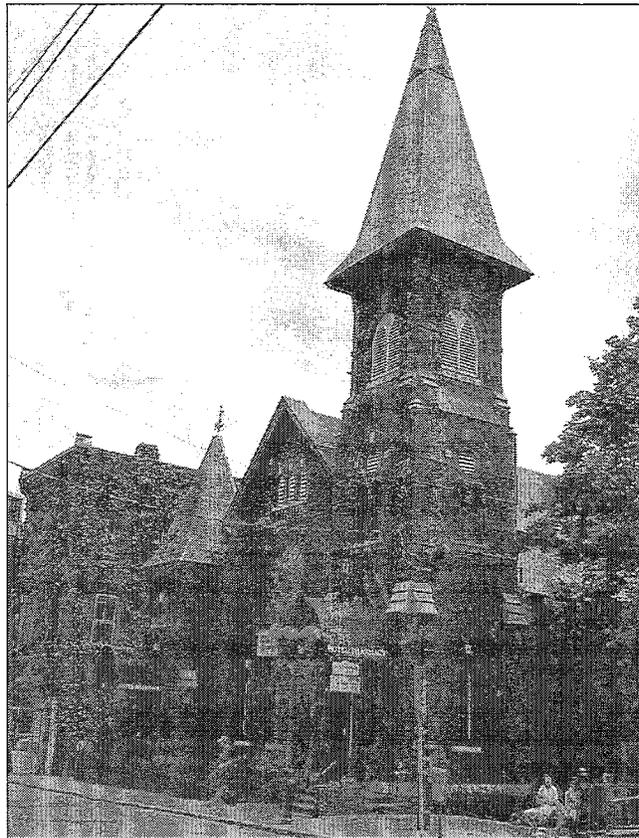
Historic district

A central portion of downtown contains such a substantial collection of older properties which retain their integrity that this has been defined as a National Register Historic District: the Downtown Historic District. Preservation of the district is a high priority for the community. However, it is also important to note that many of the traditional building characteristics extend beyond this boundary.

.....
: **Please see Appendix for map of Downtown** :
: **National Historic District.** :
.....



While buildings downtown retain a high degree of integrity with respect to their historical features, some have experienced changes that diminish one's ability to perceive the historic character.



In some cases, buildings have been adapted to new uses while still retaining the historic appearance. An example is the former Methodist Church, which is now the Hotel Pharmacy.

SECTION II

DESIGN GUIDELINES FOR THE TREATMENT OF HISTORIC PROPERTIES





PRINCIPLES FOR HISTORIC PRESERVATION

Principles Underlying the Guidelines

The design guidelines in this document incorporate principles set forth in *The Secretary of the Interior's Standards for the Treatment of Historic Properties*—a widely accepted set of basic preservation design principles.

The concept of historic significance

What makes a property historically significant? It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. The National Register, for example, suggests that a property be at least 50 years old or have extraordinary importance before it may be considered.

A property may be significant for one or more of the following reasons:

- Association with events that contributed to the broad patterns of history, the lives of significant people, or the understanding of Brattleboro's prehistory or history.
- Construction and design associated with distinctive characteristics of a building type, period, or construction method.
- An example of an architect or master craftsman or an expression of particularly high artistic values.
- Integrity of location, design, setting, materials, workmanship, feeling and association.

Period of significance

Every historic building has a *period of significance*—or the time span during which it gained architectural, historical or geographical importance. In most cases, a property is significant because it represents or is associated with a particular period in history. Frequently, this begins with the construction of the building and continues through the peak of early occupation. Portions of the building fabric and features that date from the period of significance typically contribute to the character of the structure.

An historic district also has a period of significance. Downtown Brattleboro, for example, has a period of significance which spans approximately 100 years (1840 to 1940). Throughout this period, the town witnessed construction of a number of buildings and alterations that have become significant. Conversely, structures built after this period are not considered significant, although some may contribute to the overall character, or ambience, of the downtown.

Concept of "integrity"

In addition to being historically significant, a historic property also has integrity—where a sufficient percentage of the structure dates from the period of significance. The majority of the building's structural system and its materials should date from that time and its key character-defining features also should remain intact.

The Basic Preservation Principles for Brattleboro

While the guidelines provide direction for specific design issues, some basic principles of preservation form the foundation for them. The following preservation principles apply in Brattleboro:

1. Respect the historic design character of the building.

Don't try to change a building's style or make it look older than it really is. Confusing the character by mixing elements of different styles is not recommended.

2. Seek uses that are compatible with the historic character of the building.

Uses that do not require radical alteration of the original architecture are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to it or its site.

3. Protect and maintain significant features and stylistic elements.

Treat distinctive stylistic features or examples of skilled craftsmanship with sensitivity. The best preservation procedure is to maintain historic features through proper maintenance from the outset so that intervention is not required. This may include rust removal, caulking, limited paint removal and reapplication of paint.

4. Preserve key, character-defining features of the property.

Key features are those that help convey the character of the resource as it appeared during its period of historic significance. These may include the basic structural system and building materials, as well as windows, doors, porches and ornamentation. Typically, those features that are on the front of a building or that are highly visible from a public way will be most important.

5. Repair deteriorated historic features, and replace only those elements that cannot be repaired.

Maintain the existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and replace the existing configuration.

6. As a last resort, covering architectural details is preferred to their removal.

Such a procedure should be considered until such time in the future when details can be uncovered and properly restored.

Developing a Preservation Strategy

Each preservation project is unique. A project may include a variety of treatment techniques, including the repair and replacement of features and maintenance of those already in good condition. In order to define the range of preservation treatments that may be needed in a project, consider these steps:

1. Research the history of the property.

Begin with an investigation of the history of the property. This may identify design alterations that have occurred and may help in developing an understanding of the significance of the building as a whole as well as its individual components.

2. Assess existing conditions.

Combine historical research with an on-site assessment of existing conditions. In this inspection, identify those elements that are original and those that have been altered. Also determine the condition of individual building components.

3. List use requirements.

List the requirements for continued use of the property. Is additional space needed? Or should the work focus on preserving and maintaining the existing configuration?

4. Summarize a preservation strategy.

By combining an understanding of the history of the building, its present condition and the need for action, one can then develop a preservation approach.

Defining Preservation Treatments

When developing a preservation strategy, consider the application of these terms:

Maintenance

Work that often focuses on keeping the property in good working condition by repairing features as deterioration becomes apparent, using procedures that retain the original character and finish of the features is considered maintenance. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Property owners are encouraged to maintain their property in good condition so that more aggressive measures of rehabilitation, restoration or reconstruction are not needed.

Preservation

Keeping an existing building in its current state by a careful program of maintenance and repair is preservation. It will often include repair and stabilization of materials and features in addition to regularly scheduled maintenance. Essentially, the property is kept in its current good condition.

Rehabilitation

Rehabilitation is the process of returning a property to a condition which makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historic, architectural and cultural values. Rehabilitation may include adaptive reuse of the building and constructing additions. Most good preservation projects in Brattleboro may be considered rehabilitation projects.

Restoration

To restore, one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style—either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. A restoration approach is used on missing details or features of an historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented.

Renovation

To renovate means to improve by repair, to revive. Renovation is similar to rehabilitation, although it includes the use of some new materials and elements. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations that are made are generally reversible, should future owners wish to restore the building to its original design.

Adaptive reuse

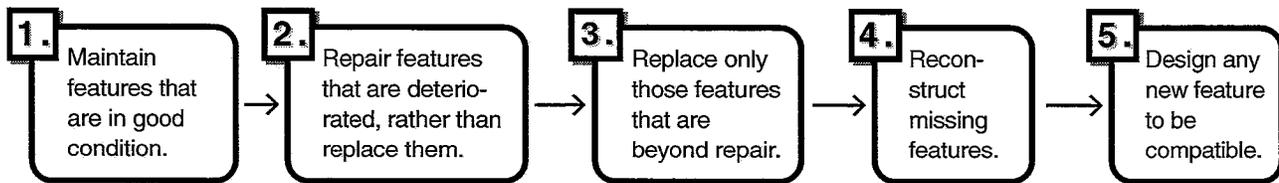
Converting a building to a new use that is different from its original purpose is considered to be adaptive reuse. For example, converting a residential structure to offices is adaptive reuse. A good adaptive reuse project retains the historic character of the building while accommodating new functions.

While adaptive reuse allows the building owner to convert the building to a purpose other than that for which it was designed, it should be done with respect to the original building form. When adaptive reuse is the preferred preservation alternative, the proposed design should make use of the original building function as closely as possible.

Remodeling

To remake or to make over the design image of a building is to remodel it. The appearance is changed by removing original detail and by adding new features that are out of character with the original. Remodeling is not recommended for historic buildings in Brattleboro.

The Preferred Sequence of Preservation Actions



DESIGN GUIDELINES FOR ARCHITECTURAL FEATURES

Overview

Architectural details play several roles in defining the character of an historic structure. They add visual interest, distinguish certain building styles and types and often showcase superior craftsmanship. Features such as window hoods, brackets and cornices exhibit materials and finishes often associated with particular styles, and therefore their preservation is important.

On a commercial storefront, decorative mouldings and cornices were the most popular architectural details. Ornamental detail also was traditionally used around openings for windows and doors. Many early commercial buildings in Brattleboro in fact had more ornamental details than that of several of the historic buildings that survive today.

Treatment of architectural features

Preserving original architectural details is critical to the integrity of an historic building. Where replacement is required, remove only those portions that are deteriorated beyond repair. Even if an architectural detail is replaced with an exact copy of the original, the integrity of the building as an historic resource is diminished and therefore preservation of the original material is preferred.

Materials for replacement details

Using a material to match that employed historically is always preferred. However, a substitute material may be considered for a detail when it appears similar in composition, design, color and texture to the original.

In This Chapter:

Preservation of architectural features	42
Repair of architectural features	43
Replacement of architectural features	44

In the past, substitute materials were employed as methods of producing architectural features. Many of these historic "substitutes" are now referred to as traditional materials. For example, a stamped metal cornice on a commercial building might have been a substitute for stone. Just as these historic substitutes offered advantages over their predecessors, many new materials today hold promise. However, these substitute materials should not be used wholesale, but only when it is absolutely necessary to replace original materials with stronger, more durable ones.

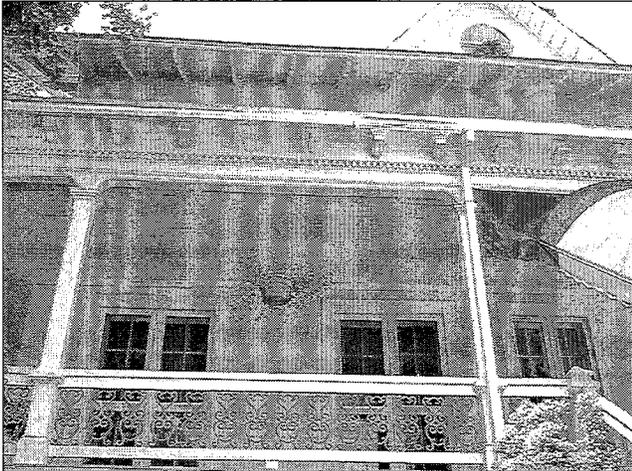
Substitute materials may be considered when the original is not easily available, where the original is known to be susceptible to rapid decay or where maintenance access may be difficult.

Another factor which may determine the appropriateness of using substitute materials for architectural details is their location and degree of exposure. For example, lighter weight materials are not recommended for an architectural detail that would be exposed to intense wear.

For additional information:

- Jandl, H. Ward. *Preservation Briefs 11: Rehabilitating Historic Storefronts*. Washington, D.C.: U.S. Government Printing Office.
- Nelson, Lee H. *Preservation Briefs 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*. Washington, D.C.: U.S. Government Printing Office.
- Thornton, Jonathan and William Adair. *Preservation Briefs 34: Applied Decoration for Historic Interiors: Preserving Composition Ornament*. Washington, D.C.: U.S. Government Printing Office, 1996.

Principle: Preserve original architectural features whenever possible.



Architectural details—including their scale, texture and finish—contribute significantly to the character of a structure. Removing architectural details such as columns and brackets, cornices and window and door surrounds is not recommended. The best way to preserve many of these features is through well-planned maintenance.

6.1 Avoid removing, covering or altering any significant architectural detail.

6.2 Avoid adding elements or details that were not part of the original building.

- For example, adding details such as decorative millwork or cornices to a building if they were not an original feature of that structure is not recommended.

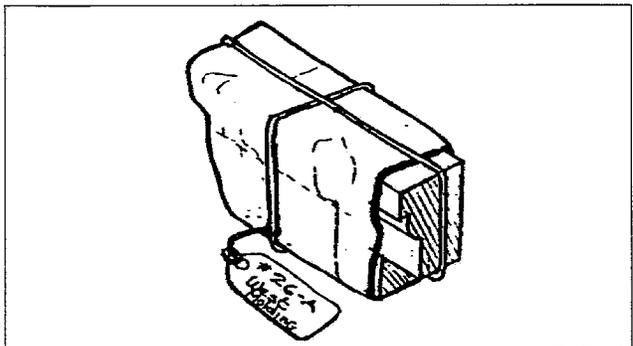
6.3 Protect and maintain significant stylistic elements and examples of skilled craftsmanship.

- The best preservation procedure is to maintain historic features from the outset so that intervention is not required.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

6.4 Store removed historic artifacts or details on site for possible future use in reconstruction or rehabilitation.



Treat distinctive stylistic features and examples of skilled craftsmanship with sensitivity.



When disassembly of an historic feature is required in a restoration procedure, document its location so that it may be repositioned accurately.

Principle: Repair rather than replace deteriorated architectural features whenever possible.

In some cases, original architectural details may be deteriorated. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials and features that show signs of wear is preferred to replacing them.

6.5 Repair those features that are deteriorated or that were improperly repaired in the past.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants.
- Removing damaged features that can be repaired is not recommended.
- Protect features that are adjacent to the area being worked on.

6.6 When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.

- When disassembly of an historic feature is required in a restoration procedure, document its location so it may be repositioned accurately.
- See also *The Secretary of the Interior's Standards for Rehabilitation with Guidelines for Rehabilitating Historic Buildings*.

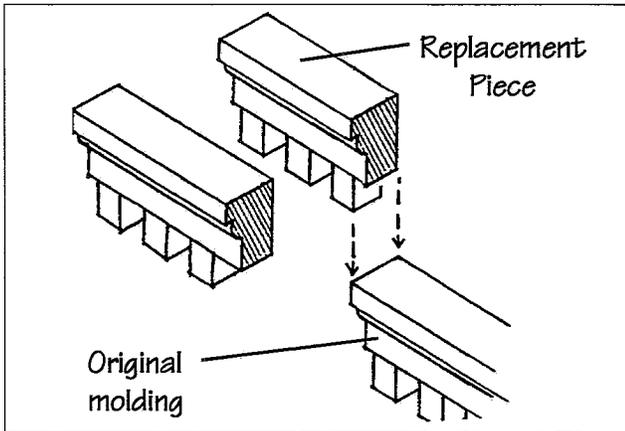
6.7 Use *The Secretary of the Interior's Standards for Rehabilitation with Guidelines for Rehabilitating Historic Buildings* when cleaning, refinishing and repairing architectural details.

- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.

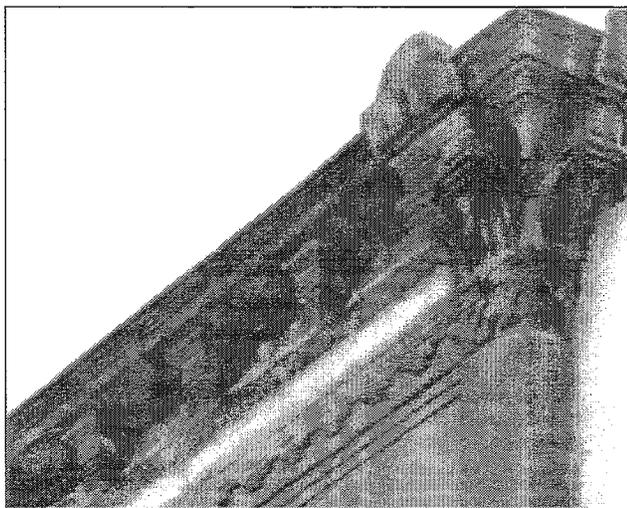


Repair only those features that are deteriorated. Above photo is the "before" condition of the lower image. (St. Charles, MO)

Principle: Replace original architectural features that have deteriorated beyond repair or that have been removed.



Where replacement of a detail is required, one should remove only those portions that are deteriorated beyond repair.



Replace missing original details in kind. If parts are damaged or missing, replace them with the same material as the original if possible.

While restoration of the original feature is preferred, in some situations a portion of the original may be beyond repair. Consider replacement only if the historic material cannot be reasonably repaired. In the event replacement is necessary, match the new material that is being replaced in design, color, texture and other visual qualities.

6.8 Remove only that which is deteriorated and must be replaced.

- Match the original in composition, scale and finish when replacing materials or features.

6.9 Replace missing original details in kind.

- If parts are damaged or missing, replace them with the same material as the original if possible.

6.10 Substitute materials may be considered for replacement features.

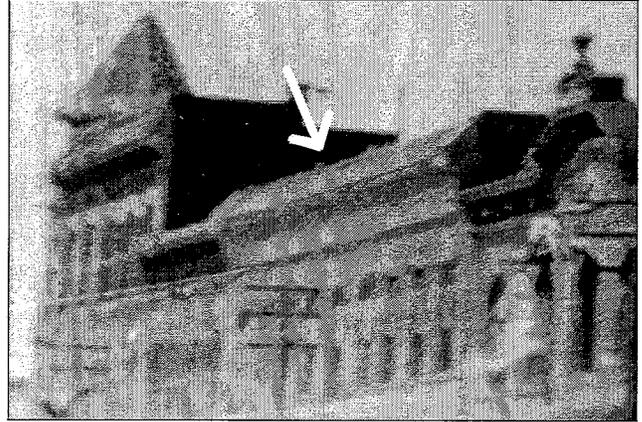
- Composite materials such as plastics and fiber glass may be considered for molded cornices and decorative elements that are high on a building facade.
- If substitute materials must be used, then match the visual appearance of the original materials in design, scale, proportion, finish and appearance.
- Where the original material is known to be susceptible to rapid decay, or where maintenance access is difficult, use a durable substitute material.

6.11 Base the design of replacement features on historic photographs when possible.

- Substantiate the design with physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.

6.12 When information is inadequate for accurate reconstruction, use a simplified interpretation of the original.

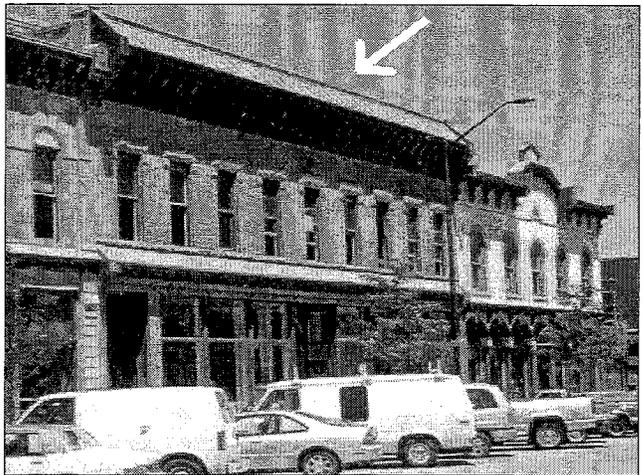
- Relate the new element in general size, shape, scale and finish.
- Conjectural historic designs for replacement parts that cannot be substantiated by documented evidence are not recommended.
- Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false history, and is not recommended.



This series of photographs of a building in Fort Collins, Colorado, illustrates the guidelines for treatment of architectural details that may have been removed. In this image (circa 1895), the original stamped metal cornice is visible, but the details are unclear.



In this photograph (circa 1980), the cornice is missing. Note that the brick has been painted as well.



In this last photograph, a simplified interpretation of the original cornice is used, which is an appropriate treatment.

DESIGN GUIDELINES FOR HISTORIC BUILDING MATERIALS

Overview

This chapter addresses the treatment of primary building materials, those that compose the dominant exterior surfaces of historic buildings. The guidelines address preservation and repair as well as replacement of these primary historic building materials.

Brick and stone—used for building walls, chimneys and foundations—were the primary materials used in downtown Brattleboro. Wood siding also occurred on residential-type structures, as well as some early community and civic buildings. Painted, horizontal clapboard was the most popular.

Rather than replace siding, some property owners consider *covering* the original building material in an effort to hide weathered finishes or to reduce future maintenance needs. Aluminum and vinyl are examples of materials that are often discussed. However, using any material, either synthetic or conventional, to cover historic materials is not recommended. Furthermore, aluminum and vinyl siding are more prone to accidental damage.

In This Chapter:

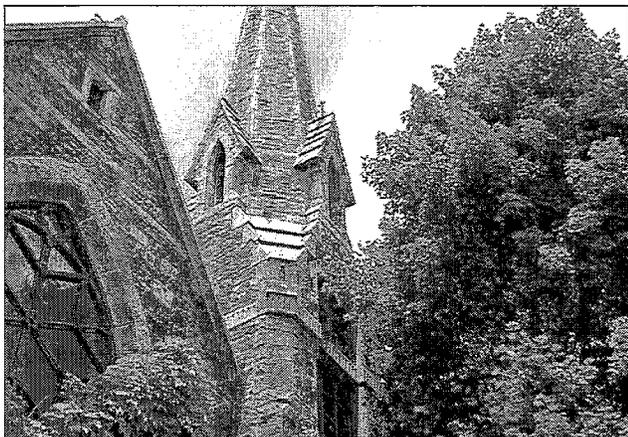
Preservation of original materials	48
Repair of original materials	49
Replacement of original materials	49
Covering original materials	50
Maintenance of original wood	51
Preservation of masonry	52
Preservation of metals	54
Cleaning materials	55

Generally, the distinctive characteristics of the primary building material, including the scale of the material unit, its texture and finish, contributed to the character of a building. In a brick wall, for example, the particular size of brick used and the manner in which it was laid was distinct.

For additional information:

- Grimmer, Anne E.. *Preservation Briefs 6: Dangers of Abrasive Cleaning to Historic Buildings*. Washington, D.C.: U.S. Government Printing Office, 1979.
- Mack, Robert C. *Preservation Briefs 1: The Cleaning and Waterproof Coating of Masonry Buildings*. Washington, D.C.: U.S. Government Printing Office, 1977.
- Mack, Robert C, de Teel Patterson Tiller and James S. Askins. *Preservation Briefs 2: Repointing Mortar Joints in Historic Brick*. Washington, D.C.: U.S. Government Printing Office, 1980.
- Myers, John H., revised by Gary L. Hume. *Preservation Briefs 8: Aluminum and Vinyl Siding on Historic Buildings*. Washington, D.C.: U.S. Government Printing Office, 1978.
- Park, Sharon C. *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors*. Washington, D.C.: U.S. Government Printing Office.
- Weeks, Kay D. and David W. Look. *Preservation Briefs 10: Exterior Paint Problems on Historic Woodwork*. Washington, D.C.: U.S. Government Printing Office, 1982.

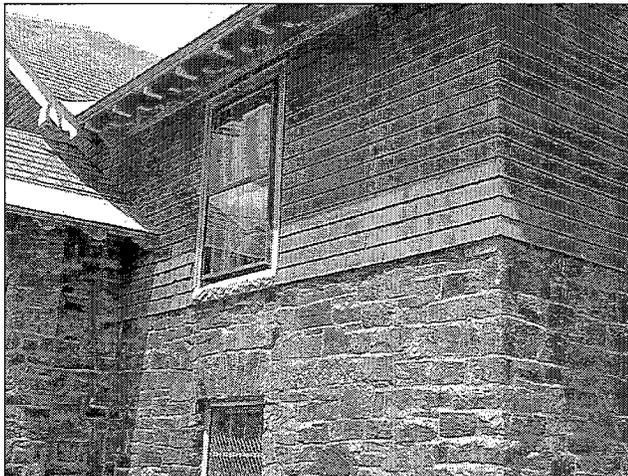
Principle: Preserve original building materials in place, whenever feasible.



Building materials—including such characteristics as their scale, texture and finish—contribute significantly to the character of a structure. The best way to preserve many of these features is through well-planned maintenance. It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials that show signs of wear is therefore preferred to their replacement.

7.1 Maintain existing wall materials and textures.

- Avoid removing materials that are in good condition or that can be repaired in place.
- Remove only those materials that are deteriorated and must be replaced.



Examples of the variety of exterior wall materials found in Brattleboro, including stone and wood siding.



Brick is the most common building material seen in downtown Brattleboro.

Principle: Repair, rather than replace deteriorated building materials whenever possible.

In some cases, original building materials may be deteriorated. When deterioration occurs, repair the material and any other related problems. Preserving original materials that show signs of wear is preferred to replacing them.

7.2 Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the materials.

- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair. Also, special masonry repair components may be considered.



Repair, rather than replace deteriorated building materials whenever possible. (Petaluma, CA)

Principle: Replace original building materials that have deteriorated beyond repair.

While restoration of the original is the preferred alternative, in some situations, a portion of the original building material may be beyond repair. In those cases, replacing existing historic material that cannot be reasonably repaired, may be considered.

7.3 Match the original material in composition, scale and finish when replacing it on a primary surface.

- If the original material is brick, for example, then replacement bricks that are similar in size, color and texture are preferred.
- Replace only the amount required.

