

**DESIGN GUIDELINES**

for

**JAFFREY CENTER  
HISTORIC DISTRICT**



**Jaffrey • New Hampshire**

# DESIGN GUIDELINES

for

## JAFFREY CENTER HISTORIC DISTRICT

prepared for  
Jaffrey Historic District Commission



*Above photograph:* The Meeting House from atop Cutter's Hotel, photographed 1894. Note the expansive vista of Mount Monadnock. *Courtesy of Mrs. Robert MacCready.*

*Cover photograph:* The Brick Church and Thorndike Cottage, Upper Common, photographed 1908 or 1909. The wooden fence, one of the few to remain in Jaffrey Center, was a common sight in the early twentieth century. Granite posts usually supported the wooden members. *Courtesy of the F. W. Greene Estate.*



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## INTRODUCTION

For the past several years, the Jaffrey Historic District Commission has been defining the issues of acceptable guidelines and standards necessary to meet our mission to safeguard the heritage of Jaffrey Center.

This booklet will be helpful for residents of the Historic District and will provide consistent standards for the Commission.