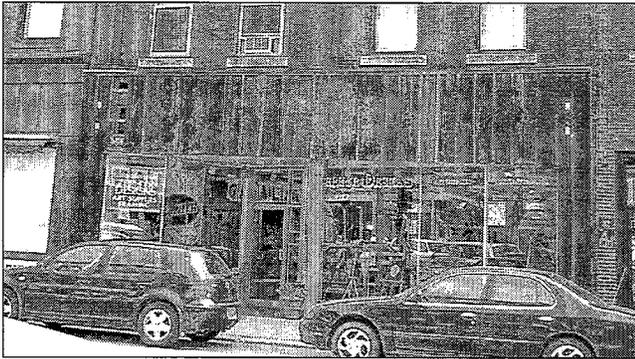


Replace missing original details in kind. (Greenville, SC)

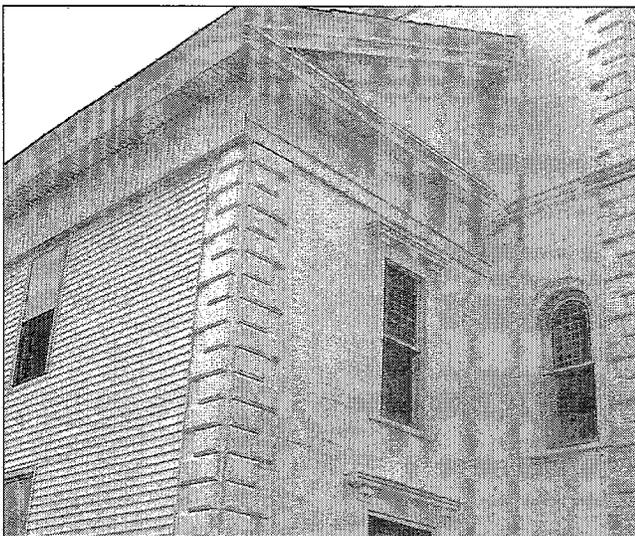
7.4 Do not use synthetic materials, such as aluminum, vinyl siding or panelized brick, as replacements for primary building materials.

- Replacing a primary building material such as wood siding or brick with synthetic material is not recommended.
- See also *Preservation Briefs #16: The Use of Substitute Materials on Historic Building Exteriors*, published by the National Park Service.

Principle: The covering of original building materials is not recommended.



Covering historic building materials with barn board is not recommended.



Notice the difference on the two sides of this historic structure. The synthetic siding (left side) covers the original material and obscures original details such as window surrounds, the cornice, soffit and frieze.

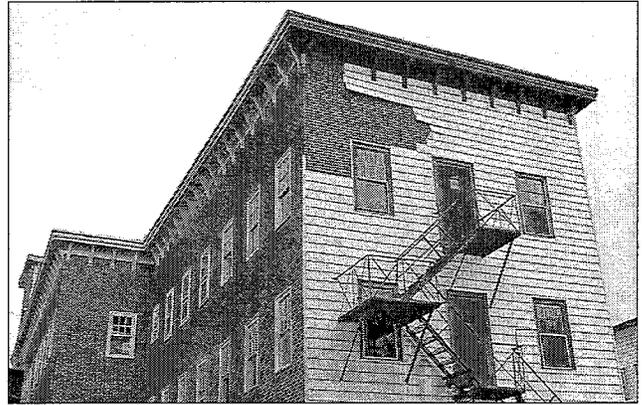
Rather than repairing or replacing siding, some property owners may entertain the idea of covering the original building material. Aluminum and vinyl siding are examples of synthetic materials that are often considered. Using these products to cover historic materials is not recommended. Doing so obscures the original character and changes the dimensions of walls, which is particularly noticeable around door and window openings.

7.5 Covering historic building materials or features is not recommended.

- Barn board, synthetic stucco, panelized brick, vinyl, aluminum or other composite siding materials are not recommended.
- See also *Preservation Briefs #8: Aluminum and Vinyl Siding on Historic Buildings*, published by the National Park Service.
- Covering original materials does not necessarily reduce maintenance and may in fact conceal continuing deterioration. The extra layer may cause additional decay, both by its method of attachment and because it may trap moisture inside the older wall and because it also creates cavities for insects to live.

7.6 Consider removing siding that cover original building materials.

- Removing later covering materials that have not achieved historic significance is preferred.
- In some instances a later covering may have achieved historic significance, especially if it was applied early in the building's history. When this is the case, maintaining the later covering may be considered.
- Re-siding a building with another covering material if one already exists is not recommended. Removing the covering to expose the original material is preferred in such a case.
- Once the covering siding has been removed, repair the original underlying material.



Consider removing siding that cover original building materials. (White River Junction, VT)

Principle: Protect original wood against moisture and deterioration.

Wood appears frequently in downtown Brattleboro. It is used for trim, windows, doors and siding. To preserve wood, it is important to maintain its painted finish.

7.7 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted historically, it should remain painted, including all trim.

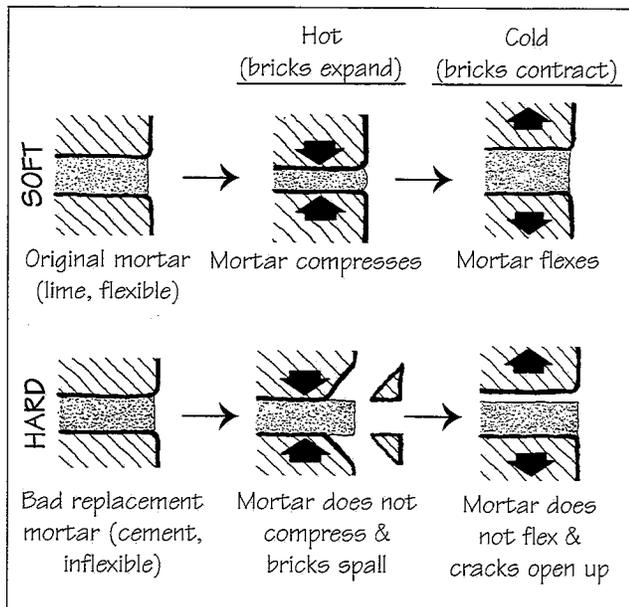


Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it should remain painted. (Georgetown, CO)

7.8 Plan repainting carefully.

- Note that frequent repainting of trim materials may cause a buildup of paint layers that obscures architectural details. When this occurs, consider stripping paint layers to retrieve details. However, if stripping is necessary, use the gentlest means possible, being careful not to damage architectural details and finishes.
- Old paint may contain lead. Take precautions when sanding or scraping.
- Prepare a good substrate and use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.
- See also *Preservation Briefs #10: Exterior Paint Problems on Historic Woodwork*, published by the National Park Service.

Principle: Preserve masonry construction in its original condition.



Improper hard mortar repairs may unintentionally destroy original brick.

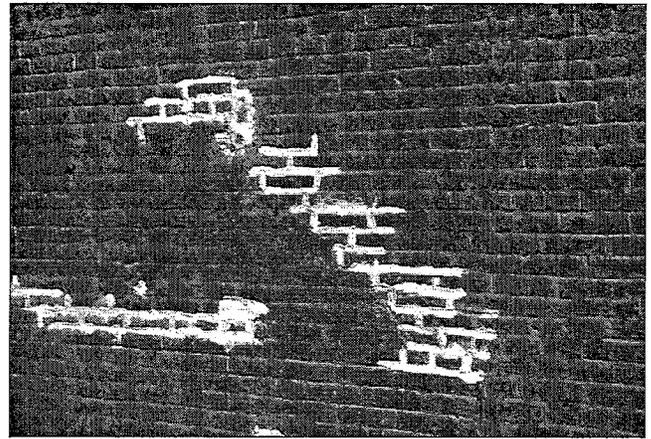
Many buildings in downtown Brattleboro include brick or stone for structural walls, foundation piers and chimneys. Although it is a very durable material, masonry is not invulnerable. Therefore the proper maintenance and preservation of masonry is important.

7.9 Preserve the original mortar joint and unit size, the tooling and bonding patterns, coatings and color of masonry surfaces.

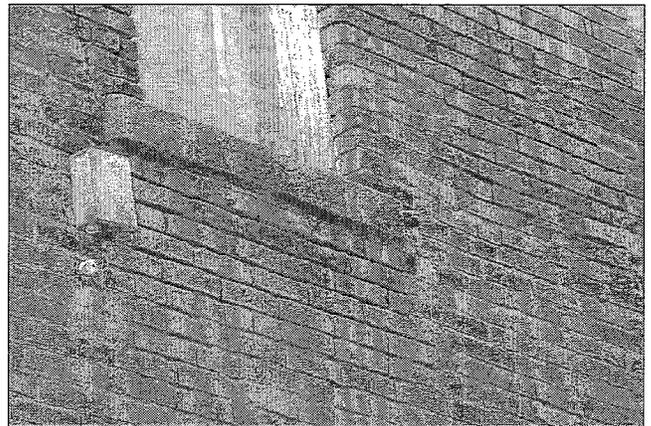
- Original mortar, in good condition, should be preserved in place.
- See also *Preservation Briefs #1: The Cleaning and Waterproof Coating of Masonry Buildings*, published by the National Park Service.

7.10 Repoint only those mortar joints where evidence of moisture problems exist or when sufficient mortar is missing.

- Duplicate the old mortar in strength, composition, color, texture and joint width and profile. Consider using a repointing mortar that is composed only of lime and sand. Two parts of sand to one part of lime is a useful starting point.
- Conduct a mortar analysis to determine the ratios of the lime, sand and pigment that make up the historic mortar.
- Consult with a restoration mason when possible.
- Clear mortar joints with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick and is not recommended.
- Using mortar with a high percentage of Portland cement or white masonry cement content will be harder than the masonry and may not allow for expansion and contraction. The result is deterioration of the brick itself.
- When applying new mortar, fill the joint completely. Overfilling a joint or smearing mortar on the face of masonry is not recommended.
- See also *Preservation Briefs #2: Repointing Mortar Joints in Historic Brick*, published by the National Park Service.



Repoint mortar joints where there is evidence of deterioration. Duplicate the mortar joints in width and profile. (Oskaloosa, IA)



Protect masonry from water deterioration. The dark shadows around the bricks portray missing mortar due to water damage. (Oskaloosa, IA)

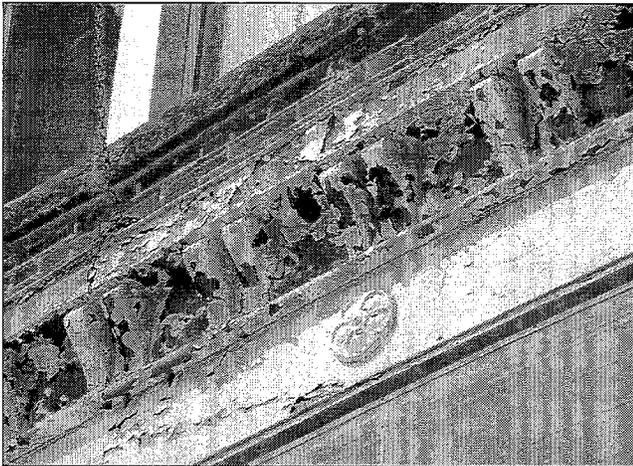
7.11 Painting masonry that was not painted historically is not recommended.

- Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.

7.12 Protect masonry from water deterioration.

- Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in decorative features.

Principle: **Protect architectural metals against corrosion.**



Maintain protective coatings, such as paint, on exposed metals.



Preserve architectural metal features that contribute to the overall historic character of the building. The decorative metal spandrels on these upper story windows are examples.

Metals were used in a variety of applications including columns, storefronts, siding, roofing, window hoods and decorative features. Metal applications should be maintained where they exist.

7.13 Preserve architectural metal features that contribute to the overall historic character of the building.

- Examples are columns, roofs, window hoods and storefronts.
- Provide proper drainage to minimize water retention.
- Maintain protective coatings, such as paint, on exposed metals.

7.14 Repair metal features by patching, splicing or otherwise reinforcing the original metal whenever possible.

- Many cornices are made of sheet metal. Areas that have rusted through can be patched with pieces of new metal.
- Many pressed metal architectural features are still produced or even reproduced. Custom made elements may also be found.

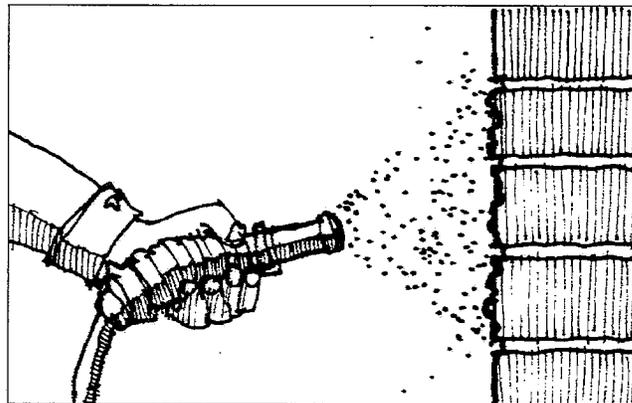
7.15 Use the gentlest cleaning method possible when removing deteriorated paint or rust from metal surfaces.

- Avoid harsh abrasive cleaning methods.

Principle: Use appropriate cleaning procedures that will not damage historic materials.

7.16 Clean masonry with the gentlest means possible.

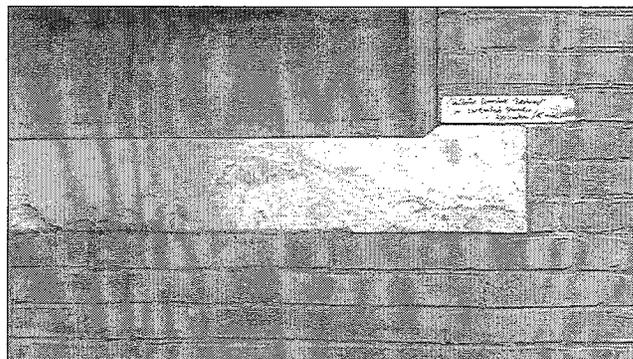
- Clean masonry only when necessary to remove heavy soiling.
- Avoid abrasive procedures such as sandblasting. This will erode surface materials and accelerate deterioration.
- A low-pressure water and mild detergent wash using plastic or fiber-bristle brushes may be appropriate for mild to moderate staining from atmospheric pollution and biological staining (e.g., bird droppings and mildew). Avoid high-pressure water blasting, as this will introduce excessive amounts of moisture into building components.



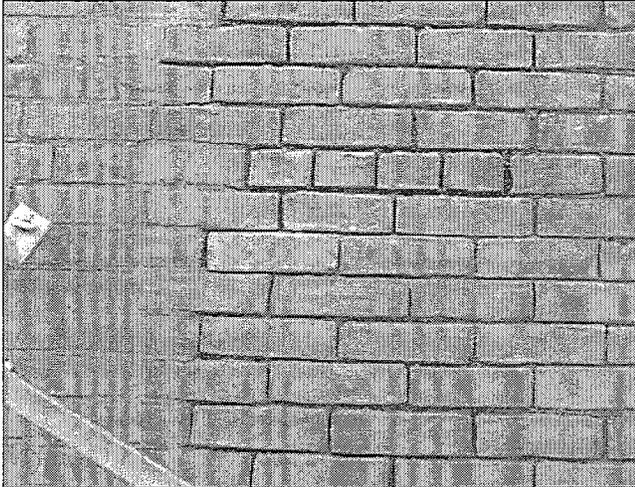
Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance, and permanently erode them.

7.17 Perform a test patch in an inconspicuous place to determine that a cleaning method will cause no damage to the material surface.

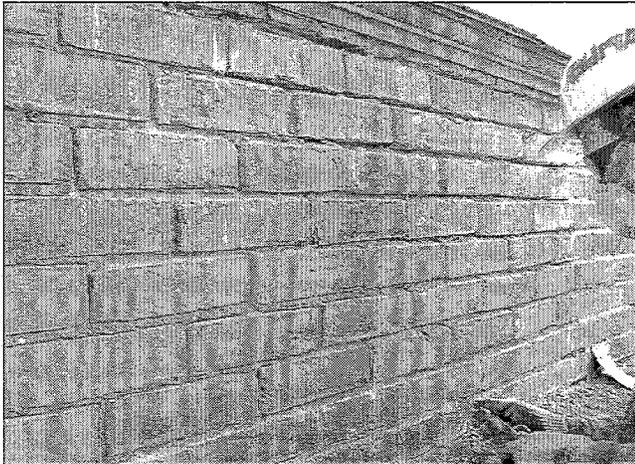
- Carry out a masonry cleaning process only after thorough testing has been performed to determine the most appropriate products and procedures.
- Test patches should be allowed to stabilize prior to determining their total effectiveness. For example, acidic cleaners when used inappropriately may bleach brick upon drying; however, this effect may not be seen upon application.



Masonry test patches are labeled and monitored for final results after a few days for comparison. (Burlington, VT)



Choose masonry cleaning products specifically intended for the type of stone or masonry and the type of soiling. (Burlington, VT)



Commence with building cleaning after any repointing has completely cured. (Burlington, VT)

7.18 Choose masonry cleaning products specifically intended for the type of stone or masonry and the type of soiling.

- Different cleaning products are intended for common soiling and staining scenarios, including paint pigments, carbon from atmospheric pollution, metal stains, and mildew.
- Most restoration cleaning products are intended for specific types of masonry and stone. For example, an alkaline based cleaner intended for cleaning brick will cause irreparable damage on limestone or marble details. Therefore, determine materials and building elements that may be susceptible to damage from the cleaning process and products.
- Protect any vulnerable elements and building materials from cleaning processes.
- Always follow manufacturer's product specifications.

7.19 Commence with building cleaning after any repointing has completely cured.

- The cleaning process may affect mortar pigments if conducted prematurely.

7.20 Seek the assistance of professional restoration cleaners or restoration masons for extensive cleaning projects.

- Viewing previous work on similar projects is recommended.
- See also *Preservation Briefs #6: Dangers of Abrasive Cleaning to Historic Buildings* and *Preservation Brief #1: The Cleaning and Waterproof Coating of masonry Buildings*, published by the national Park Service.

DESIGN GUIDELINES FOR INDIVIDUAL BUILDING ELEMENTS

This chapter presents design guidelines for the preservation of individual historic building elements in downtown Brattleboro.

Doors

A door, which is often an important character-defining feature of a historic structure, gives scale to a building and provides visual interest to the composition of an individual building facade. Some doors are associated with specific architectural styles and many historic doors are noted for their materials, placement and finish.

Door features

Important features include the door and its frame, the sill, head, jamb and any flanking windows or transoms.

Door types

Door types found on historic structures in downtown Brattleboro include:

Double doors - Comprised of two slender doors that swing out; these doors usually have sashes.

Glass panelled door - This type of door has a wide sash of glass in the upper portion of the door. Many commercial buildings downtown had glass panelled doors that were topped with rectangular transoms.

Panelled door - Wooden door with raised panels. These doors, although they have no glass, have a sense of decoration.

Maintenance issues of historic doors

Because an historic door is typically constructed of high quality wood and is often sheltered by a recessed entry, it tends to be long-lasting. Most problems that occur result from a lack of maintenance

In This Chapter:

Doors	57
Windows	59
Cornices	63
Roofs	64
Commercial storefronts	66

and from swelling and warping due to climatic changes. A door also may be worn and sagging due to weathering and constant use. As a result, some doors do not properly fit their openings and may allow moisture and air to pass.

In most cases, doors are not susceptible to damage if a good coat of paint or varnish is maintained. Damage occurs when the painted or finished layer is cracked or peeling. Decay may make operation of the door difficult and, if left untreated, can result in significant deterioration of door components.

Repair of historic doors

In many cases an historic door merely needs to be re-hung. This treatment is preferred to replacing the door altogether. It is in fact easier, and more economical, to repair an existing door rather than to replace it. This is preferred because the original materials contribute to the historic character of the building. Even when replaced with an exact duplicate door, a portion of the original building fabric is lost.

It is important to maintain the original door, jambs, transoms, window panes and hardware where feasible. If the entire door must be replaced, match the original in its general appearance.

Principle: Preserve historic doors that significantly affect the character of a structure.



Where a metal door is used, paint it to complement or relate to other painted surfaces of the building.

8.1 Maintain the functional, proportional and decorative features of a primary entrance.

- Maintain features important to the character of an historic doorway. These may include: the door, door frame, threshold, glass panes, panelling, hardware, detailing, transoms and flanking sidelights.

8.2 Maintain the original position of a front door.

- On a commercial building, the main entry is often recessed, set back from the face of the building. Maintain this relationship.

8.3 Retain glazing in historic doors.

- If the glass is broken or has been removed in the past, consider replacing it with new glass.

8.4 When a historic door is damaged, repair it and maintain its general historic appearance.

- Repair is preferred over replacement.

8.5 When replacing a door is necessary, use materials that appear similar to that of the original.

- Wood is preferred, although a metal door may be considered.
- Where a metal door is used, paint it to complement or relate to other painted surfaces of the building.

8.6 When replacing a door, use a design that has an appearance similar to the original.

- A door design associated with the style of the building may also be considered.

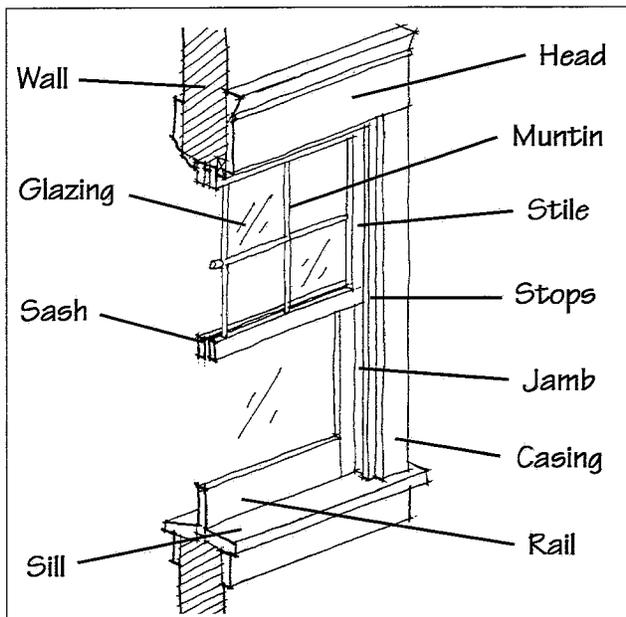
Windows

Windows are important character-defining features of most historic structures in downtown Brattleboro. They give a sense of scale to each building and provide visual interest to the composition of individual facades. Distinct window designs also define many historic building styles. Because windows so significantly affect the character of an historic structure, the treatment of an existing historic window and the design of a new replacement, if needed, are very important considerations.

Window features

The size, shape and proportions of an historic window are among its essential features. Many early upper story windows in commercial buildings of Brattleboro were vertically-proportioned, as were those of civic and residential properties.

The number of "lights," or panes, into which a window is divided also is important. Typical windows for many late nineteenth century commercial buildings were of a "one-over-one" type, in which one large pane of glass was hung above another single pane.



Typical double-hung window components.

The design of surrounding window casings, the depth and profile of window sash elements and the materials of which they were constructed are also important features. Most early windows were made of wood and the elements themselves had distinct dimensions, profiles and finishes.

Finally, the manner in which windows are combined or arranged on a building face also may be distinctly associated with a building style.

Window types

Windows types typically found in historic structures in downtown Brattleboro include:

Display window - A large, fixed plate glass window at the first floor of a traditional commercial storefront

Casement - A hinged window that (typically) opens outward

Double hung - Two sash elements, one above the other. Both upper and lower sash slide within tracks on the window jambs. These are most typical in the commercial core of Brattleboro as upper story windows.

Ornamental or specialty windows - Unusual shapes, such as a circular window; or distinct glazing patterns, such as a diamond-shaped, multi-pane window, which may be associated with distinct building styles. These may be fixed or operable.

Transom - A horizontal band of glass above a storefront display window; early types were operable, capable of being opened to allow ventilation.

Deterioration of historic windows

Properly maintained, original windows will provide excellent service for many years. Most problems occur from a lack of maintenance. The accumulation of layers of paint on wood sash also may make operation difficult. Using proper painting techniques, such as removing upper paint layers and preparing a proper substrata, can solve this problem. Decay results may make operation of the window difficult and, if left untreated, can result in significant deterioration of window components. In most cases, windows are not susceptible to damage if a good coat of paint is maintained.

Repair of historic windows

Whenever possible, repair an historic window, rather than replace it. In most cases it is in fact easier, and more economical, to repair an existing window rather than to replace it, because the original materials contribute to the integrity of the building. Even when replaced with an exact duplicate, a portion of the historic building fabric is lost and therefore such treatment should be avoided.

What constitutes a deteriorated window? A rotted sill may dictate its replacement, but it does not indicate the need for an *entirely* new window. Determining window condition should occur on a case-by-case basis, however as a general rule, a window merits conservation, with perhaps selective replacement of components, when more than 50 percent of the window components can be repaired.

Energy conservation

In some cases, owners may be concerned that an older window is less efficient in terms of energy conservation. In winter, for example, heat loss associated with an older window may make a room uncomfortable and increase heating costs. In fact, most heat loss is associated with air *leakage* though gaps in an older window that are the result of a lack of maintenance, rather than loss of energy *through* the single pane of glass found in historic windows.

The most cost-effective energy conservation measures for an historic window is to replace glazing compound, repair wood members and install weather stripping. These steps will dramatically reduce heat loss while preserving historic features.

If additional energy savings are a concern, consider installing a storm window. This may be applied to the interior or the exterior of the window. It should be designed to match the historic window divisions such that the exterior appearance of the original window is not obscured.

Replacement windows

While replacing an entire window assembly is discouraged, it may be necessary in some cases. When a window is to be replaced, match the appearance with the original to the greatest extent possible.

A frequent concern is the material of the replacement window. While wood was most often used historically, metal and vinyl clad windows are common on the market today and sometimes are suggested as replacement options by window suppliers. In general, using the same material as the original is preferred. If the historic window was wood, then using a wood replacement is the best approach.

For additional information:

- Myers, John H. *Preservation Briefs 9: The Repair of Historic Wooden Windows*. Washington, D.C.: U.S. Government Printing Office, 1981.
- Park, Sharon C. *Preservation Briefs 13: The Repair and Thermal Upgrading of Historic Steel Windows*. Washington, D.C.: U.S. Government Printing Office.
- Vogel, Neal A. and Rolf Achilles. *Preservation Briefs 33: The Preservation and Repair of Historic Stained and Leaded Glass*. Washington, D.C.: U.S. Government Printing Office, 1993.

Principle: Preserve historic windows that significantly affect the character of a structure.

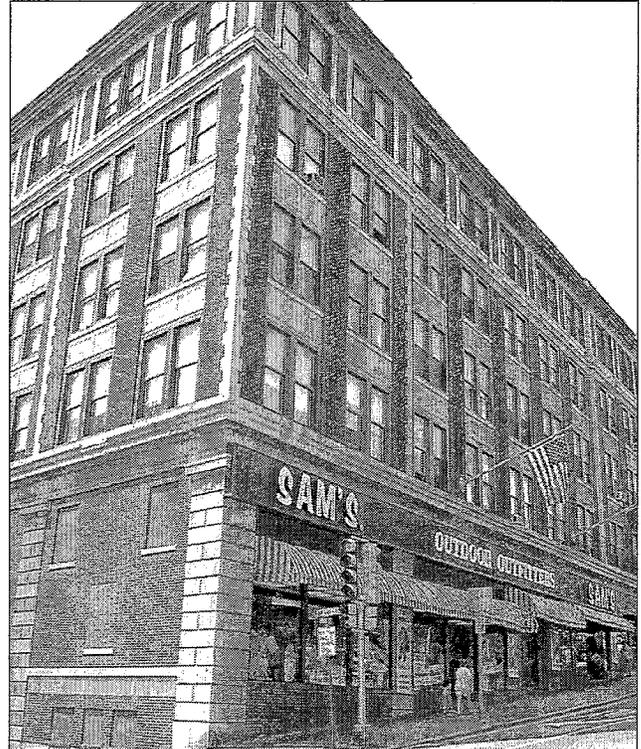
The size, shape and proportions of window openings are important features. They give scale to buildings and provide visual interest to the composition of individual facades. These features are inset into relatively deep openings in a building wall or they have surrounding casings and sash components that have substantial dimensions. They cast shadows that contribute to the character of the building, and their preservation is preferred.

8.7 Preserve the position, number, size and arrangement of historic windows in a building wall.

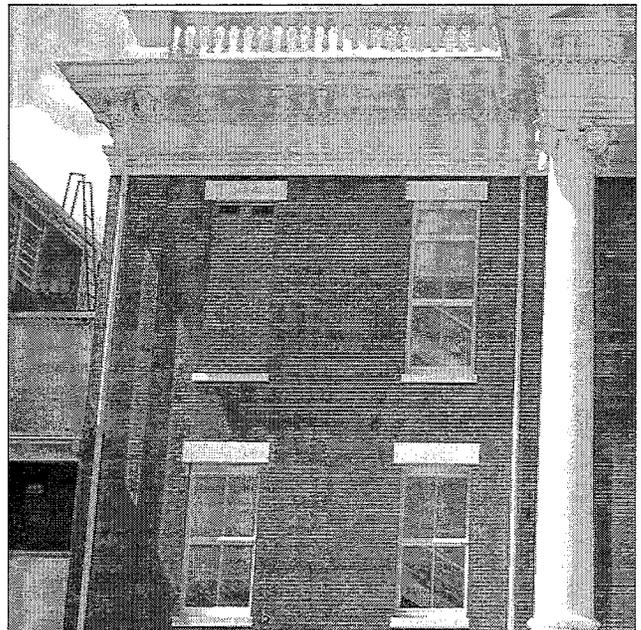
- Filling-in an historic opening in a key character-defining facade is not recommended, as is adding a new opening.
- Restoring an original opening which has been altered is preferred to closing it down in order to accommodate a smaller window.

8.8 Preserve the functional and decorative features of an historic window.

- Features important to the character of a window include its clear glass, frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation, location and relation to other windows.



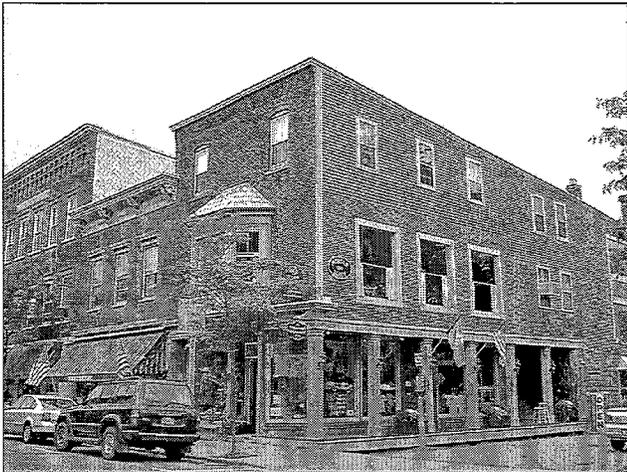
Preserve the position, number, size and arrangement of historic windows in a building wall.



Filling-in an historic opening is not recommended. (Jonesborough, TN)



On a commercial building, first floors should be more transparent than upper floors. Upper floors should appear more solid than first floors. (Washington, MO)



Large surfaces of glass are not recommended on the upper floors and sides of commercial buildings, unless original to the structure. (Woodstock, VT)

8.9 Repair wood features by patching, piecing-in, consolidating or otherwise reinforcing the wood.

- Avoid the removal of damaged wood that can be repaired.
- See also *Preservation Briefs #9: The Repair of Historic Wooden Windows*, published by the National Park Service.

8.10 When window replacement is necessary, match the original design as closely as possible.

- Preserve the original casing, when possible.
- If the original is double-hung, then a double-hung replacement window is preferred. Match the replacement also in the number and position of glass panes.
- Very ornate windows that do not relate to the building's architectural style are not recommended.

8.11 Maintain the historic ratio of window and storefront openings to solid wall.

- Significantly increasing (or decreasing) the amount of glass will negatively affect the integrity of a structure.

Cornices

Ornamentation and details of elements are original components that “dress up” a building and give it a sense of style and character. Ornamental items include cornices, parapets, hood molds, trim at doors and windows; plaques and medallions; signboards or sign panels; date or name stones; and simple geometric shapes in metal, stone or concrete.

Cornices are projecting ornamental moldings that protect the upper portion of a building wall or storefront and provide a visual break or termination to a wall. Cornices are most apparent on late 19th

century commercial structures, when several ornate, bracketed types were used.

Early 20th century buildings were, as a rule, less decorated and had simpler ornamentation. Rather than cornices, they tend to have parapets, some low and some extending several feet above the roof surface. A parapet is an upward extension of a building wall above the roofline, sometimes ornamental and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion. A parapet may be capped with brick, stone or tile, and frequently decorative elements or panels are placed in it.

Principle: Maintain an historic cornice or parapet wall.

8.12 Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.

8.13 Reconstruct a missing cornice when historic evidence is available.

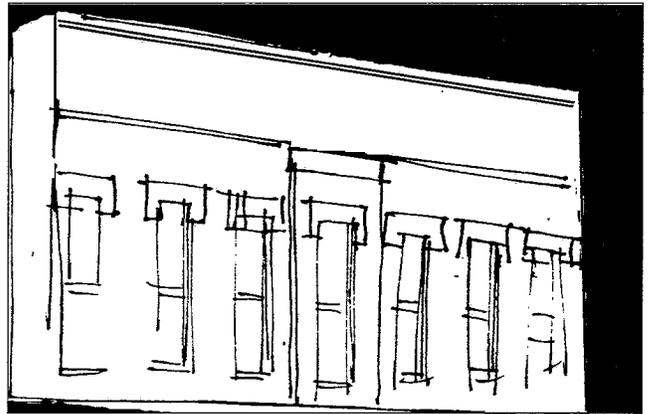
- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original details, especially in overall size and profile.

8.14 A simplified interpretation may be considered for a replacement cornice if evidence of the original is missing.

- Appropriate materials include stone, brick, stamped metal and fiberglass.

8.15 Altering a parapet wall, especially one on a primary elevation or highly visible facade, is not recommended.

- When a parapet wall becomes deteriorated, there is sometimes a temptation to lower or remove it. Avoid doing this because the flashing for the roof is often tied into the parapet, and disturbing it can cause moisture problems.



When a building is missing its cornice, consider the two options presented below.



Reconstruct a missing cornice when historic evidence is available (left). A simplified interpretation may be considered for a replacement cornice if evidence of the original is missing (right).

Roofs

The character of the roof is a major feature for most historic structures. When repeated along the street, the repetition of similar roof forms contributes to a sense of visual continuity for the streetscape. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof. Gabled and hip forms occur most frequently in residential or civic buildings while flat roofs appear on most historic commercial buildings in Brattleboro. Although the function of a roof is to protect a structure from the elements, it also contributes to the overall character of the building.

Roof deterioration

A roof is the structure's main defense against the elements. When the roof begins to experience failure, many other parts of the building may also be affected. Common sources of roof leaks are:

- Cracks in chimney masonry
- Loose flashing around chimneys, ridges and parapets
- Loose or missing roof shingles
- Cracks in roof membranes caused by settlement
- Water backup from plugged gutters or moss accumulation

For additional information:

Sweetser, Sarah M. *Preservation Briefs 4: Roofing for Historic Buildings*. Washington, D.C.: U.S. Government Printing Office, 1978.

Park, Sharon C. *Preservation Briefs 19: The Repair and Replacements of Historic Wooden Shingle Roofs*. Washington, D.C.: U.S. Government Printing Office.

Levine, Jeffrey S. *Preservation Briefs 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs*. Washington, D.C.: U.S. Government Printing Office, 1992.

Grimmer, Anne E. and Paul K. Williams. *Preservation Briefs 30: The Preservation and Repair of Historic Clay Tile Roofs*. Washington, D.C.: U.S. Government Printing Office, 1992.

Principle: Preserve the original form and scale of a roof.

8.16 Avoid altering the angle of an historic roof.

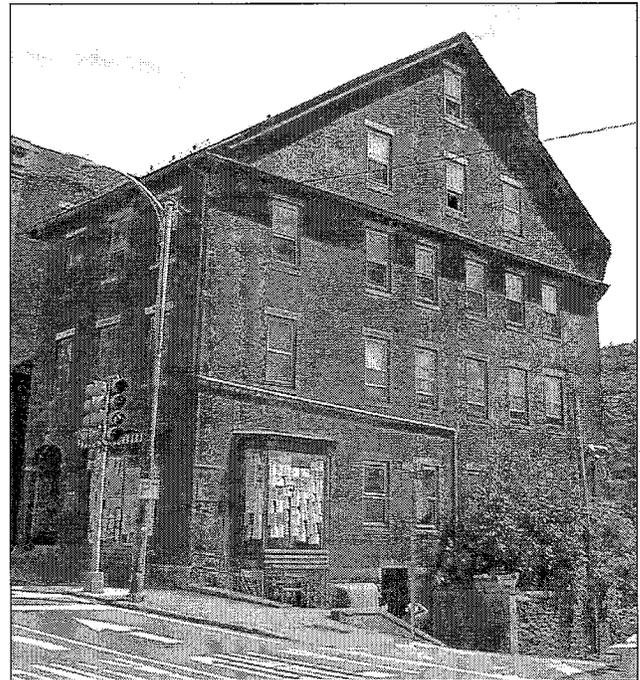
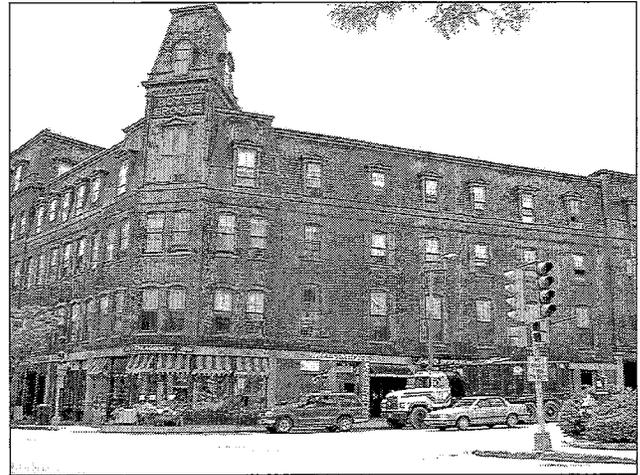
- Maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing.
- Often repairing a basically sound roof can be much less expensive than a complete replacement. If a new roof is necessary, try to match the color, material and pattern of the old as closely as possible.

8.17 Locate downspouts to minimize impacts on facade details.

- Water from downspouts should drain away from the building properly.
- Ideally, a downspout should empty into an underground drainpipe that takes the water to the sewer or street.
- If this is not possible, a downspout should empty onto a metal or concrete splashblock that slopes downward and away from the building.

8.18 Regular maintenance and cleaning is the best way to keep a roof in good shape.

- Inspect the roof for breaks, or holes in the surface, and check the flashing for open seams.
- Clean debris from gutters and downspouts to prevent the backing up of water.
- Patch leaks in the roof as a part of ongoing building maintenance.
- Replace deteriorated flashing.
- Re-solder downspout connections to prevent water from leaking into walls.

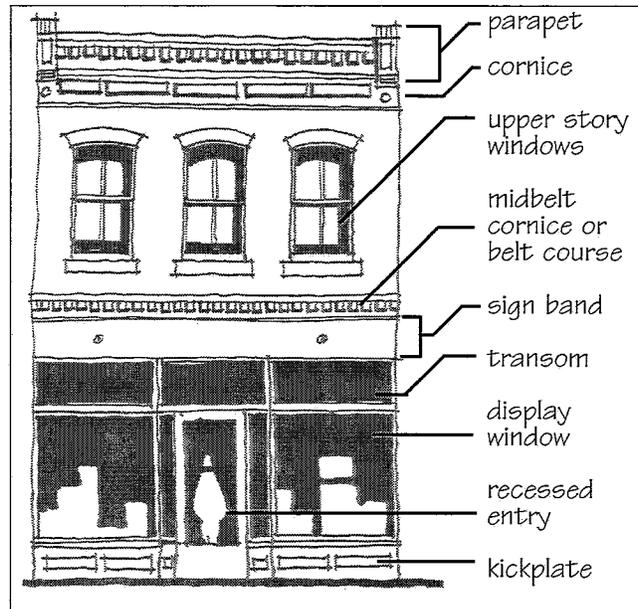


Preserve the original roof form of an historic structure. Some commercial buildings downtown have sloping roof forms such as the Mansard roof on the Hotel Brooks (top) or the gable roof at 51 Main Street (bottom).

Commercial Storefronts

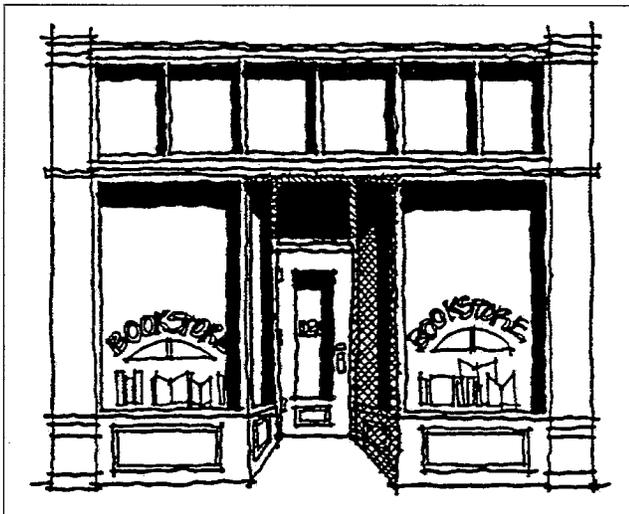
Commercial buildings should relate to the street and to pedestrians in the same manner: with a clearly defined primary entrance and large windows that display goods and services offered inside. The repetition of these standard elements creates a visual unity on the street.

Storefront windows also merit note. The standard commercial building front of downtown Brattleboro included large plate glass display windows. These typically were supported on a bulkhead, or kickplate. In most cases, a second, horizontal band of glass, or transom, was mounted above the main display window. This was frequently operable, so it could be opened for ventilation.



Typical commercial storefront components.

Principle: Maintain an historic storefront and all of its character-defining features.



Preserve the character-defining features of a commercial storefront building.

8.19 Preserve the following character defining features of a commercial storefront building, during a rehabilitation project:

- **Parapet:** A low guarding wall at any point of a sudden drop, as at the edge of a roof.
- **Cornice molding:** A decorative band at the top of the building.
- **Upper-story windows:** Windows located above the street level. These usually have a vertical orientation.
- **Sign band:** A sign band is located above the storefront display window. The sign band serves as a visual break between the ground level and upper stories.
- **Transom:** The upper portion of the display window, separated by a frame.
- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed. Display windows help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Kickplate:** Found beneath the display window. Sometimes called a bulkhead panel.

8.20 Maintain an original storefront window.

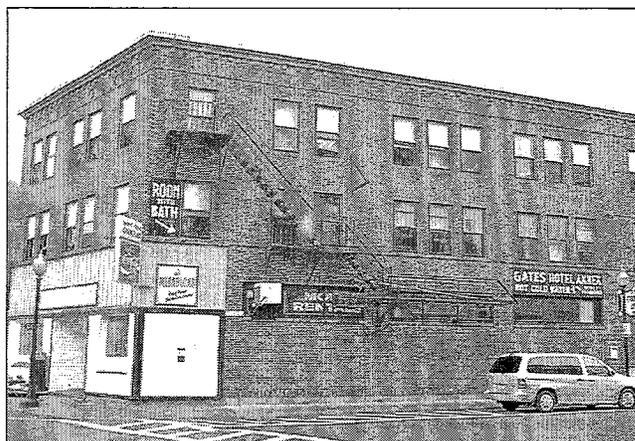
- Preserve the original size, shape and proportion of a storefront. Reducing the size of a storefront window changes the character of a building.

8.21 Alternative designs that are contemporary interpretations of traditional storefronts may be considered.

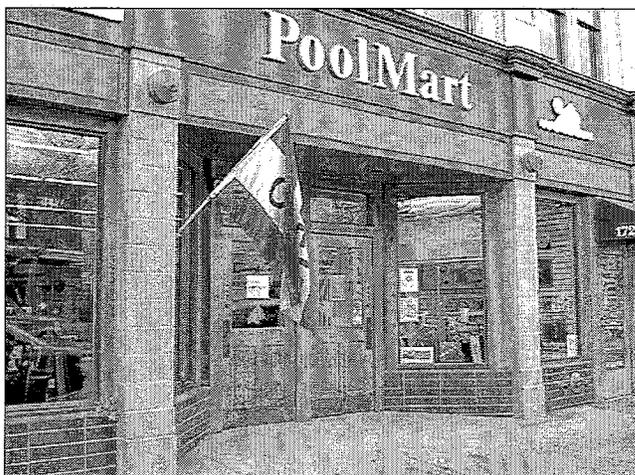
- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements is inappropriate.
- However, a new design that conveys the character of typical storefronts, including the transparent character of the display window, is preferred.

8.22 If a storefront is altered, restoring it to the original design is preferred.

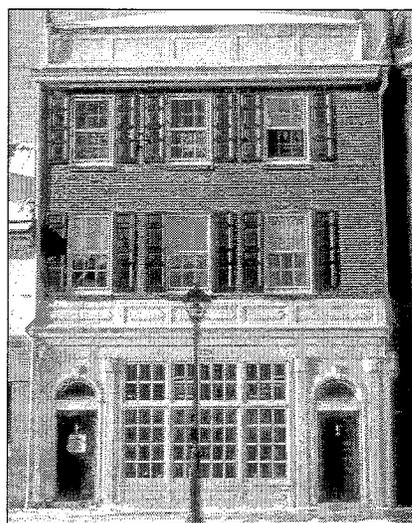
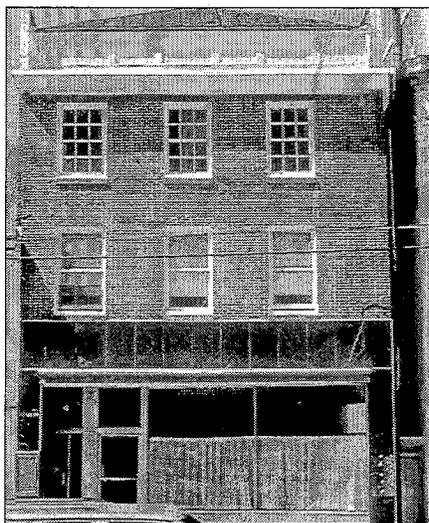
- If evidence of the original design is missing, then using a simplified interpretation of similar storefronts is preferred. Design the storefront to provide interest to pedestrians.
- Note that, in some cases, an original storefront may have been altered early in the history of the building, and may itself have taken on significance.
- See also *Preservation Briefs #11: Rehabilitating Historic Storefronts*, published by the National Park Service.



Blocking down a storefront window changes the character of a building. (White River Junction, VT)



If evidence of the original design is missing, use a simplified interpretation of similar storefronts. (Barre, VT)



Compare the before condition (left) with the rehabilitation (right) which restores the storefront that once existed on this New England facade (Windsor, VT).



The transom, an upper glass band on traditional storefronts, introduced light into the depths of the building, saving on light costs. It is preferable not to remove, alter or cover this band. (Memphis, TN)

8.23 Retain the original shape of the transom glass in historic storefronts.

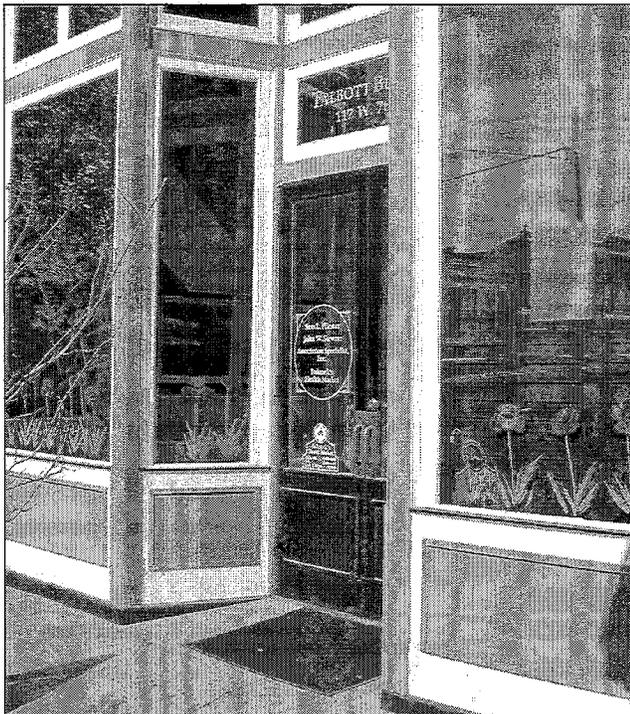
- Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on lighting costs.
- The shape of the transom is important to the proportion of the storefront, and its preservation is preferred.
- If the transom is presently covered, then restoring it to its original condition is preferred.
- If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, then retain the original proportions. One option is to use it as a sign panel if a separate sign panel does not already exist.



If the transom must be blocked out, then retain the original proportions. One option is to use it as a sign panel if a separate sign panel does not already exist. (Barre, VT)

8.24 Preserve the original kickplate as a decorative panel.

- The kickplate, located below the display window, adds interesting detail to the streetscape.
- If the original kickplate is covered with another material, then exposing the original design may be considered.



Preserve the original kickplate as a decorative panel. (Georgetown, TX)

8.25 If the original kickplate is missing, develop a sympathetic replacement design.

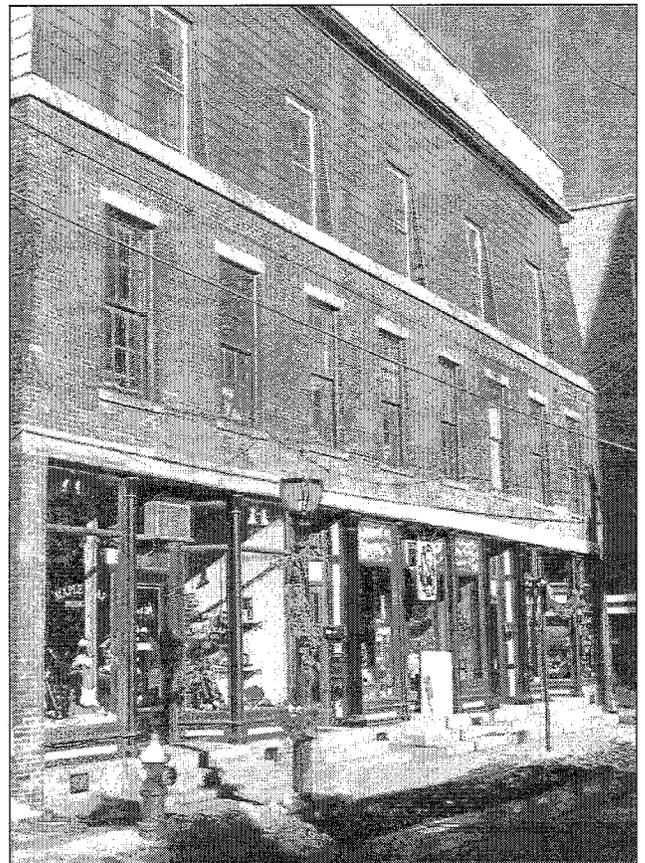
- Wood is an appropriate material for replacements on most styles.

8.26 Maintain recessed entries where they are found.

- The repetition of recessed entries provides a rhythm of shadows along the street, which helps establish a sense of scale.
- Restore the historic recessed entry if it has been altered, whenever possible.
- When a door is removed, maintain the historic recess of the opening.

8.27 Where an entry was not recessed historically, maintain it in its original position.

- One may also need to comply with other code requirements, including door width, direction of swing and construction.
- In some cases, an entry must comply with accessibility requirements of the Americans with Disabilities Act. Note, however, some flexibility in application of these other regulations is provided for historic properties.
- See also *Preservation Briefs #32: Making Historic Properties Accessible*, published by the National Park Service.
- See also *Fire Preservation and Building Code Compliance for Historic Buildings: A Field Guide*, prepared by the University of Vermont.



Maintain recessed entries where they are found. Although this door has been removed, the historic recess has been maintained. This approach is preferred where an entrance is no longer needed. (Georgetown, TX)

The repetition of recessed entries provides a rhythm of shadows along the street, which helps establish a sense of scale.

DESIGN GUIDELINES FOR ALTERATIONS & ADDITIONS

This chapter presents design guidelines for alterations and additions to buildings in downtown Brattleboro.

Design of Alterations

An alteration may be considered for an historic building; however, it should occur in a manner that will not diminish the historic integrity of the property and it should be reversible for future property owners. *Design guidelines for alterations to historic structures begin on page 68.*

Additions

Many buildings have experienced additions over time, as need for additional space occurred. An historic addition typically was subordinate in scale and character to the main building. It was often located to the side or rear. In some cases, owners simply added on to the top of the building. *Design guidelines for additions begin on page 70.*

Adaptive Reuse

The adaptive use of a residence for a commercial or office use is a distinct possibility in the Wells Fountain Character Area. However, when such adaptations must occur, they should be designed to have the least impact on the historic character of the downtown. Although for commercial use, these adapted properties should not be commercial in character. This means that the overall form of a building (with a sloping roof) and the landscaped front lawn should not be altered. *Design guidelines for the adaptive reuse of residential type structures begin on page 73.*

In This Chapter:

Alterations	72
Additions	76
Adaptive reuse	79

Principle: Design an alteration to be compatible with the historic character of the property.



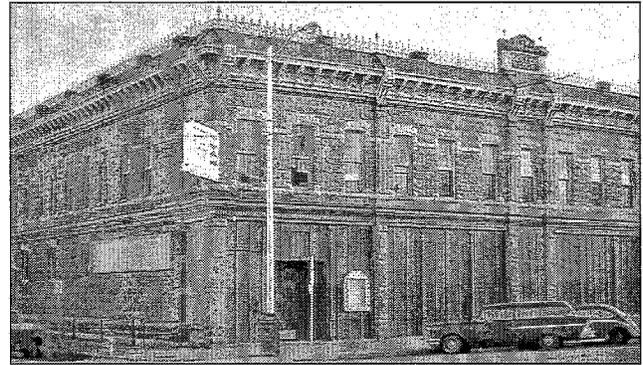
This row of buildings had lost some details over time and a monochromatic color scheme obscures the original design character. Overhead garage doors that had replaced original storefronts were later alterations without historic significance. (Compare with the "after" photograph below.)



After rehabilitation, the row of buildings shown in the photograph above conveys a stronger sense of its historic character. Note that some old uses were retained, while other new uses were also introduced. Some noncontributing alterations were removed and storefronts reconstructed. One was retained, but was painted to minimize impacts. (Ft. Collins, CO)

9.1 Avoid alterations that would damage historic features.

- Avoid alterations that would hinder the ability to interpret the design character of the original building.



The windows in this structure were boarded and architectural details needed repair. (Compare with the photo below.)



Storefront windows were reopened and upper-story windows were repaired. (Ft. Collins, CO)

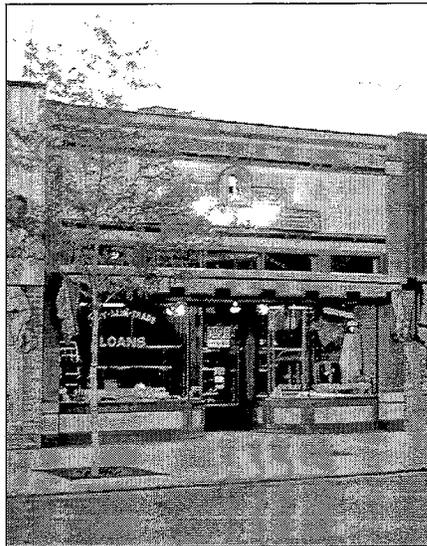
Design of Alterations, continued...



A modest building can also be renovated to be compatible with the context. In this photograph the original millinery shop front had simple moldings at the top. (Compare with the photos below.)

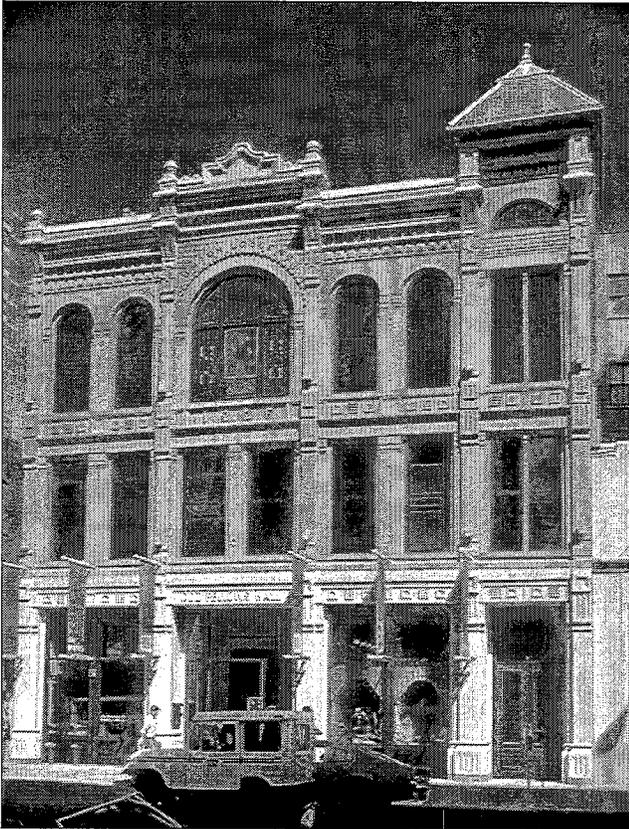


Years later, all original detail had been stripped from the building. (Compare with the photos at left and below.)



The same building (top) during renovation (left) and after renovation (above) exhibits the more classical features of commercial storefronts, including a painted cornice, kickplate and recessed entry. (Ft. Collins, CO)

Principle: Minimize the visual impacts of an addition.



In the angle view above, two newer floors are visible on what, historically, was a three-story building. Note how the addition cannot be seen when looking at the building straight on in the top photo. The historic character is maintained. (Denver, CO)

9.2 Construct an addition that is compatible in scale, materials and character with the main building.

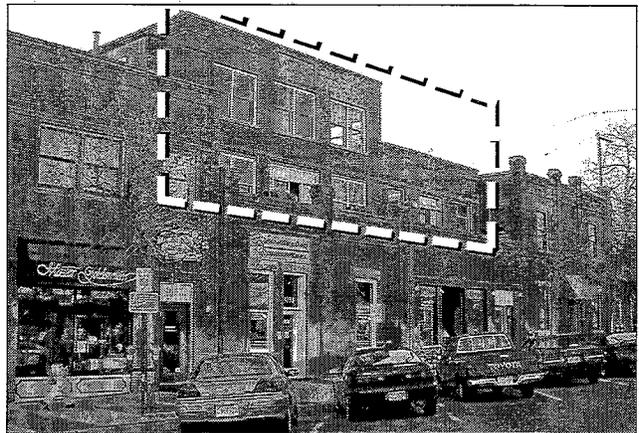
- Relate an addition to the building in mass, scale and form. Design it to remain subordinate to the main structure.
- An addition to the front of a building is not recommended.

9.3 Damaging or obscuring architecturally important features with an addition is not recommended.

- For example, loss or alteration of a cornice line should be avoided.

9.4 An addition may be considered to the roof of a commercial building.

- Set back an addition from the primary, character-defining facade, to preserve the perception of the historic scale of the building.
- Design an addition to be modest in character, so it will not attract attention from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way. Consider a slight change in material or color.



Set back an addition from the primary, character-defining facade, to preserve the perception of the historic scale of the building.

9.5 Where a ground level addition is being considered to the rear of a civic building, or a building that is visible from more than two sides, separate it from the main building with a “linking” element.

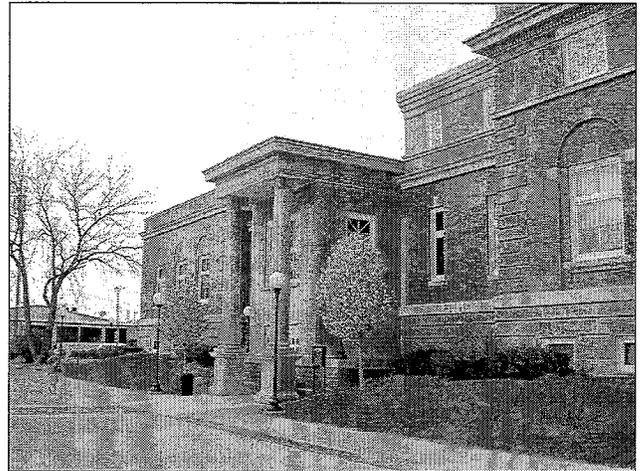
- Set an addition back from the primary facade in order to allow the original proportions, form and overall character of the historic building to remain prominent.
- A small “connector” linking the historic building and the addition may be considered.



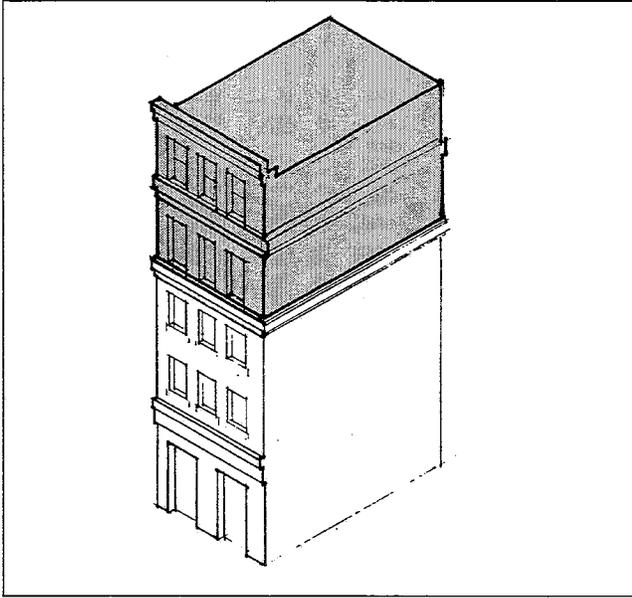
This series of four photographs of the Carnegie Library in Oskaloosa, Iowa, illustrates the guidelines for designing an addition to the rear of a civic building. In this image, the primary facade of the library, the original character of the structure can be seen.



In this photograph, an addition to the rear (right side) can be seen to the main structure. Notice how the “connecting” element is a different color brick and makes use of a jog in the wall plain to distinguish itself from the historic building.



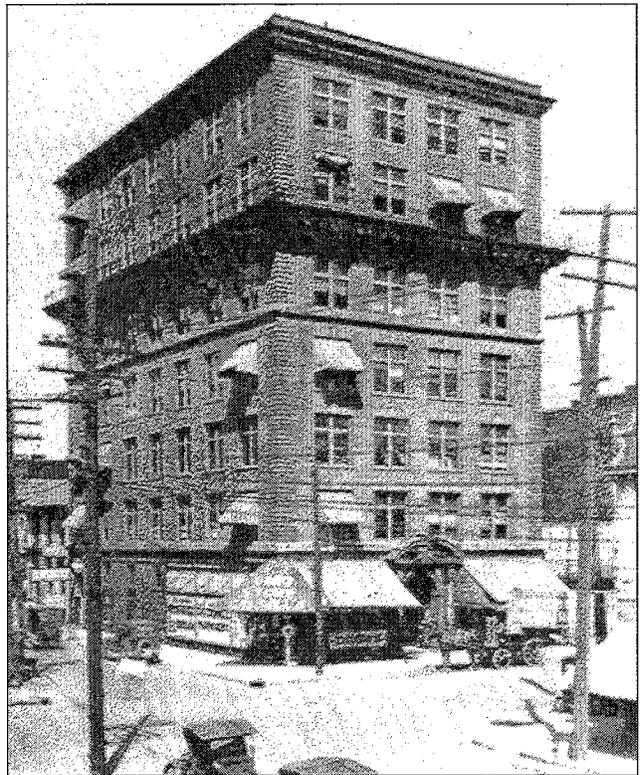
In these two photographs, on the parking lot side of the structure, the connecting element also serves as a secondary public entrance.



New rooftop addition within the facade plain.

9.6 In limited circumstances, an addition may be made to the roof of a building and not be set back from character-defining facades, if it does the following:

- Distinguish the addition from the existing building. A subtle change in material or a decorative band may be considered to accomplish this.
- Maintain the alignment of storefront elements. These include moldings, cornices and upper story windows.
- Design the addition to be compatible in scale, texture and materials with the original.



An addition in line with the original building wall may be considered if it is distinguished by a decorative band. (Lexington, KY)

Principle: When adapting a structure to a commercial use, respect the original design character of the building.

Converting a building to a new use that is different from that which its design reflects is considered to be “adaptive reuse.” When residential use ceases to be viable, the first preference is to choose new uses that minimize the negative changes in building features. Often there are new uses that are inherently less disruptive to residential structures such as a bed and breakfast, professional offices, small specialty restaurants and personal service businesses.

9.7 Seek uses that are compatible with the historic character of the building.

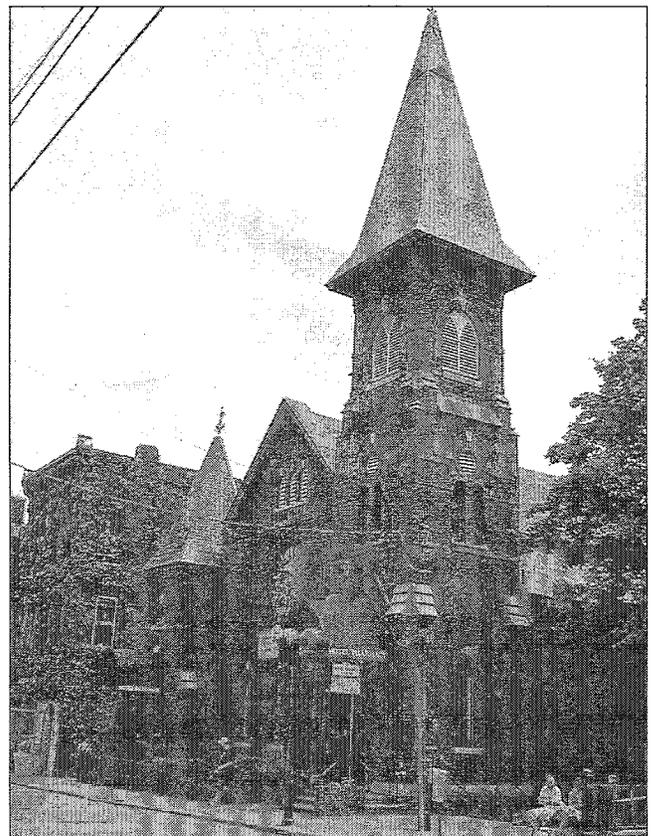
- Preserving the original character, appearance and scale of the structure is the primary goal.
- Building uses that are closely related to the original use are preferred. Avoid radical alterations to either the interior or exterior of the structure.
- Also avoid altering porches and original windows and doors.



Seek uses that are compatible with the historic character of the building.



The porch, original windows and original doors were maintained during the adaptive use of this building.

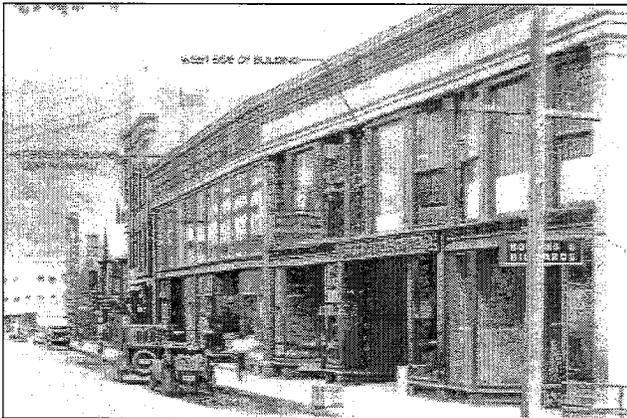


Preserving the original character, appearance and scale of the structure is the primary goal.

Facade Improvement Program Rehab Concepts

When the principles and guidelines for preservation are applied to properties in downtown Brattleboro, a variety of appropriate design solutions can result. These pages illustrate a variety of enhancement opportunities that have been studied through the Facade Improvement Program operated by Building a Better Brattleboro.

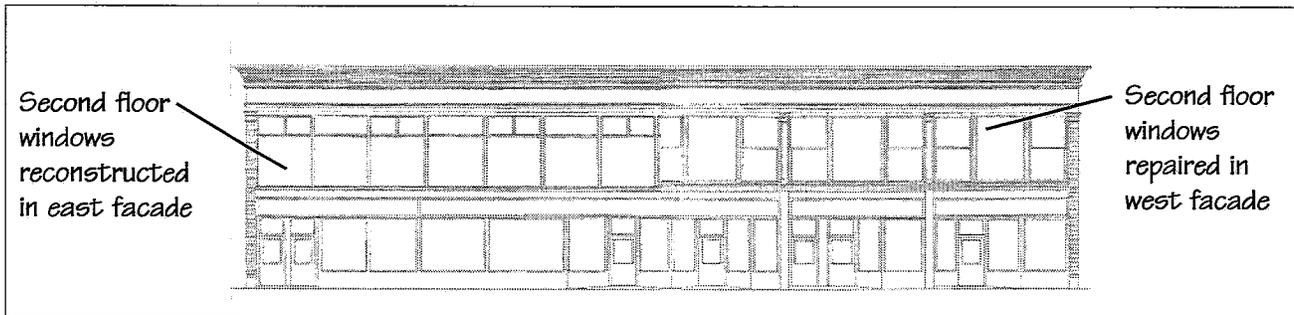
Rehabilitation Concept for Emerson Building on Elliot Street



The Emerson Building, in a photograph circa 1917, shows that different window designs were used on the second floor, reflecting the evolution of the structure.



The Emerson Building in 2002: The upper story is covered. Investigation suggests that windows in the west side survive, while those on the east side have been removed. The transom also is covered.

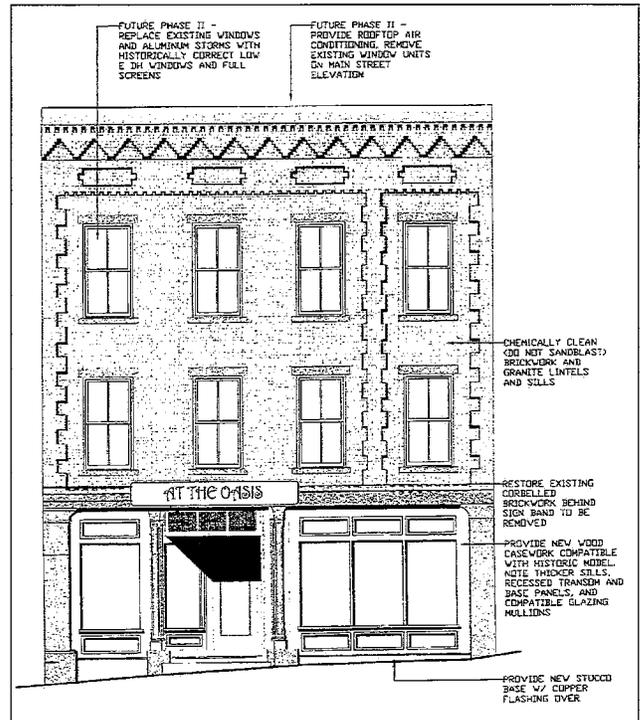


Potential improvements for the Emerson Building include reconstruction of missing windows and rehabilitation of existing ones. Courtesy of Banister & Greenberg Architects and David Ryan.

Rehabilitation Concept for 80 Main Street

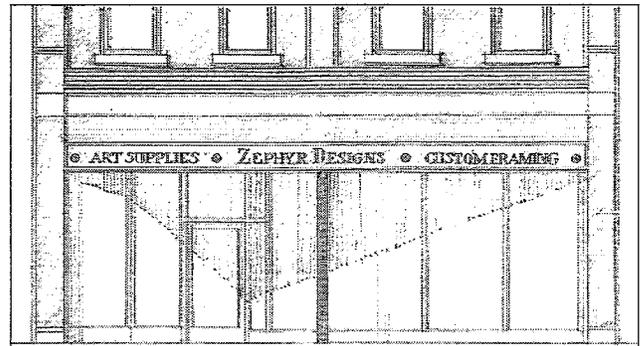


The existing conditions, in 2002, of 80 Main Street, included an altered storefront. A sign panel obscures original details.



In this rehabilitation concept, cast iron columns are refinished and storefront frame elements are reconstructed to resemble traditional dimensions. The transom and kickplates are also restored. Courtesy of Jeremy Coleman, AIA, Architecture & Planning.

Rehabilitation Concept for 129 Main Street

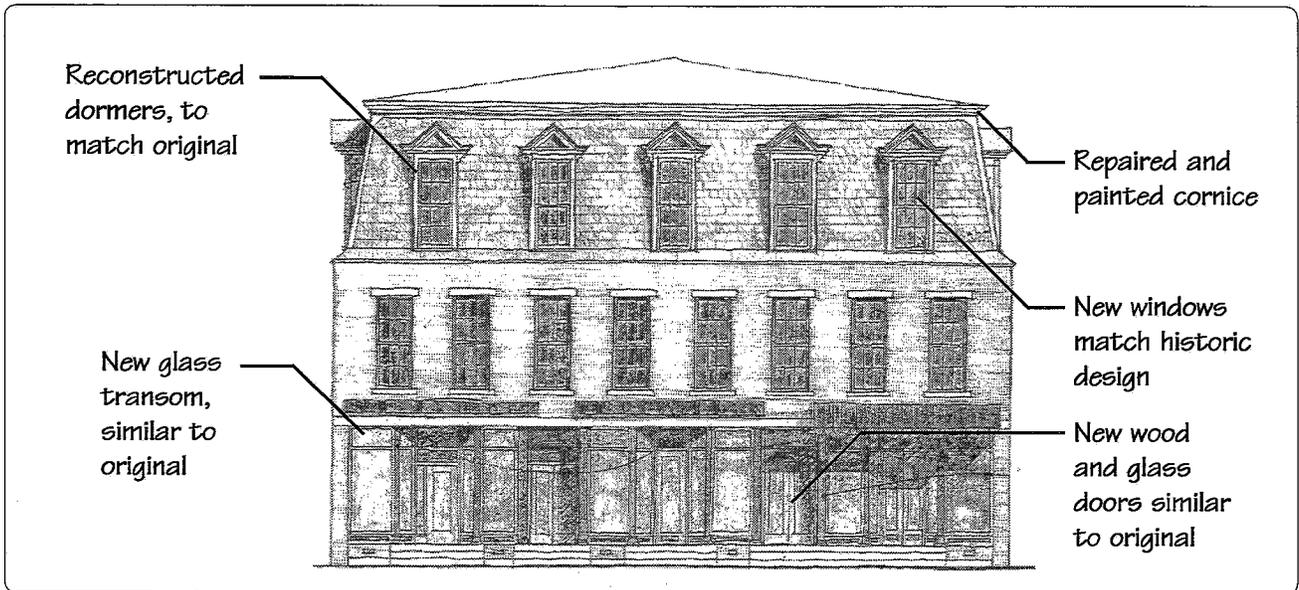


In this photograph from 2002 (at left), the storefront of 129 Main Street has been altered from its historic condition. Rough-sawn wood obscures the transom, and the display windows angle inward. In the rehabilitation concept (above), a partial restoration is illustrated. The barn wood is removed, and a sign band is installed that is in proportion to original facade features. The storefront itself, although not historic, is retained because of budget constraints. This sympathetic, "interim" rehabilitation is an appropriate approach when full restoration is not feasible. Courtesy of Williams & Frehsee, Inc.

Rehabilitation Concept for 15-23 Elliot Street



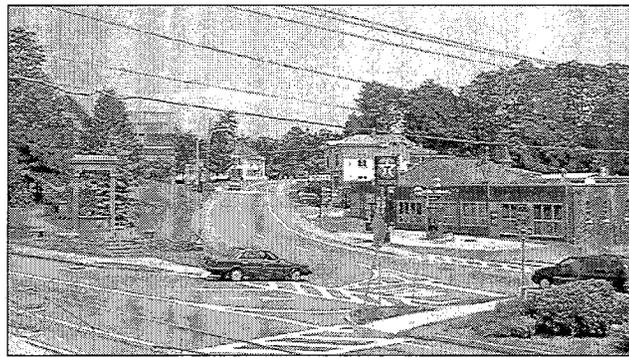
The building at 15-23 Elliot Street is a three-story structure that has been altered. The upper floor slopes in, to form a mansard roof. Gabled dormers, which survive on the rear, were removed from the front and side. Upper story windows originally were multi-paned. The rehabilitation approach, illustrated below, includes reconstruction of these missing features.



Potential improvements for 15-23 Elliot Street: Historic photographs and surviving details provide information for accurate reconstruction of missing elements. The strategy includes construction of missing features, repair of surviving ones and general maintenance actions. Courtesy of Bruce Landenberger, architect.

Other architects and engineers that contributed to the Facade Improvement Program, in addition to those noted elsewhere in this document, include: Architecture Resource Center, Charles Bergmann Architect, Leopold Berman Architect, Linesync Architecture & Planning, and Stevens & Associates.

SECTION III
**DESIGN GUIDELINES FOR
NEW CONSTRUCTION**





DESIGN GUIDELINES FOR NEW CONSTRUCTION

This chapter presents design guidelines for the construction of new buildings within all three character areas.

Designing a building to fit within the downtown requires careful thought. First, it is important to realize that, while the area conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

In This Chapter:

District street patterns	86
Mass and scale	88
Building form	91
Building materials	92
Architectural character	93
Windows & doors	97

The Guiding General Principles for New Construction

While the design guidelines for new construction provide direction for specific design issues, some basic design principles form the foundation for them. The following principles apply in Brattleboro:

1. Respect the design character of the nearby historic properties.

Trying to make a new building look older than it is not recommended. The copying or exact duplication of architectural styles or specific historic buildings is also not recommended. Often, a contemporary interpretation of those architectural styles seen historically will work best.

2. Maintain the setbacks and alignments of buildings in the surrounding context.

A new building should be set back a distance from the street that is similar to those nearby historic buildings. For the most part, buildings in the Downtown Commercial Core Character Area are all aligned at the sidewalk edge, while most structures in both the Wells Fountain and Waterfront Character Areas are set back from the street edge and separated from each other. Other alignments, such as those seen from similar cornice heights and the relative alignment of window and door moldings, are also important.

3. Relate to the scale of nearby historic buildings.

A new building should relate to the general size, shape and proportions of those buildings seen historically. It is equally important for a new building to use similar primary building materials, at least in appearance.

This does not mean, however, that new buildings must look old. In fact, imitating older styles is not recommended; historians prefer to be able to “read” the evolution of the street, discerning the apparent age of each building by its style and method of construction. They do so by interpreting the age of a building, placing its style in relative chronological order. When a new building is designed to imitate an historic style, this ability to interpret the history of the street is confused.

Creative solutions that are compatible with the desired character of the downtown are preferred, while designs that seek to contrast with the existing context are not recommended. These guidelines will help protect the established character of the downtown, while also allowing new, compatible design.

While a strong sense of relatedness is found throughout the downtown, there tend to be concentrations of similar building types in certain blocks, which reflect the early land uses that occurred there. As a result, downtown can be defined as a set of more specific design contexts, or “Character Areas.” These Character Areas are the Downtown Commercial Core, Wells Fountain and Waterfront.

Although the design features are different in each of the three Character Areas, there are certain fundamental design policies that apply no matter what the context. The design principles themselves state that a desired character in new construction is “generally preferred.” Such fundamental characteristics include aligning a new building at the sidewalk edge, constructing a new building that is similar in scale to historic ones, using traditional materials, and maintaining visual compatibility.

For the most part, these design principles and guidelines for new construction apply to any type of project. However, because there are certain traditional ways of building that exist within each Character Area—such as civic buildings set back from the street or the use of pocket parks instead of a building—other, special design guidelines have been included. For example, within the design policy for “building alignment” the design guidelines state that a new building should “maintain or enhance the alignment of buildings at the sidewalk edge.” This characteristic exists in the Downtown Commercial Core Character Area but does not exist in the Wells Fountain or Waterfront Character Areas. The design guidelines themselves reflect this and special design guidelines or supplemental information are included. These special cases are listed as *italicized statements*.

Ultimately, a property owner can propose something other than what is specifically discussed in these design guidelines. Remember, however, that in these instances, the merit and design of such a proposal will be considered on a case-by-case basis.

 **The special design guidelines that are presented for the individual Character Areas are listed as *italicized statements*. This will help the reader find design guidelines that may be particularly relevant.**

Design Goals

To better clarify the desired character for each of the Character Areas, the following three design goals should be considered.

Downtown Core Character Area

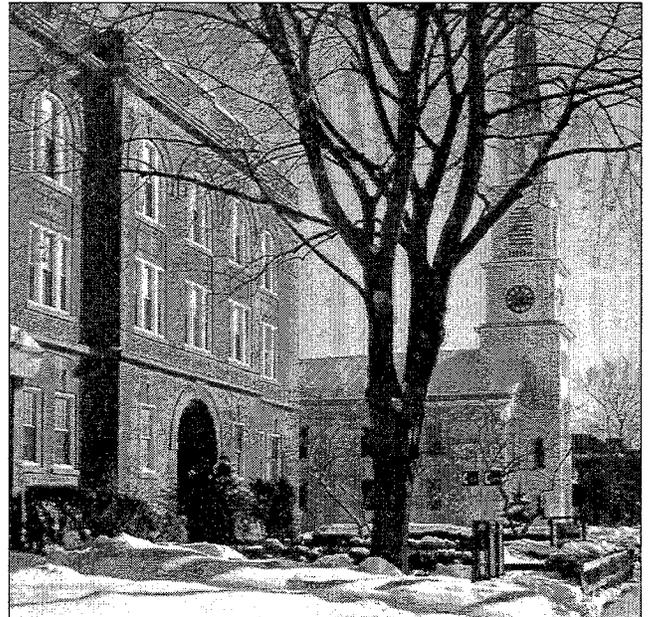
The dominant character of this area should be that of a commercial environment with an active street edge that is pedestrian friendly. Commercial buildings should be designed with storefront elements similar to those seen traditionally and built to the sidewalk edge.



The dominant character of the Downtown Core Character Area should be that of a commercial environment with an active street edge that is pedestrian friendly.

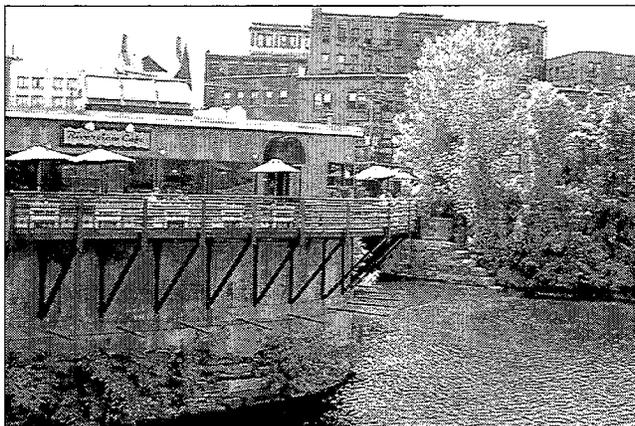
Wells Fountain Character Area

The dominant character of this area should also be that of a commercial environment with an active street edge that is pedestrian friendly. However, this area was traditionally a mix of civic, churches, residential and some commercial structures that are set back from the street edge. This tradition should be continued.



Waterfront Character Area

Changes in transportation and manufacturing over the past quarter century have left Brattleboro's industrial waterfront underutilized and in decline. This change presents an opportunity to transform the waterfront into a vibrant mixed-use district. The construction of the new Hinsdale Bridge one-quarter mile south of the present location will create a boundary that will encourage the redevelopment of the at-grade riverfront. Apart from preserving two historic buildings on the waterfront there will be room for open space and new construction.



New buildings in the Waterfront Character Area should be simple in character and relate to those warehousing structures seen traditionally.

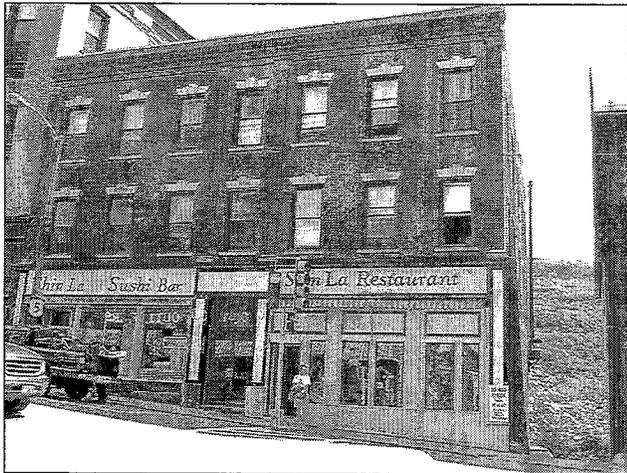


The Wells Fountain Character Area was traditionally a mix of civic, churches, residential and some commercial structures that are set back from the street edge.

District Street Patterns

Historic settlement patterns seen in street and alley plans contribute to the distinct character of downtown Brattleboro and therefore they should be preserved. These street plans influence the manner in which primary structures are sited.

Principle: **Respect historic settlement patterns.**



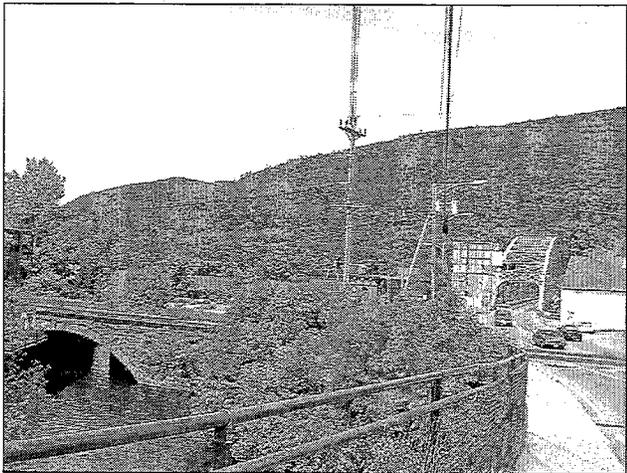
10.1 Preserve the downtown's street plan.

- Site new buildings in ways similar to historic buildings in the area.

10.2 A building should be oriented parallel to the lot lines.

10.3 Protect significant views to landmarks and community focal points.

- Site new buildings to preserve these views when feasible.



Protect significant views to landmarks and community focal points such as the surrounding mountains.

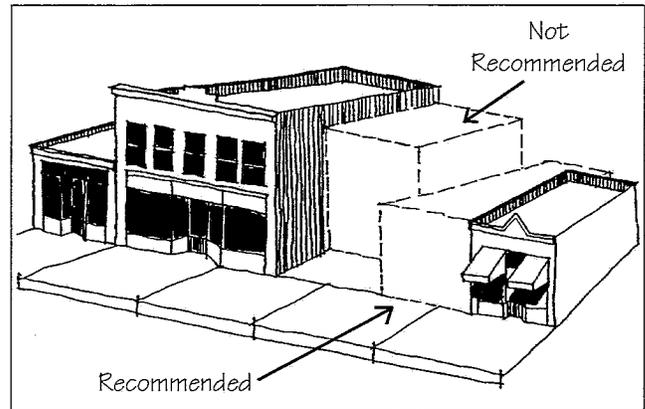
Principle: Maintain the line of building fronts in the block.

For the most part, structures in the downtown should contribute to a strong “building wall” along the street. A new building should align at the front lot line and be built out to the full width of the parcel (i.e., to the side lot lines). Although small gaps can occur between some structures, these are exceptions.

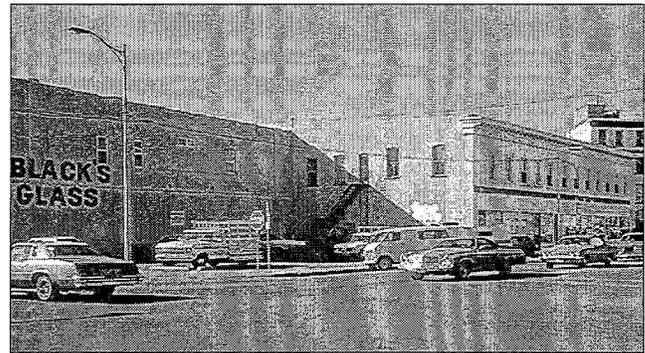
👉 Downtown Commercial Core:

10.4 Maintain or enhance the alignment of buildings at the sidewalk edge.

- *Locate the front building wall at the sidewalk line when feasible.*
- *Where a building must be set back from the sidewalk, use landscape elements to define the sidewalk edge.*
- *Using screening devices in lieu of a building front may be considered only where the overall site development scheme substantially reinforces other traditional characteristics of the street. For screening techniques, consider placing masonry walls or landscaping at the front property line.*



Align the building front at the sidewalk edge.

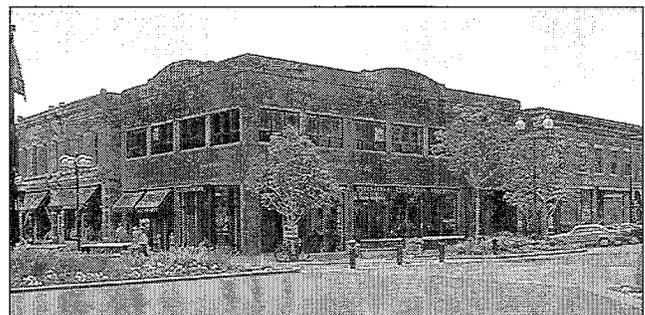


Before: New buildings should be compatible with the commercial buildings seen traditionally. Creative new design is especially encouraged that is compatible with the design goals of the district. Here, a parking lot awaits compatible infill. (See below.)

👉 Wells Fountain & Waterfront:

10.5 Locate a new building such that it aligns with historic buildings in its immediate context.

- *A front setback that matches the established range of adjacent buildings is preferred.*
- *Provide a grassy lawn around new buildings that are setback from front and side property lines.*
- *Parking that is located to the rear of the building is preferred.*



After: Simplified interpretations of traditional building elements, including a transparent first floor with display windows and an ornamental cornice, help this new building fit into its context. (Ft. Collins, CO)

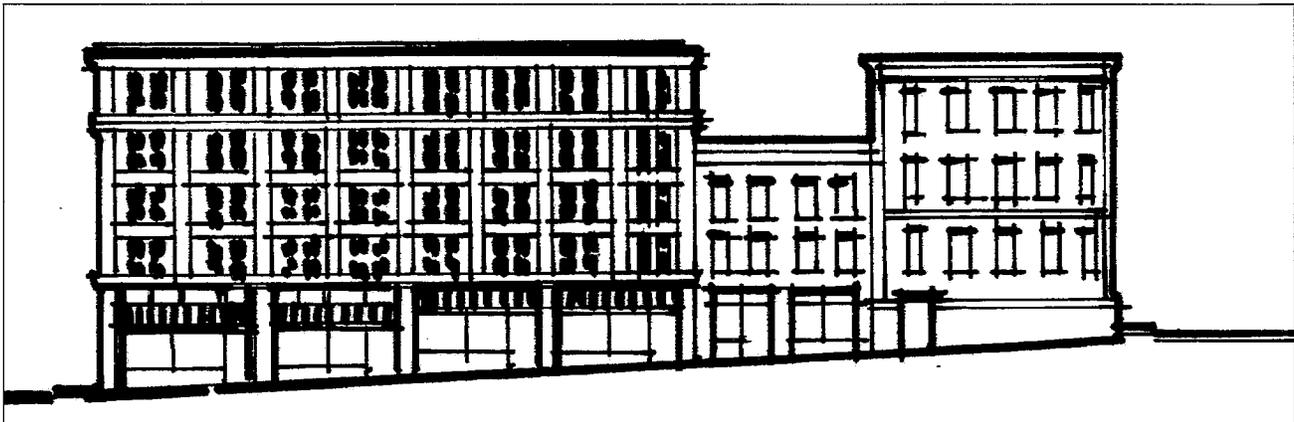
Mass and Scale

The mass and scale of a building is also an important design issue. Along streets where commercial buildings establish the context, buildings historically ranged in height from one to four stories; two and three story buildings were the most typical. Building heights were similar, but not exactly uniform. This feature is an essential one to the historic character of downtown.

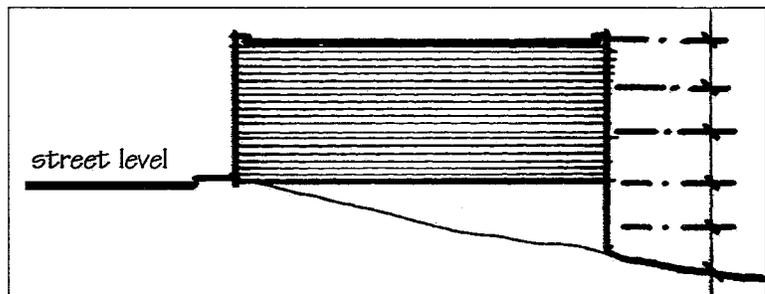
Two important characteristics of typical building heights exist within downtown Brattleboro, however. First, Main Street slopes uphill as it runs north. This has a significant impact on the overall mass and scale of buildings in downtown because

most buildings are perceived as being the same height. Generally, buildings at the southern end of Main Street, or the downhill end, are taller than their northern neighbors.

The second characteristic also relates to the topography found in downtown, but deals with the slope towards the railroad tracks and the Connecticut River. Behind Main Street, to the east, the topography drops dramatically as downtown approaches the river. This change in elevation has allowed some buildings on the east side of Main Street to step down the hillside. Therefore, the back sides of many downtown buildings are much greater—in height, mass and scale—than their storefront, or Main Street, side.



Generally, buildings at the southern end of Main Street, or the downhill end, are taller than their northern neighbors.



The back sides of many downtown buildings are much greater—in height, mass and scale—than their storefront, or Main Street, side.

Principle: A new building that appears similar in scale to traditional commercial buildings is generally preferred.

Building heights vary in the downtown and yet there is a strong sense of similarity in scale. This is in part because of the change in topography from one end of downtown to the other.

10.6 Construct a new building to reinforce a sense of human scale.

- A new building may convey a sense of human scale by employing techniques such as these:
 - using building materials that are of traditional dimensions,
 - providing an awning or canopy along part of the first floor that is similar to those seen traditionally, and
 - using a building mass that is similar in size to those seen traditionally.

10.7 Maintain the traditional range of building heights seen in the historic core.

- Buildings that are between two and four stories in height are preferred.
- Where a single story building is being considered, design the top of it to align with other two story buildings in the surrounding context.

10.8 A building that appears similar in width to those seen historically is preferred.

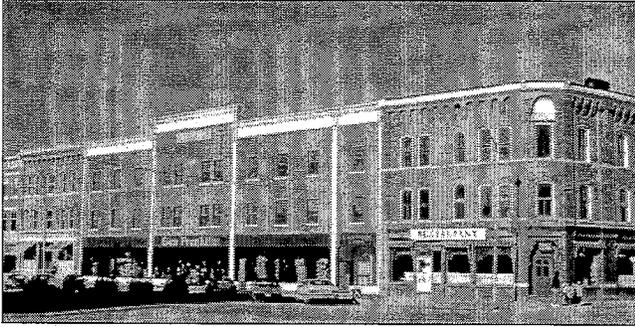
- Traditionally, buildings were built in 20- to 30-foot increments. Buildings that reflect this pattern are preferred.
- Consider dividing a larger building into “modules” that are similar in scale to buildings seen traditionally.



Maintain the established building scale of two to four stories in height.



This infill building is divided into smaller building modules that reflect traditional building widths. (Boulder, CO)



Design a building to maintain the alignment of horizontal elements along the block. (Randall, VT)



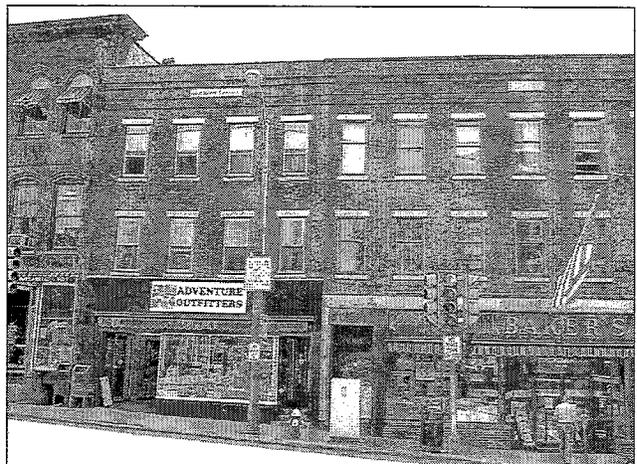
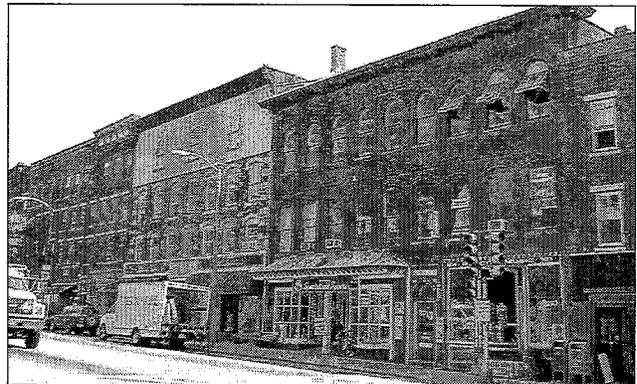
Floor-to-floor heights that appear to be similar to those seen traditionally are preferred. However, these alignments may deviate slightly where a new building needs to maintain the "stair step" seen along some streets.

10.9 Floor-to-floor heights that appear to be similar to those seen traditionally are recommended.

- Provide windows in a building that are similar in height to those seen traditionally.
- However, the traditional "stair step" of buildings that occurs along Main Street has in some cases caused window heights to change from building-to-building.

10.10 Design a building to maintain the alignment of horizontal elements along the block.

- Windows, moldings and cornices are among those elements that may be seen to align.



Window sills, moldings and cornices are among those elements that may be seen to align.

Building Form

A similarity of building forms also contributes to a sense of visual continuity in downtown. In order to maintain this sense of visual continuity, a new building should have basic roof and building forms that are similar to those seen traditionally.

Principle: Rectangular building forms are generally preferred.

One of the most prominent unifying elements of downtown is the similarity in building form. Commercial buildings were simple rectangular solids, deeper than they were wide. This characteristic is important and continuing this feature is preferred.

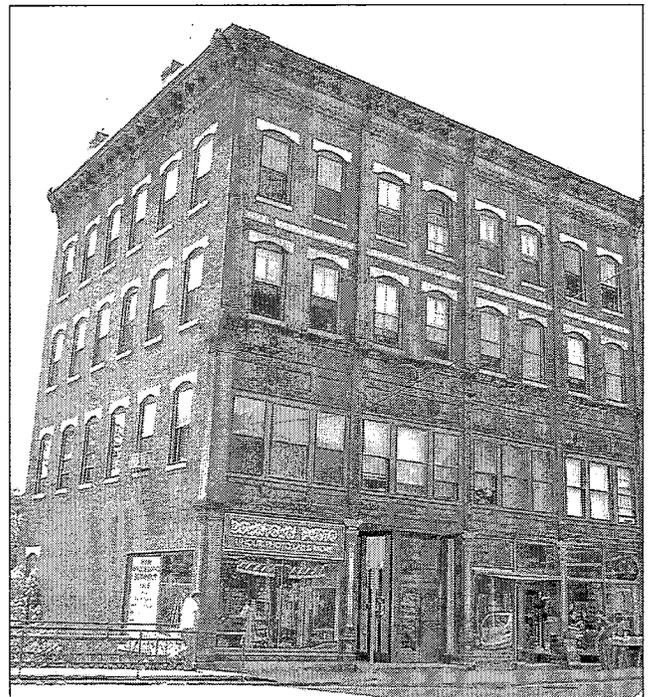
10.11 Rectangular building forms dominate commercial facades, and their continued use is preferred.

10.12 Use flat rooflines as the dominant roof form.

- Step down parapets towards the rear of the building.

Wells Fountain & Waterfront:

- *Gable roof forms may also be considered in areas where the surrounding context includes such structures. These forms may be found in the Wells Fountain and Waterfront Character Areas.*



Rectangular building forms dominate commercial facades, and their continued use is preferred.

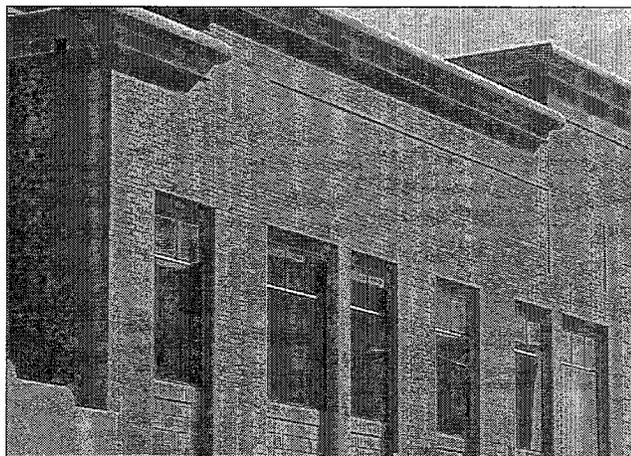
Building Materials

Brick is the predominant material, occurring in deep red, tan and brown colors. Stone is also plentiful, certainly as a trim element even on brick buildings, but several completely stone facades also survive. These are typically composed of quarried limestone, quartzite and granite. In some cases, two types of masonry were combined: stone on occasion was used for a ground level, with brick above. Typically, this stone course expressed a raised foundation rather than an entire first floor, as is the case with the Post Office.

Cast iron columns appear on several storefront levels and stamped metal cornices also cap some of the late nineteenth century buildings. Historically, these details had painted finishes. Metal also was used to clad portions of building fronts.

The most prevalent use of wood is for windows, doors and storefront, although a few examples of wood cladding also appear. The Gas Works Building on Flat Street is a modest example of a wood frame structure, versus the high-style example at the Congregational Church. Historically, these wood elements were painted.

Principle: Building materials that are visually compatible with the predominant materials of downtown are generally preferred.



Materials that appear similar to those used traditionally are preferred. (Boulder, CO)



Substitute materials may be considered for individual building elements. This infill building uses stucco panels to mimic a stone foundation. (Boulder, CO)

10.13 Materials that appear similar to those used traditionally are preferred.

- Apply brick and stone masonry units the same way as those used traditionally. That is, lay them with a pattern and joint detail similar to those seen traditionally.

10.14 A simple material finish is encouraged for a large expanse of wall plane.

- A matte, or non-reflective, finish is preferred.
- Avoid polished stone as a primary material.
- Mirrored glass is not recommended.

10.15 Substitute materials may be considered for individual building elements, but not for the primary building material.

- Substitute materials that appear similar in scale, proportion, texture and finish to those used historically may be considered.
- Materials with a proven durability in this climate and that are detailed in a manner similar to traditional materials are preferred.
- Stucco, cast stone and concrete that is detailed to provide a human scale may be considered. Large expanses of an “unbroken” material surface are not recommended.

10.16 Panelized brick is not recommended as a primary building material.

Architectural Character

Historic photographs demonstrate that a wide variety of architectural details were used to “personalize” individual buildings and give interest to the street. Some structures had simple, vernacular details for window and door mouldings and cornices. Others were more elaborate, with “stepped” cornices, deeply projecting mouldings, bay windows and ornamental accents. New construction should therefore continue this tradition of diversity.

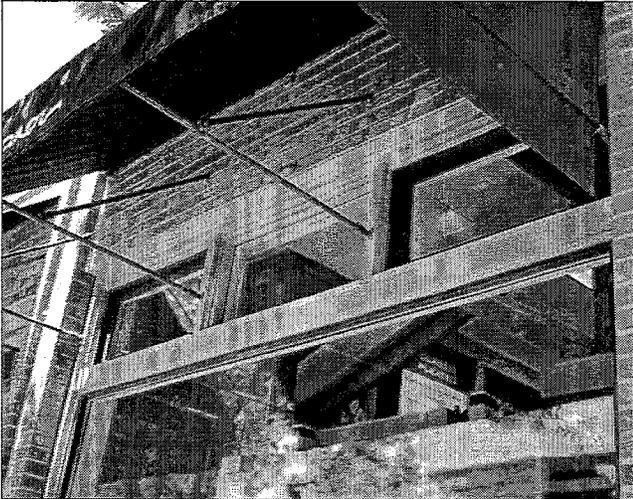
Principle: A building that is visually compatible with traditional commercial buildings is generally preferred.

10.17 New interpretations of traditional building styles are preferred.

- A new design that draws upon the fundamental similarities among older buildings in the area without copying them is preferred.
- Buildings that are similar in scale and overall character to those seen historically are strongly encouraged.



Contemporary interpretations of traditional building elements are preferred. In this case, shed form awnings are stretched across rigid frames. Transom windows are expressed with a metal grill design. (Boulder, CO)



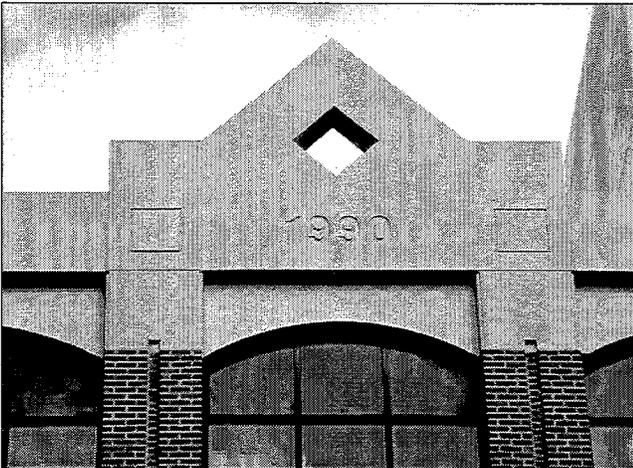
The use of a transom band of windows, although not functionally necessary as they were historically, is encouraged. (Boulder, CO)

10.18 The use of architectural details is encouraged on new buildings.

- Details that reinterpret traditional ones are especially encouraged.
- Architectural details that are similar in scale and proportion to those used historically are preferred.
- Thin, fake brackets and strap work applied to the surface of a building are not recommended uses of these traditional details.

10.19 The imitation of older historic styles is not recommended.

- This blurs the distinction between old and new buildings, as well as making it more difficult to visually interpret the architectural evolution of the downtown.



Details that reinterpret traditional ones, such as this contemporary cornice, are especially encouraged. (Lexington, KY)



Buildings that are similar in scale and overall character to those seen historically are strongly encouraged. (Annapolis, MD)

👉 Downtown Commercial Core:

10.20 Incorporate character-defining features that were seen traditionally in a new storefront commercial structure.

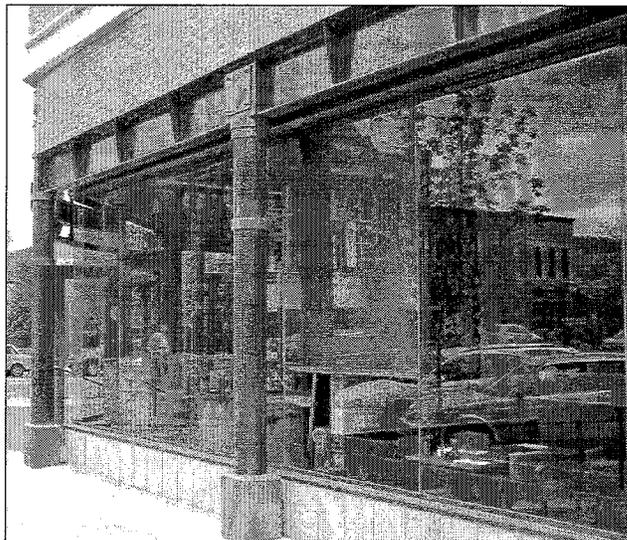
- *Large expanses of storefront glass, with a kickplate below and transom glass above.*
- *Recessed entryway.*
- *Tall upper story windows.*
- *Ornate cornice and midbelt cornice.*
- *Sign band or panel above the transom and below the midbelt cornice.*
- *Canopies or awnings.*
- *Alignment at the sidewalk edge.*
- *Aligning these features with others along the block is preferred.*



New interpretations of traditional building styles are preferred. (Hardwick, VT)



Aligning features with others along the block is preferred. (Lexington, KY)



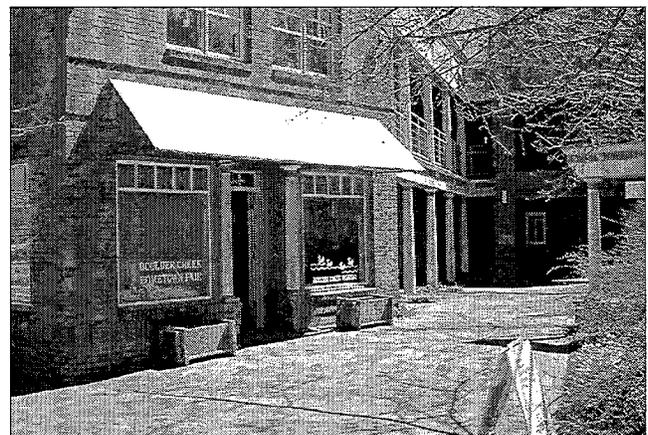
A new commercial storefront building is a contemporary interpretation of those seen historically. (Boulder, CO)



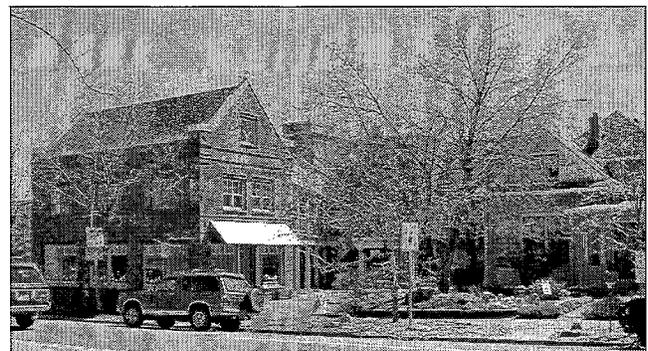
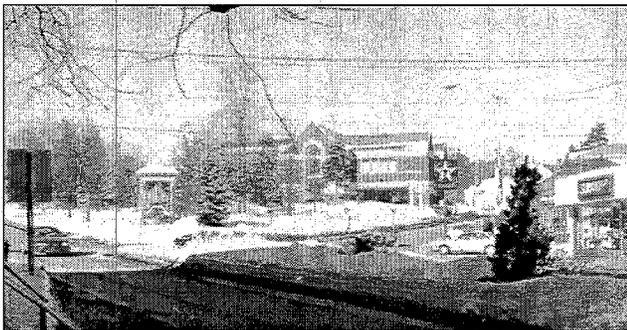
Wells Fountain:

10.21 Incorporate character-defining features that were seen traditionally in new civic structures.

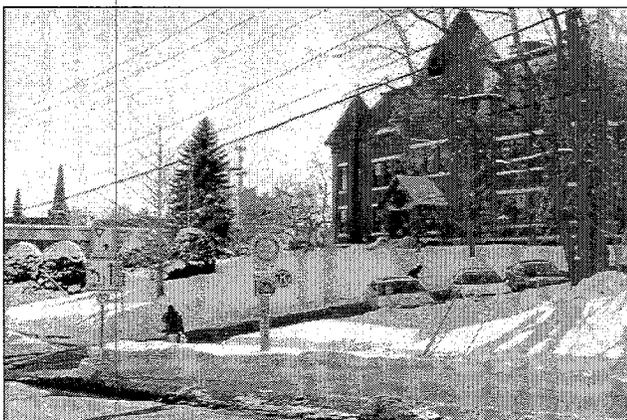
- Grand, or at least oversized, primary entrance.
- Large, vertically proportioned windows on all floors.
- First floor elevated above the street level.
- Change in materials between foundation, or street level, and the upper floors.
- Decorative cornice and midbelt cornice.
- Set back from the street in a grassy lawn.



Develop the ground-floor level of a project to encourage pedestrian activity. Consider providing a courtyard or plaza where a building is setback. (Boulder, CO)



A variety of roof forms and set backs may be considered. (Boulder, CO)



The Wells Fountain Character Area contains a mix of uses and building types. Many are setback from the street edge but include an ornamental lawn. New construction could continue this diversity.

Waterfront:

10.22 Transform the image of the waterfront as a town and downtown gateway.

- *Urban waterfronts are often in a highly visible area, sending an important message about the character and the economic health of the town.*

10.23 Provide continuous public access along the length of the waterfront.

- *The journey along the water's edge could vary to include formal esplanades, boardwalks, public piers, winding paths through natural settings, and allow for access to active marinas and other commercial uses.*

10.24 Design open space to create value to adjacent land.

- *Buildings should frame public park areas and draw value from that open space, taking full advantage of any water views as well.*
- *New development should complement the parks and surround them with active ground floor uses and destinations.*

10.25 Plan for a fine-grained mix of uses to create a vital district that is active day and night.

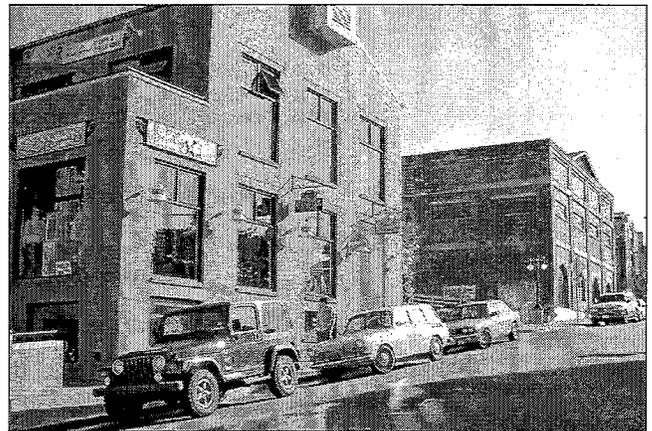
- *The mix of uses should complement each other and not impede public access along the waterfront.*
- *With this in mind, a wide variety of uses is possible on the waterfront, including residential, office, hotel, entertainment and retail as well as marketplaces, museums, music venues and other civic uses that bring economic and cultural enhancements to the waterfront and the town as a whole.*

10.26 The waterfront should be active and accessible to all, with seating, landscaping, building entrances and people walking and bicycling to their destinations.

10.27 Design buildings that respond to the waterfront condition.

- *The scale of the buildings should step down as they approach the waterfront to enhance the pedestrian character and to allow views from buildings further inland.*

These Waterfront Character Area guidelines are adapted from the *New Urban News*, "A Recipe for Waterfront Renaissance," October-November 2001.



Plan for a fine-grained mix of uses to create a vital district that is active day and night. (Monterey, CA)

Windows & Doors

Ground floor windows

Traditionally, a commercial building had large plate glass display windows at the ground level. These allowed light into the depths of the store and gave pedestrians clear views of goods and services available. Just above the storefront glass is located the transom window. The transom is also key to bringing light deep into the store, as well as helping with ventilation where operable ones are found.

Upper story windows

Most upper story windows were vertically-proportioned, and were divided into two major sash elements. The overall window openings were defined with decorative mouldings and sills. Windows on warehouses and civic buildings are typically even larger than those seen on traditional commercial structures.

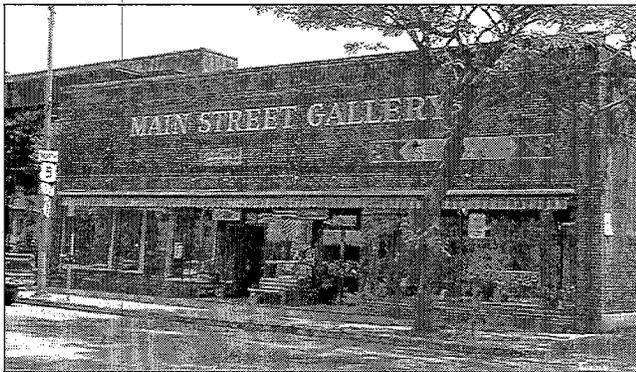
Rhythm and spacing of openings

The manner in which openings are distributed across a facade also can be an important feature. When similar distribution patterns occur among buildings in a block, a sense of visual continuity also results.

Solid-to-void ratio

Traditional commercial buildings have a distinct relationship of solid-to-void, or ratio of wall to openings for windows and doors. The first floor of a building is generally more transparent than upper floors. The first floor appears to be primarily glass, with some intervening supports, whereas on upper floors, windows appear to be “punched” in a more solid surface. This is a characteristic that should be continued.

Principle: Using windows that appear similar to those seen historically, in both size and general arrangement, is desirable.



A ground floor that is primarily transparent is preferred.

10.28 A ground floor that is primarily transparent is recommended.

- Display windows that have clear glass are preferred. Mirrored glass is not recommended.
- Display windows that appear similar in height to those seen traditionally are preferable.
- Plate glass windows with transoms above them are more compatible in an historic downtown.

10.29 Use upper story windows with vertical emphasis when possible.

- A typical upper story window is approximately twice as tall as it is wide.
- Windows, lintels and their trim elements that align with those on adjacent historic buildings are preferred.

10.30 Maintain the distinction between the street level and the upper floor.

- The use of predominantly transparent glass on the first floor of the primary facade is desirable.
- Upper floors that are perceived as more “solid” than the lower floor are preferred.
- Highly reflective or darkly tinted glass is not recommended.
- Provide a ratio of solid-to-void that is similar to that seen traditionally on commercial storefront buildings.
- Avoid a blank wall appearance that does not provide interest to pedestrians.

10.31 Space windows in a manner that is similar to those seen traditionally.

10.32 Trim windows with wood, painted metal or anodized aluminum.

- Use a dimension similar to that seen historically.

10.33 Window dimensions that are similar to those used traditionally are preferred.



Maintain the distinction between the street level and the upper floor. (Boulder, CO)



A first floor that is more transparent than upper floors is desirable. (Charleston, SC)



Avoid a blank wall appearance that does not provide interest to pedestrians. (Boulder, CO)

Principle: Using doors and entries that appear similar to those seen historically is generally recommended.



Consider a contemporary interpretation of a traditional building entry, which is similar in scale and overall character to those seen historically. (Boulder, CO)

10.34 Orient the primary entrance of a building toward the street.

- Recessed entries that are similar in scale to those found traditionally are preferred. Oversized or undersized interpretations are not recommended.
- Use transoms to maintain the full vertical height of the doorway.

10.35 Building entrances that appear similar to those used historically are encouraged.

- Clearly define the primary entrance with an awning, canopy or other architectural or landscape feature.
- Consider a contemporary interpretation of a traditional building entry, which is similar in scale and overall character to those seen historically.

10.36 Trim doors with wood, painted metal or anodized aluminum.

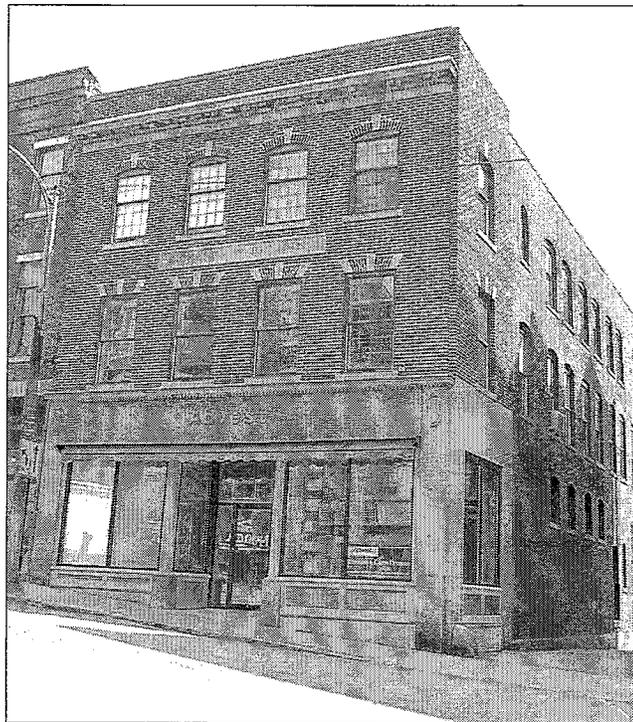
- Trim that has a dimension similar to that used historically is preferred.



Trim doors with wood, painted metal or anodized aluminum. (Boulder, CO)

SECTION IV

SUPPLEMENTAL DESIGN GUIDELINES





DESIGN GUIDELINES FOR SITE DESIGN

This chapter presents design guidelines for site design in downtown Brattleboro.

Public Streetscape

A fundamental part of encouraging a pedestrian friendly environment in downtown includes the development of a comprehensive design image that will help establish a sense of identity for the community.

Establishing a set of streetscape elements that includes some that provide a sense of unity throughout the entire downtown and others that reflect the uniqueness of each Character Area is recommended for the Town of Brattleboro. Streetscape elements (e.g., street lights, benches, waste receptacles, bollards, signs, landscaping) should be designed so that they provide a consistent general image throughout the downtown.

In This Chapter:

Public streetscape	103
Lighting	106
Mechanical equipment	108
Parking	110

For additional information:

The Urban Community Forestry Council's *Recommended Trees for Vermont Communities*.

The Brattleboro Tree Advisory Board can be a resource for planting and maintenance questions.

Principle: Enhance the pedestrian experience without being an obstacle to traffic or commerce.

The sidewalks, lights, landscaping and street furnishings all contribute to the pedestrian-friendly environment in downtown Brattleboro. Preserving, enhancing and expanding these elements is recommended.

11.1 Preserve significant sidewalk features.

- The alignment with other original sidewalks, the street and overall town grid is preferred.
- Replace only those portions that are deteriorated beyond repair. Match any replacement materials with the original in color, texture, size and finish.

11.2 Design new sidewalks to be compatible with the traditional character of the streetscape.

- Align a new sidewalk with those that already exist along a block.

11.3 Locate street furniture in areas of high pedestrian activity.

- Locate furniture at pedestrian route intersections and major building entrances and near outdoor gathering places.

11.4 Cluster street furnishings in “groupings,” when possible.

- Street furnishings and sidewalk displays that interfere with pedestrian traffic are not recommended.
- Use planters and waste receptacles to frame spaces for benches, for example.
- Install benches in high pedestrian traffic areas and/or areas of interest.

11.5 Position a bench to provide a sense of comfort.

- Avoid locating a bench close to the curb.

11.6 Use benches to enhance the streetscape design and provide places for pedestrians to rest.

- A single bench design should be used throughout the downtown.

Principle: Use plants and trees to add value and function.

Plants and trees add accent and value to a property, enhance the healthfulness of an area by filtering the air and adding oxygen, provide a wind-break, a screen for unattractive but necessary building aspects (such as utilities), and provide shade for pedestrians.

11.7 Use landscaping to emphasize design elements or to create privacy behind a building.

- Street trees and other plantings add focus and user-friendliness to sidewalk features such as benches and building entrances.

11.8 Install landscaping properly to ensure effectiveness and to protect the landscape investment.

- Follow ANSI standards for landscaping installation.
- Bear in mind especially that trees usually require good soil and always need adequate space for root growth.

11.9 Consider landscaping as an integral part to the success of downtown Brattleboro.

- If the streetscape and its landscaping are to give maximum benefit, it should be considered an integral part of the whole and its value to the economic, environmental and human life of the community.

11.10 Locate freestanding planters in combination with benches, ornamental street lights and trees, when feasible.

- Install freestanding planters on either side of a store entrance, at seating areas, along edges of parking lots, in pedestrian plazas and in clustered furnishing areas.

Lighting

The character and level of lighting is an important concern that affects the overall character of downtown. Traditionally, lights were simple in character and were used to highlight buildings, signs, entrances, first floor details, walkways and buildings. Today they are also used to light parking lots. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. This tradition should be continued. Site lighting also should reinforce the visual continuity of downtown.

Principle: Enhance the pedestrian experience at night by providing a well-lit environment.

Lighting on a site is important for aesthetics and safety, and, on commercial properties for customer awareness.

11.11 Use lighting for the following:

- To accent architectural details
- To accent building entrances
- To accent signs
- To illuminate sidewalks and pedestrian routes
- To illuminate parking and service areas, for safety concerns

11.12 Provide low-scale lighting for pedestrian routes.

- Provide lighting along the right-of-way that is a combination of pedestrian-scaled street lights and spillover from lights on adjacent buildings.
- Light standards that do not exceed fifteen feet in height are preferred.

11.13 Shield lighting for parking areas, service areas, buildings, pedestrian routes and public ways to prevent any off-site glare.

- Shield the lights from public view and avoid glare and light spill.
- Keep parking area lighting at a human scale.

11.14 Design the light pole, or standard, to accommodate special decorative accessories.

- Include mounts for hanging planter baskets and banners, for example.
- Mounts for seasonal lighting schemes also may be considered.
- Banners that highlight the individual Character Areas of the downtown may be considered. Other banners that may be changed during the year to promote seasonal themes or special events also may be considered.

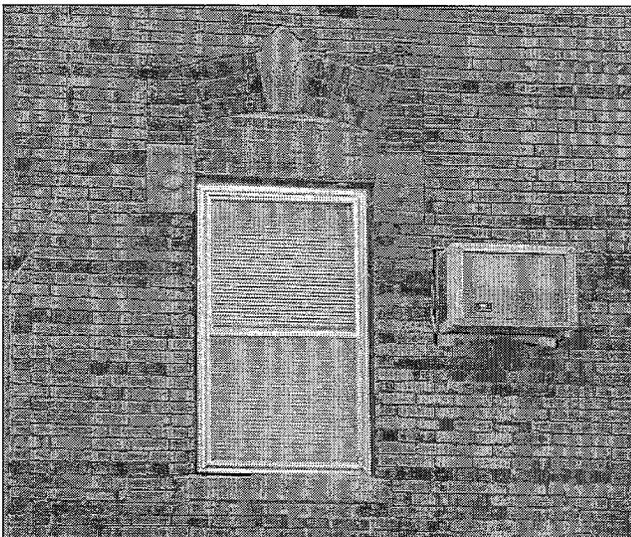
11.15 Minimize the visual impacts of building lighting.

- Exterior light sources that have a low level of luminescence are preferred.
- Shield wall-mounted floodlamps so that the light source is not visible off site. Spotlights without shielding devices are not recommended.
- Wall-mounted light fixtures that extend above the height of the wall to which they are mounted are not recommended.

Mechanical Equipment and Service Areas

Utilities that serve properties may include telephone and electrical lines, ventilation systems, gas meters, air conditioners, fire protection, telecommunication and alarm systems. Plan adequate space for these utilities in a project from the outset and design them such that their visual impacts are minimized. Also carefully plan service areas for trash and recycling containers and loading facilities as an integral part of a site.

Principle: Minimize the visual impacts of mechanical equipment and service areas.



Window air conditioning units that are located on a building's primary facade are not recommended. (Oskaloosa, IA)

11.16 Minimize the visual impact of mechanical equipment as seen from street.

- Use low-profile mechanical units on rooftops that are not visible from the public's view.
- Locate utilities at the rear of a property and screen them.
- Locate window air conditioning units or condenser elements where they are not visible on a front facade.
- Locate a satellite dish out of public view, when possible.
- Provide adequate space for utilities. Do not locate them in "left over" space that abuts the public right-of-way.
- Minimize the visual impacts of vents and exhaust hoods by integrating them into the building design.
- Installing vents for direct-vent fireplaces on the building front is not recommended.
- Any utility device or piece of service equipment that has a matte or non-reflective finish is preferred.

11.17 Minimize the visual impacts of utility connections and service boxes.

- Locate them on secondary walls, when feasible.

11.18 Screen rooftop appurtenances, such as mechanical equipment and antennas, from view.

11.19 Place new telephone and electrical lines underground when feasible.

11.20 Minimize the visual impacts of trash storage and service areas.

- Locate a service area along the rear of a site.
- Screen trash areas, including large waste containers or dumpsters, using a fence, hedge or enclosure. For a larger storage area, consider using a shed to enclose it.
- Provide adequate trash storage capacity so that debris will not overflow the containers.

11.21 It is important that trash areas be accessible year-round.

- Consideration should be given to winter time snow and ice buildup that could otherwise impede access to receptacles.

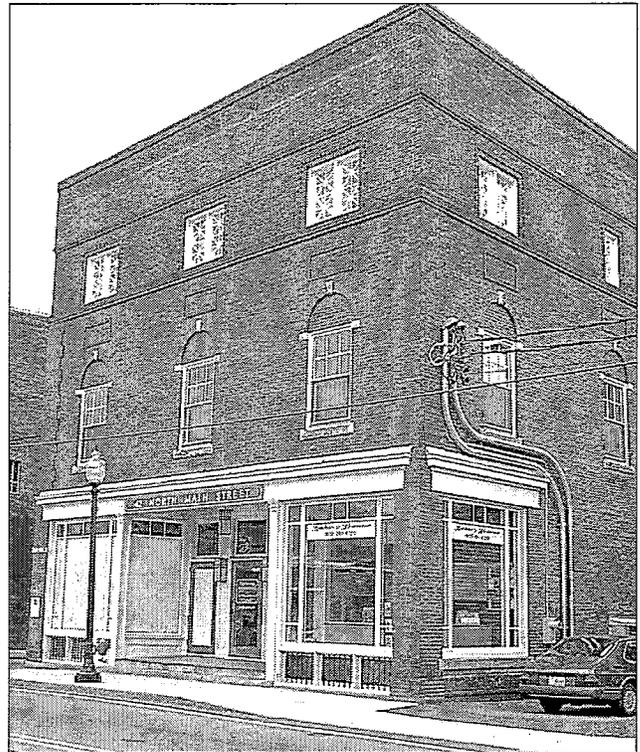
11.22 The use of an off-street loading zone is encouraged.

- In a large structure locating a loading area within the building is preferred.

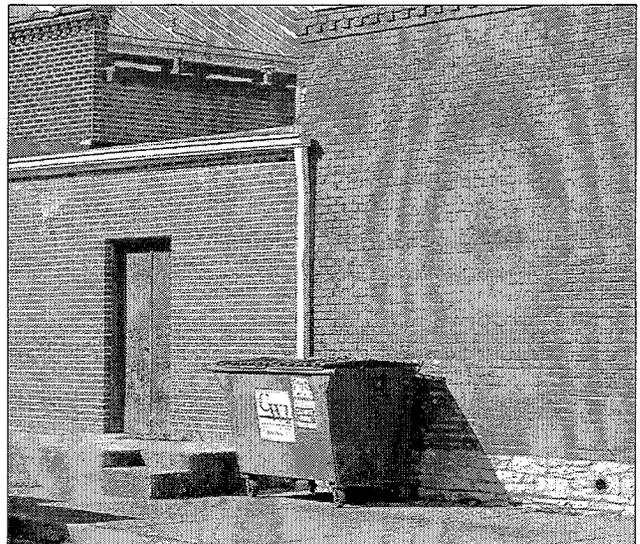
11.23 Provide access to a service area such that service vehicles will not interfere with pedestrians and other vehicular traffic.

11.24 In commercial uses, separate service entrances from those used by customers.

- When feasible, the location of service areas should be coordinated with adjacent properties so that the size and number of driveways and other paved surfaces can be minimized.



Minimize the visual impacts of utility connections and service boxes. Avoid placing conduit in highly visible locations, such as this. (White River Junction, VT)



Screen trash areas, including large waste containers or dumpsters from view, using a fence, hedge or enclosure. (Ste. Genevieve, MO)

Parking

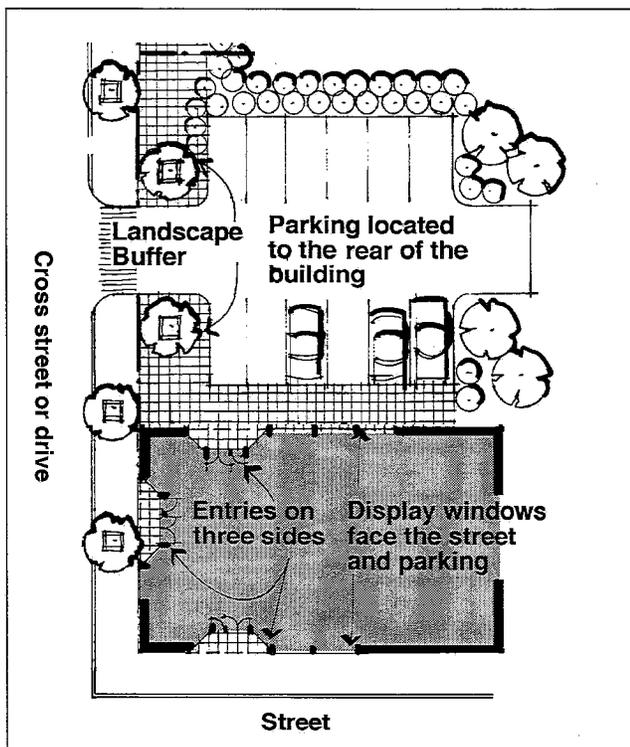
Automobiles were not a part of downtown Brattleboro's early history. However, cars are a fact of life in the downtown today, and the visual impacts associated with their storage should be carefully planned. Therefore, a parking facility should be considered a "utility" and not a land use—it should meet the needs of the downtown community, be built in conjunction with other uses, and be managed and viewed as a system.

Surface lots can be stand-alone parking facilities (e.g., block-sized, asphalt-covered lot), or parking lots attached to a specific commercial building (e.g., beside an office building).

A **parking deck**, as used in the downtown, is a simple structure of only two levels, with the lower level constructed into the grade of the site. This will frequently allow the two levels of the deck to be accessed by separate driveways, if the topography slopes sufficiently to do so. The fundamental design principle for a deck is that the street edge be designed to provide interest to pedestrians. In the simplest approach, the edge of the deck would be screened with decorative railings or plantings.

Parking structures generally have two to four levels of parking. Most begin with one or two levels of parking below grade. Some also provide a level of parking at grade. Occupied space typically extends above the street level. Providing commercial space around the perimeter of the above-grade portions of a parking structure is preferred.

Principle: Minimize the visual impacts of a parking lot.



Locate an on-site parking area behind a building, where its visual impacts will be minimized.

Design new parking facilities to be attractive, compatible additions to the downtown. Using high quality materials, providing a sense of scale in architectural details and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities.

11.25 Locate a surface lot such that it will be subordinate to other site features.

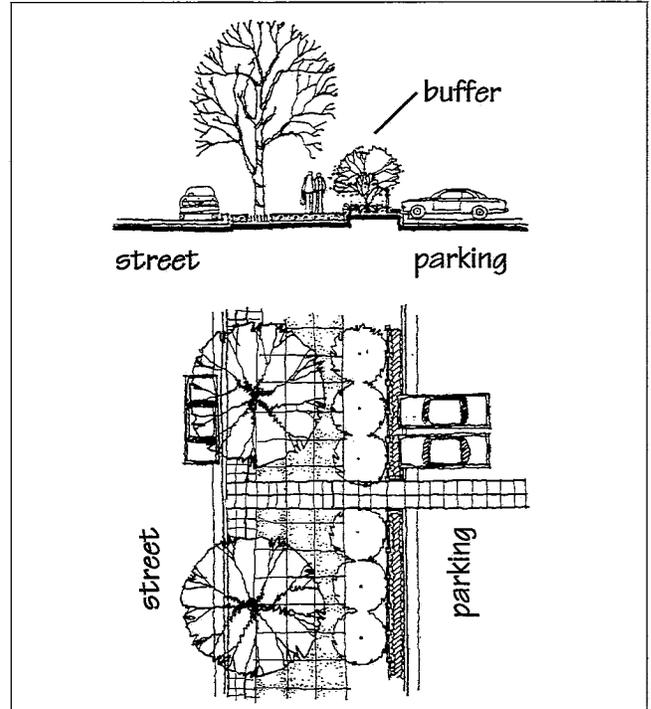
- Locate an on-site parking area behind a building, where its visual impacts will be minimized.
- It is not recommended to demolish a structure on a building's lot or surrounding lots in order to create additional parking.

11.26 Site a parking lot so it will minimize gaps in the continuous building wall of a block.

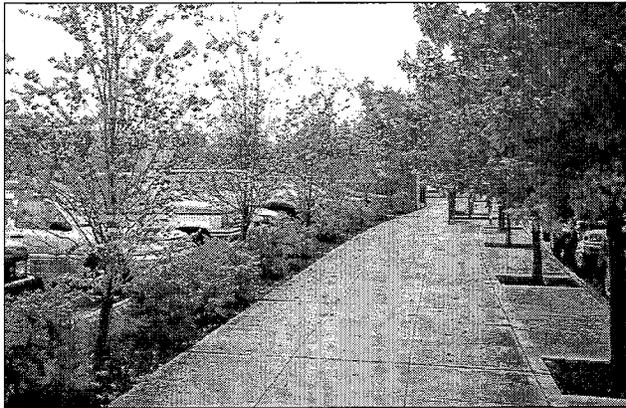
- Where a parking lot shares a site with a building, place the parking at the rear of the site (preferred) or beside the building (if there are no other options).
- There are instances historically where a break in the continuous building wall was provided as a driveway to an interior block parking lot. Where these “driveways” exist, they should be preserved.

11.27 Where a parking lot abuts a public sidewalk, provide a visual buffer.

- This may be a landscaped strip or planter.
- Consider the use of a wall as screen for the edge of the lot.
- Use a combination of trees and shrubs to create a landscape buffer.
- Where a parking lot exists that is presently not screened or landscaped, consider a landscaping program or an infill building that relates to the surrounding historic context.



Where a parking lot abuts a public sidewalk, provide a buffer.

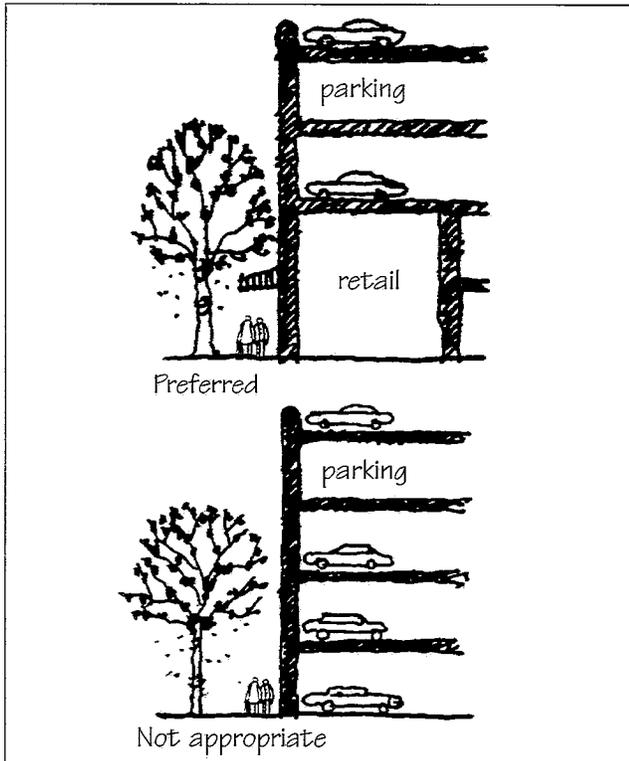


Where a parking lot abuts a public sidewalk, provide a visual buffer. (Bellingham, WA)

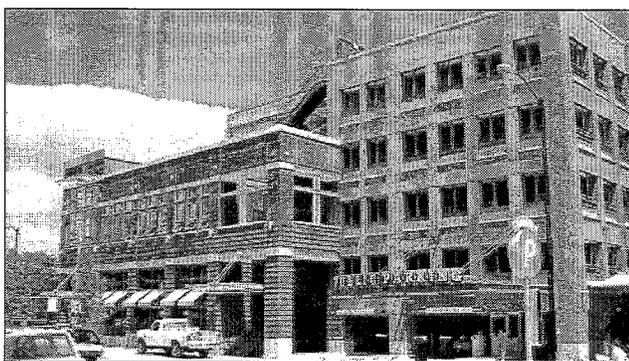


Where a parking lot abuts a public sidewalk, provide a visual buffer. Consider the use of a wall as screen for the edge of the lot.

Principle: Minimize the visual impacts of a parking structure by designing it to enhance the activity of the street-scape.



Wrap the ground level of a parking structure with retail, office or some other active use along the street edge.



A part of this infill building is a parking structure that is set back from the front and sides and screened by a retail wrap. The openings in the parking section reflect window proportions similar to those seen historically in the area. (Boulder, CO)

Design parking structures to be attractive to pedestrians at the street level. At a minimum, a parking structure that helps to animate the street and be compatible with the surroundings is preferred. Minimize the visual impact of the cars themselves.

11.28 Design a parking structure so that it creates a visually attractive and active street edge.

- When feasible, wrap a parking structure with retail, commercial or other active uses along the street edge to shield the cars from the street and to add activity to the area.
- Other methods of accomplishing this include, but are not limited to:
 - Retail/commercial wrap
 - Murals or public art
 - Landscaping
 - Product display cases/show windows



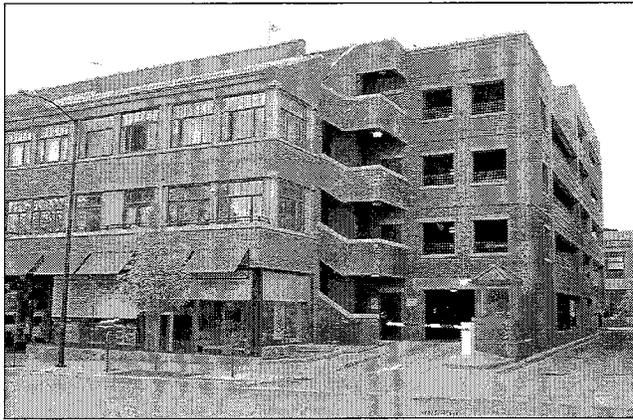
Design new parking facilities that are attractive, compatible additions to a commercial area. Using high quality materials, providing a sense of scale in architectural details and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities. (Louisville, KY)

11.29 Design a parking structure to be compatible with traditional buildings in the surrounding area.

- Respect the regular window pattern and other architectural elements of adjacent buildings.
- Maintain the alignments and rhythms of architectural elements, as seen along the street.
- Continue the use of similar building materials.
- Avoid multiple curb cuts. These complicate turning movements and disrupt the sidewalk.
- Express the traditional widths of building modules in the area.

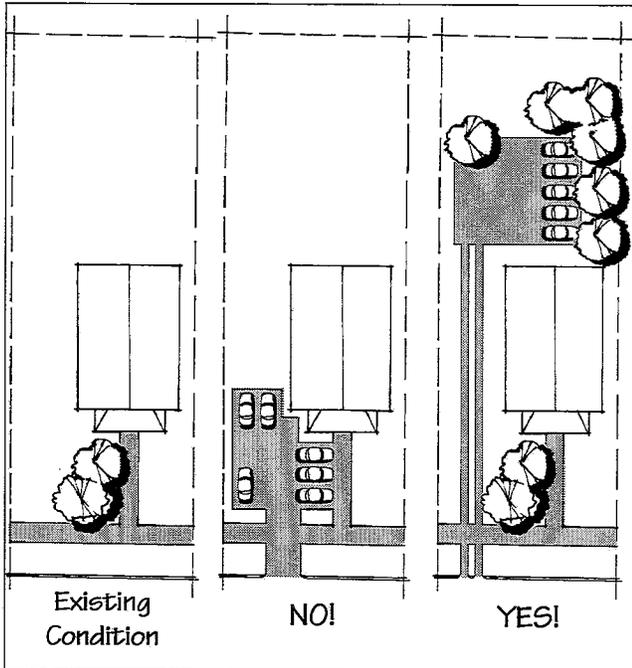


This parking structure incorporates a wrap of retail stores along the street edge. The storefronts are contemporary interpretations of the historic downtown context. (Boulder, CO)



Design a parking structure to be compatible with traditional buildings in the surrounding area. A commercial wrap that relates to traditional buildings has been included with this parking structure. (Boulder, CO)

Principle: Minimize the visual impacts of parking in areas with residential character.



11.30 Minimize the visual impact of parking areas.

- Locate a parking area to the rear of a site.
- Using a front yard for parking is not recommended. Instead, use a long driveway, or alley access, that leads to parking located behind a building.
- Consider providing only ribbon paving. This will reduce visual impacts—as well as allow more drainage through soils.
- Consider sharing a single drive and curb cut where multiple driveways are needed.
- A driveway should lead straight from the street to the parking area.
- A parking pad located in the front of a structure is not recommended.

Using a front yard for parking is not recommended. Instead, use a long driveway, or alley access, that leads to parking located behind a building.

DESIGN GUIDELINES FOR SIGNS

This chapter presents design guidelines for the design of new signs in the downtown. The design guidelines are organized into a series of relevant design topics. Within each category, individual policies and design guidelines are presented.

Traditionally, a variety of signs were seen in the downtown. Five different types occurred:

- A small, freestanding sign mounted on a pole or post; located near the sidewalk because the primary structure or business was set-back from the street (e.g., an area with residential character); printed on both sides
- A medium-sized, square or rectangularly-shaped signs that projected from the building above the awning or canopy; printed on both sides
- A small sign applied directly to an awning or canopy
- A medium- to large-sized, horizontally-oriented rectangular sign attached flat against the building, above and/or below the awning; printed on one side only
- A window sign, painted on glass; used at the street level and on an upper floor

In This Chapter:

Sign context	116
Appropriate signs	117
Sign content	121

A sign that was mounted on the exterior advertised the primary business of a building. Typically, this use occupied a street level space and sometimes upper floors as well. In the case of a large structure that included several businesses on upper floors, the name of the building itself was displayed on an exterior sign. Tenants relied on a directory at the street level.

In addition, signs were mounted to fit within architectural features. In many cases, they were mounted flush above the storefront, just above mouldings. Others were located between columns or centered in "sign bands" on a building face. This method also enabled one to perceive the design character of individual structures, and is the preferred approach for most structures in downtown Brattleboro.

Principle: Design a sign to be in balance with the overall character of the property.



Coordinate the overall facade composition, including ornamental details and signs.

A sign typically serves two functions: first, to attract attention, and second to convey information, essentially identifying the business or services offered within. If it is well designed, the building front alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner.

12.1 Consider the building front as part of an overall sign program.

- Coordinate a sign within the overall facade composition.
- A sign that is in proportion to the building, such that it does not dominate the appearance is preferred.
- Develop a master sign plan for the entire building. This is especially important for buildings that house multiple businesses. The master sign plan can then guide individual sign design decisions.



Many structures were originally designed with a "sign band" that was intended specifically for this purpose.

12.2 Design a sign to be subordinate to the overall building composition.

- A sign that is in scale with the facade is preferred.
- Locate a sign on a building such that it will emphasize design elements of the facade itself.
- Mount a sign to fit within existing architectural features. Many structures were originally designed with a "sign band" that was intended specifically for this purpose. Where these sign bands are covered or not being properly used, then their restoration is preferred. Use the shape of the sign to help reinforce the horizontal lines of moldings and transoms seen along the street.

Principle: Appropriate signs include flush-mounted, awning, window, projecting, directory and freestanding signs.

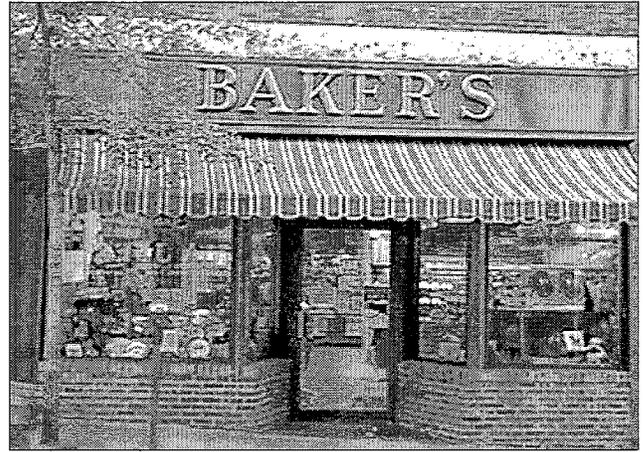
The placement or location of a sign is perhaps the most critical factor in maintaining the order and integrity of the downtown. Consistent placement of signs according to building type, size, location and even building materials creates a visual pattern that the pedestrian can easily interpret and utilize to the mutual benefit of merchants, tourists and customers.

12.3 A flush-mounted wall sign may be considered.

- In many cases, turn-of-the-century building types common in Brattleboro have a “sign band.” This is the ideal location for a primary building sign. The sign band is typically located above the transom and below the second-floor windows.
- When using the sign band as the sign placement location, it is important to respect the band borders. In other words, a sign that overlaps or crowds the top, bottom or ends of the sign band is not recommended.
- When feasible, place a wall sign such that it aligns with others on the block.

12.4 An awning sign may be considered.

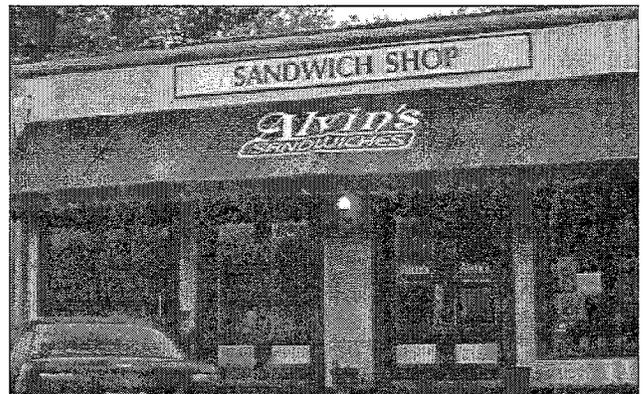
- An awning sign may be woven, sewn or painted onto the vertical valence of an awning.
- Wording or graphics that are simple and concise are preferred.
- Internal illumination of an awning sign is not recommended.



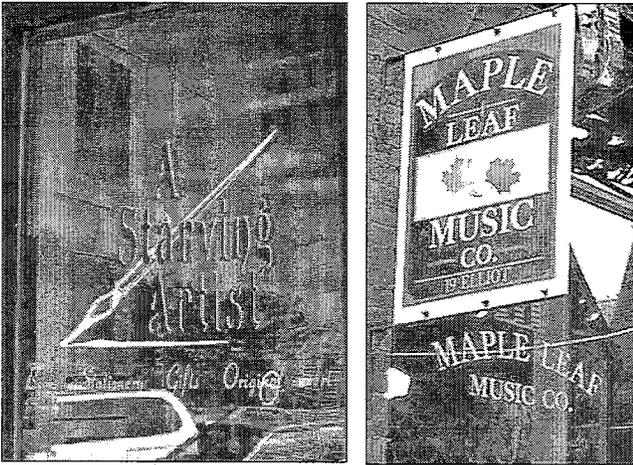
Locate a flush-mounted sign such that it fits within a panel formed by moldings or transom panels. (Lewiston, ME)



This sign is located in the transom panels and is a good combination of a flush-mounted and symbol sign (Barre, VT).



An awning sign may be considered. (Georgetown, TX)



A window sign may be considered. It may be painted on or hung just inside a window. (left: Wichita, KS, right: Brattleboro, VT)

12.5 A window sign may be considered.

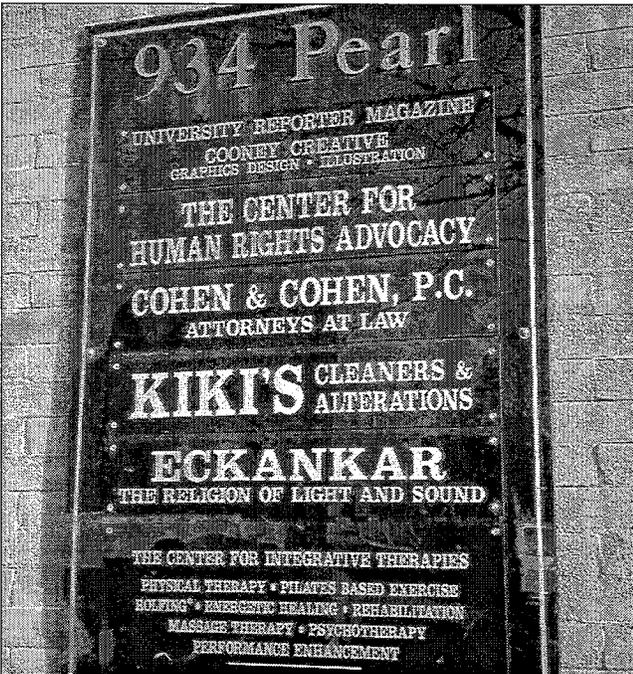
- A window sign that covers no more than thirty percent (30%) of the total window area is preferred.
- It may be painted on the glass or hung just inside a window.

12.6 A projecting sign may be considered.

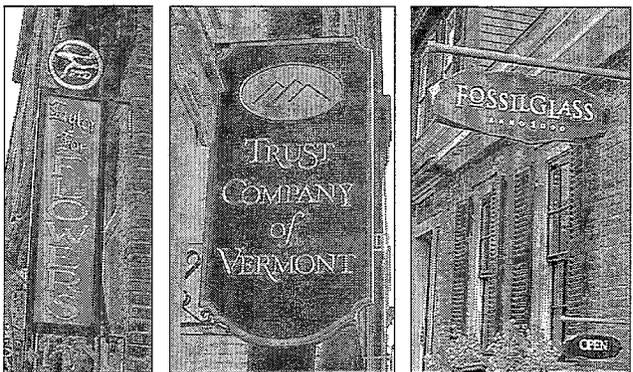
- A projecting sign is attached to a building face and is mounted perpendicular to the facade.
- Locate a projecting sign near the business entrance at eye level, just above the door or to the side of it.
- Keep in mind that a projecting sign may require other Town approvals as they hang above the public right-of-way.
- Mount a larger projecting sign higher, and centered on the facade or positioned at the corner of a building.

12.7 A directory sign may be considered.

- Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory.
- Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.
- A directory sign may either be flush mounted or projecting.



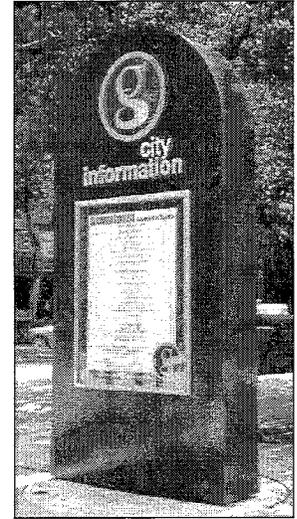
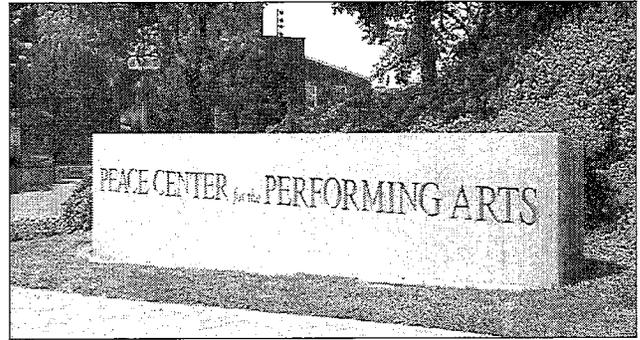
Where several businesses share a building, coordinate the signs. (Boulder, CO)



A projecting sign may be considered. (Brattleboro and Woodstock, VT)

12.8 A freestanding sign may be considered.

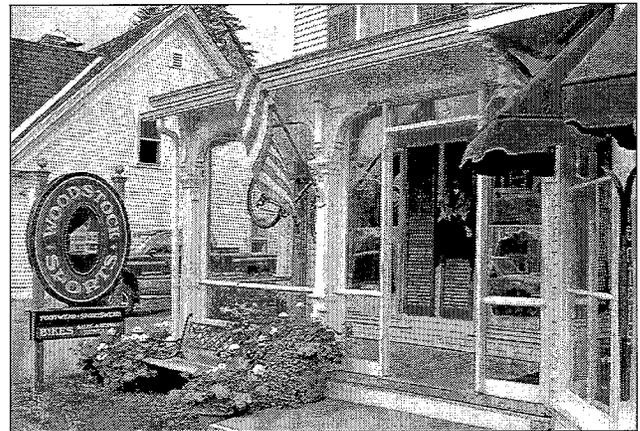
- A freestanding sign may be used in an area where the primary use is setback from the street edge.
- Three types of freestanding signs are typically seen: monument, pole-mounted and “lollipop.”
- A monument sign, where the sign itself is low to the ground with a large base or foundation, is preferred where a freestanding sign is needed for a commercial building that is set back from the street.
- A pole-mounted sign, where a small sign panel is suspended from an arm that is attached to the pole, may be considered. A pole-mounted sign is preferred for smaller buildings, such as those historic residences converted to commercial uses.
- A “lollipop” sign is typically much taller than traditional freestanding signs and constructed of cheaper materials such as plastic. These signs are also commonly internally lit. While frequently seen and associated with strip commercial areas, such signs are not recommended in downtown Brattleboro.



A monument sign, where the sign itself is low to the ground with a large base or foundation, is preferred. (Greenville, SC)



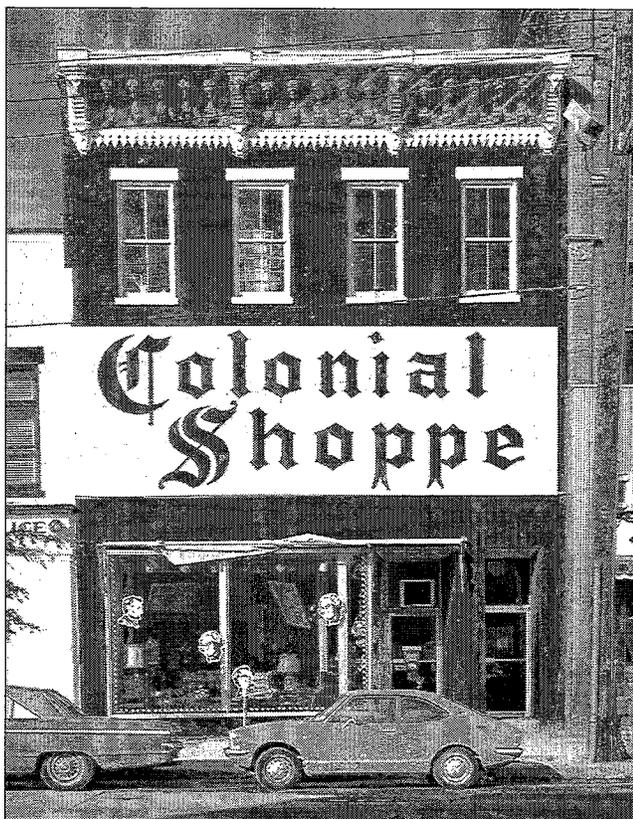
“Lollipop” signs are not recommended in downtown.



A pole-mounted sign is preferred for historic residences converted to commercial uses. (Woodstock, VT)



Corporate logos and color schemes can be used as a part of the sign composition, but following the intent of the design guidelines is preferred. (Sonoma, CA)



Any sign that visually overpowers the building or obscures significant architectural features, such as this one, is not recommended. (Riverhead, NY)

12.9 Corporate signs that are compatible in size, material and composition to those seen historically are preferred.

- Signs that do not follow the intent of these design guidelines are not recommended, despite what corporate policies might dictate.
- Corporate signs do not have to distinguish themselves from the historic streetscape.
- Corporate logos and color schemes can be used as a part of the sign composition, but following the intent of the design guidelines is preferred.

12.10 A sign that in any way obscures or competes with architectural details of an historic building facade is not recommended.

- This is especially important for a building with historic significance.
- Design a sign to integrate with the architectural features of the building on which it is to be installed and not distract attention from them.

12.11 Signs that are out of character with those seen historically and that would alter the historic character of the street are not recommended.

- Animated signs are not recommended.
- Any sign that visually overpowers the building or obscures significant architectural features is not recommended.

Principle: A sign should be in character with the material, color and detail of a building.

12.12 Sign materials that are compatible with that of the building facade are preferred.

- Painted wood and metal are preferred materials for signs.
- Unfinished materials, including unpainted wood, are not recommended because they are out of character with the context.
- Plastic is not recommended.
- Highly reflective materials that will be difficult to read are not recommended.
- Painted signs on blank walls were common historically and may be considered. Also, preserve historic printed signs where they exist.



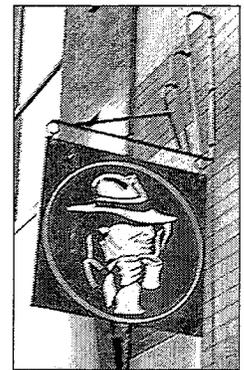
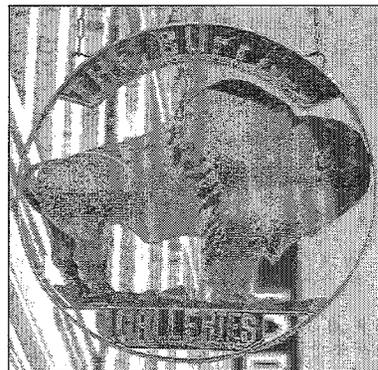
Painted wood and metal are preferred materials for signs. (Manchester, NH)

12.13 Using a symbol for a sign may be considered.

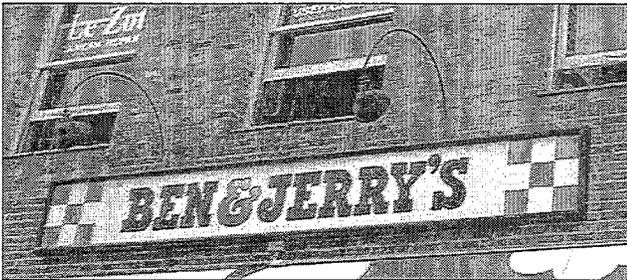
- A symbol sign adds interest to the street, can be read quickly and is remembered better than written words.

12.14 Use colors for the sign that are compatible with those of the building front.

- Overpowering colors should be restrained for use as accent colors.



Symbol signs add interest to the street, are quickly read and are remembered better than written words. (left: Durango, CO, right: Woodstock, VT)



Lighting that is directed at a sign from an external, shielded lamp, is preferred. (Burlington, VT)

12.15 A simple sign design is preferred.

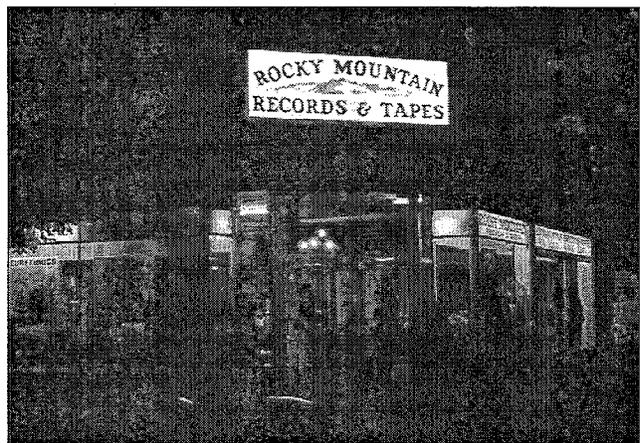
- Typefaces that are in keeping with those seen in the area traditionally are preferred. Select letter styles and sizes that will be compatible with the building front.
- Generally, these are typefaces with serifs.
- Avoid hard-to-read or overly intricate typeface styles.
- Dark backgrounds with light-colored lettering tend to be easier to read.

12.16 Indirect lighting for a sign is preferred.

- Direct light at the sign from an external, shielded lamp.
- A warm light, similar to daylight, is preferred.
- Light that shines directly in the eyes of pedestrians is not recommended.

12.17 If internal illumination is used, design to be subordinate to the overall building composition.

- Internal illumination of an entire sign panel is not recommended. If internal illumination is used, a system that backlights sign text only is preferred.
- Neon and other tubular illumination may be considered. However, use neon in limited amounts so it does not become visually obtrusive.
- Internal illumination of an awning is not recommended.



Internal illumination of an entire sign panel is not recommended. (Boulder, CO)

DESIGN GUIDELINES FOR AWNINGS & BALCONIES

This chapter presents design guidelines for the use of awnings, canopies and balconies in the downtown.

Awnings

Awnings and canopies protect entrances from snow and provide shade in the summer. Small awnings were also seen historically, sheltering upper story windows of many downtown buildings. Because of their historical importance and prominence as character-defining features, awnings and canopies should receive sensitive treatment during exterior rehabilitation and restoration work.

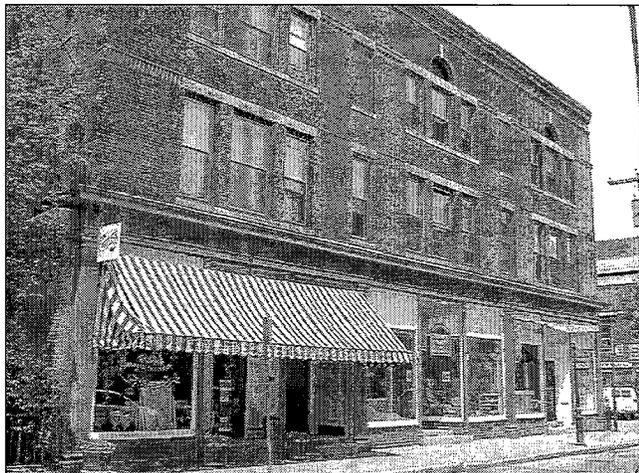
Where an awning has been a primary character-defining feature of a front facade, its preservation is preferred. A replacement awning or canopy should be in character with the historic building, in terms of its scale, materials and detailing.

Awnings are particularly useful on buildings that are quite simple. They provide shade for merchandise, shelter for pedestrians and bring colorful accent to the building front. Awnings will wear, and should be acknowledged as an operating cost of doing business, which can be changed every few years for a fresh look and without great expense. At the end of the nineteenth century, fabric awnings were very popular, and they were seen in most towns in the region. They were either large awnings on the front of a storefront or individual window awnings, usually seen on secondary facades of a commercial building. Historically, most awnings were retractable so that they could be used to reduce solar gain in the summer and adjusted to capture sunlight in the winter months. Today they are fixed or retractable, and come in various forms and sizes.

In This Chapter:

Awning preservation	124
New awnings or canopies	124
Balconies	127

Principle: Maintain an historic awning and its character-defining features.



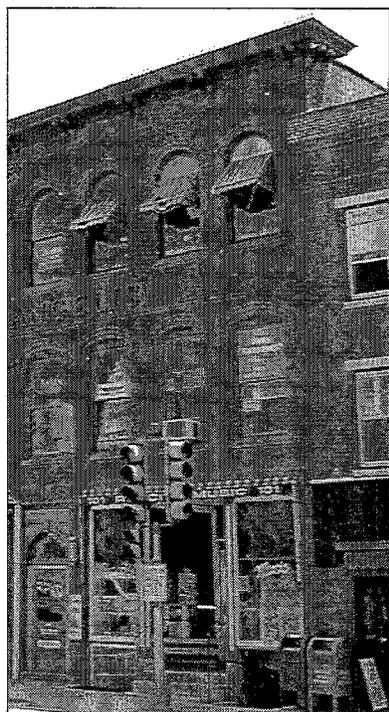
Historically, awnings and canopies were noteworthy features of buildings downtown and their continued use is encouraged.

Historically, awnings and canopies were noteworthy features of buildings downtown and their continued use is encouraged.

13.1 Avoid removing an original awning when possible.

- Where awning replacement is necessary consider replacing only the fabric. Keeping as much of the historic framing as feasible is preferred.
- Where historic evidence exists, a replacement awning that closely matches the original is preferred.

Principle: Design a new awning or canopy to be similar to those seen historically.



Consider using awnings in upper story windows.

13.2 A new awning may be considered on an existing building where one did not exist historically.

- They also may be considered in the design of a new structure.
- Consider using awnings in upper story windows.



Fit an awning in the dimension of a storefront opening. (Boulder, CO)

13.3 Fit an awning in the dimension of a storefront opening.

- Mount the top edge to align with the top of the transom, or to align with the framing that separates the transom from the display window.
- Mount an awning to highlight moldings that may be found above the storefront. In doing so, avoid damaging significant features and historic details.

13.4 An awning that is simple in character and shape, similar to those found traditionally is preferred.

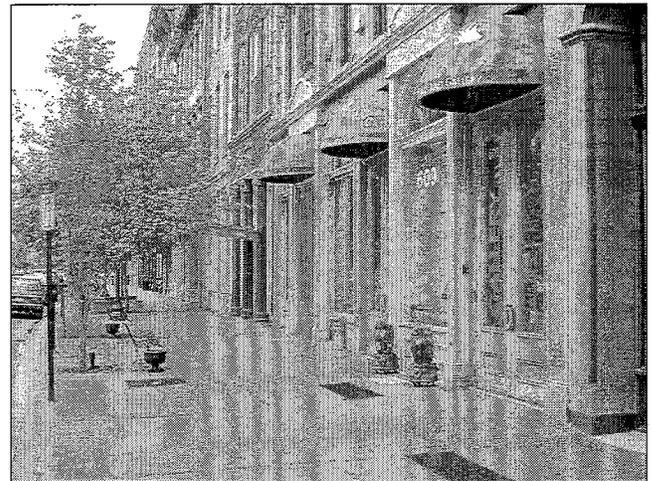
- A shed awning is recommended for a rectangular opening.
- The ends of the awning may be either open or closed.
- Operable awnings may be considered.
- Semi-circular shapes may be considered for arches.
- Odd shapes, such as bull-nose, bubble or barrel awnings are not recommended.

13.5 An awning with a valance, or vertical face, facing the street is preferred.

- The valance may be straight, sawtoothed, keyed or scalloped.



Fit an awning in the dimension of a storefront opening. (Woodstock, VT)



Semi-circular shapes may be considered.



Fit an awning in the dimension of a storefront opening. (Middlebury, VT)



Operable awnings may be considered.



*A fabric awning in a matte finish, is preferred.
(Woodstock, VT)*

13.6 A fabric awning in a matte finish, is preferred.

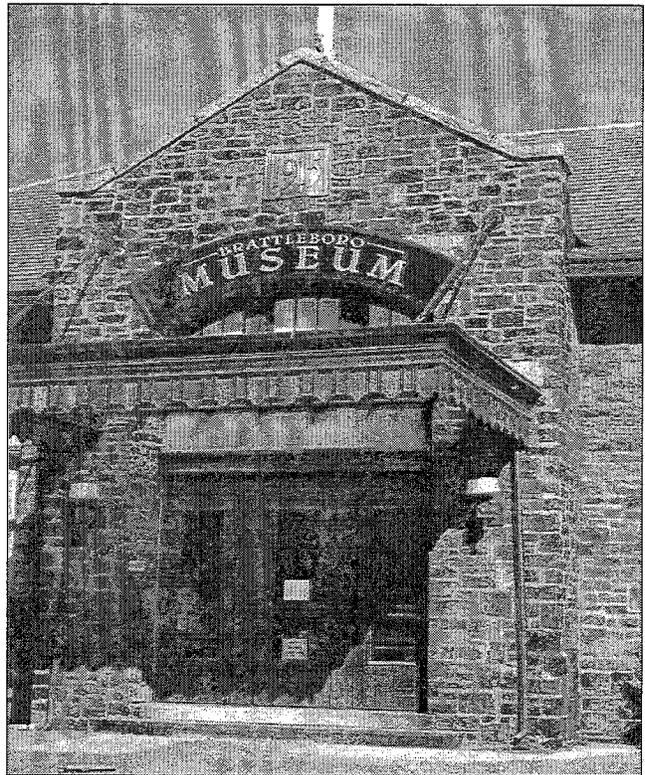
- High gloss and plastic fabrics are not recommended.

13.7 An awning should be lit with external, shielded lighting.

- Internal illumination of an awning is not recommended.

13.8 A fixed metal canopy may be considered.

- Appropriate supporting mechanisms are wall-mounted brackets, chains and posts.
- Consider using a contemporary interpretation of those canopies seen historically.



A fixed metal canopy similar to those seen historically may be considered.

Balconies

As upper stories are put into new use in the downtown, opportunities to add balconies and exterior exit stairs to the backsides of historic structures should be considered. These can help promote development of downtown housing.

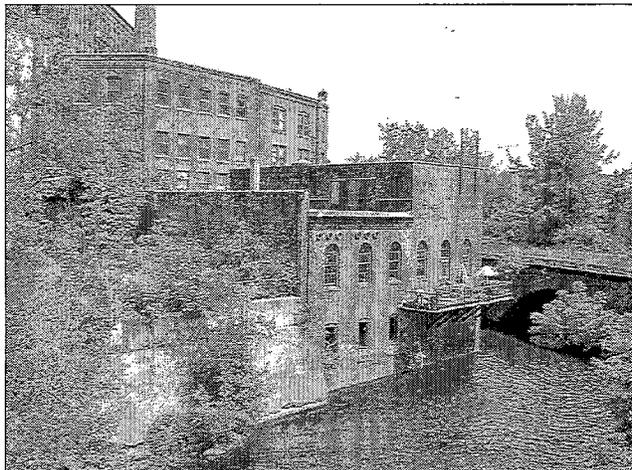
Principle: A balcony may be considered on the backside of an historic structure.

13.9 Balconies and exit stairs may be considered as additions to the rear of traditional commercial and warehouse type buildings.

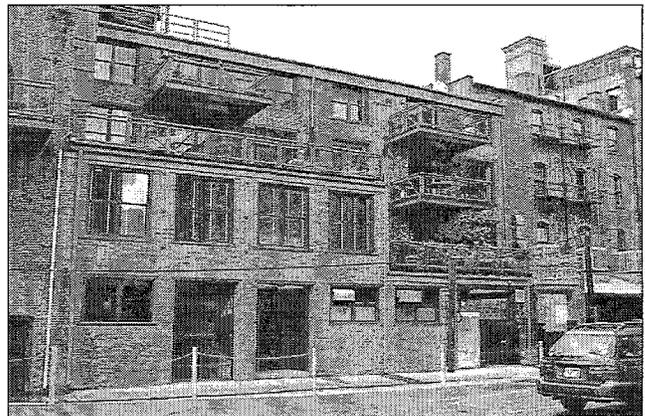
- Locate a balcony to minimize destruction of historic building material.
- An overall appearance that remains subordinate to the historic character of the wall is preferred.

13.10 Design a new balcony or stair to be utilitarian in character.

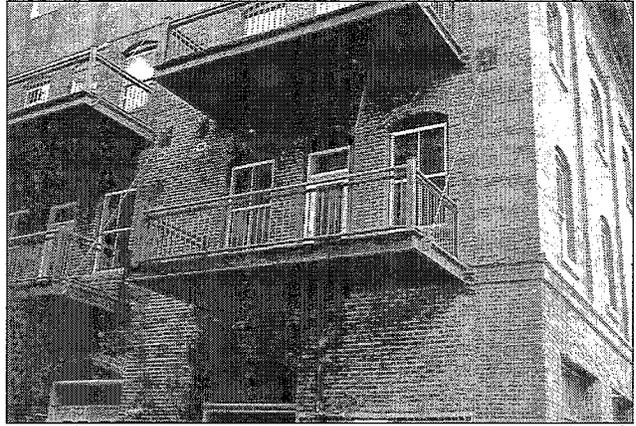
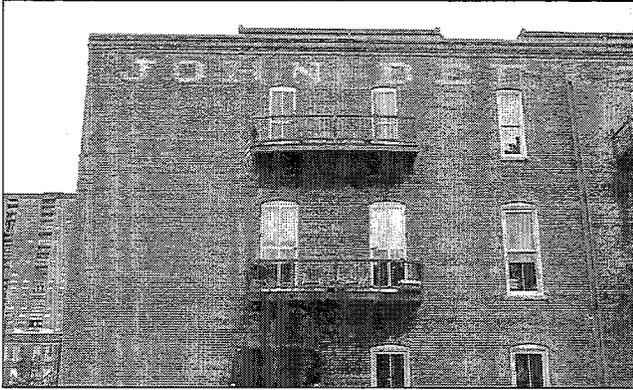
- Simple metal balconies are preferred.
- Consider the number of balconies on an individual structure such that they do not dominate the wall.



A balcony may be considered on the backside of an historic structure.

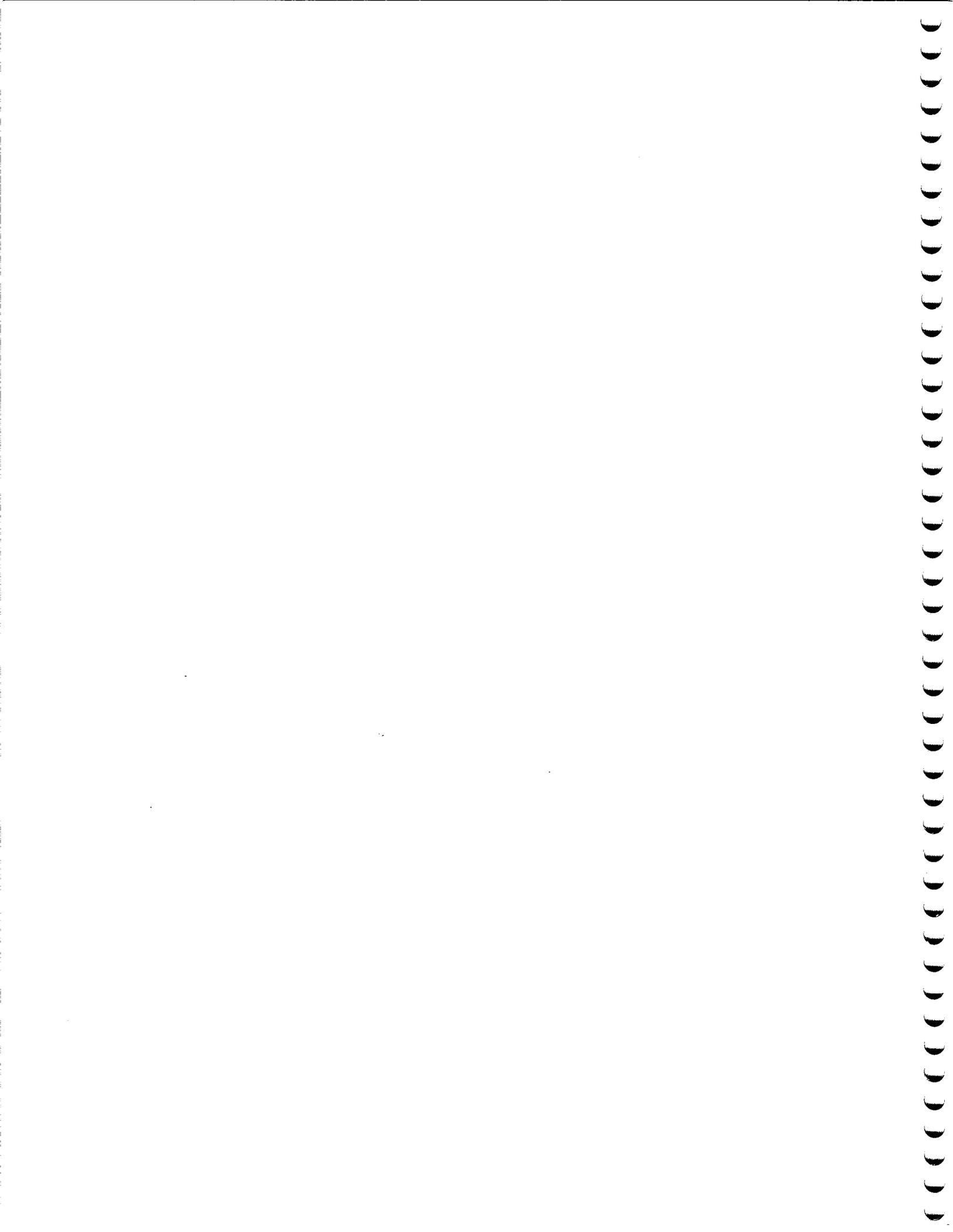


Consider the series of photographs on this and the following page when designing a new balcony for the rear of a building in downtown Brattleboro. These images are residential balconies that have been added to historic commercial and warehouse buildings in Lower Downtown (LoDo) Denver, Colorado.



Consider the series of photographs on this and the previous page when designing a new balcony for the rear of a building in downtown Brattleboro. These images are residential balconies that have been added to historic commercial and warehouse buildings in Lower Downtown (LoDo) Denver, Colorado.

SECTION V
APPENDIX



Downtown National Historic District



- Post Office, 1915-1917
- Temple Building, c. 1910
- Methodist Church, 1867-1870
- Montgomery Ward Co., 1929
- Pro Area Chamber of Commerce, 1929
- Conduits, 1970
- Apartment Building, 1918
- Brother's Block, c. 1910
- Block, c. 1850
- House, 1871-1872
- Block, 1870-1871
- National Bank, 1958-1959
- Block, 1853
- Central Fire Station, 1873
- Grange Block, 1894, 1915
- Block, c. 1850, 1914
- Social Block, c. 1880
- Social Building
- Methodist Church, 1880
- Block, 1812
- Building, 1958
- People's National Bank Block, 1879-80
- Block, 1877
- Building, 1915
- Social Building, 1879
- Building, c. 1920
- Social Building, 1870
- Dewitt Livery, c. 1900
- Block, c. 1900
- Block, 1914, 1938
- Hotel, 1936
- Block, 1875

- Historic District
- Contributing Buildings
- Noncontributing Buildings
- Other Buildings
- Roads
- Railroad





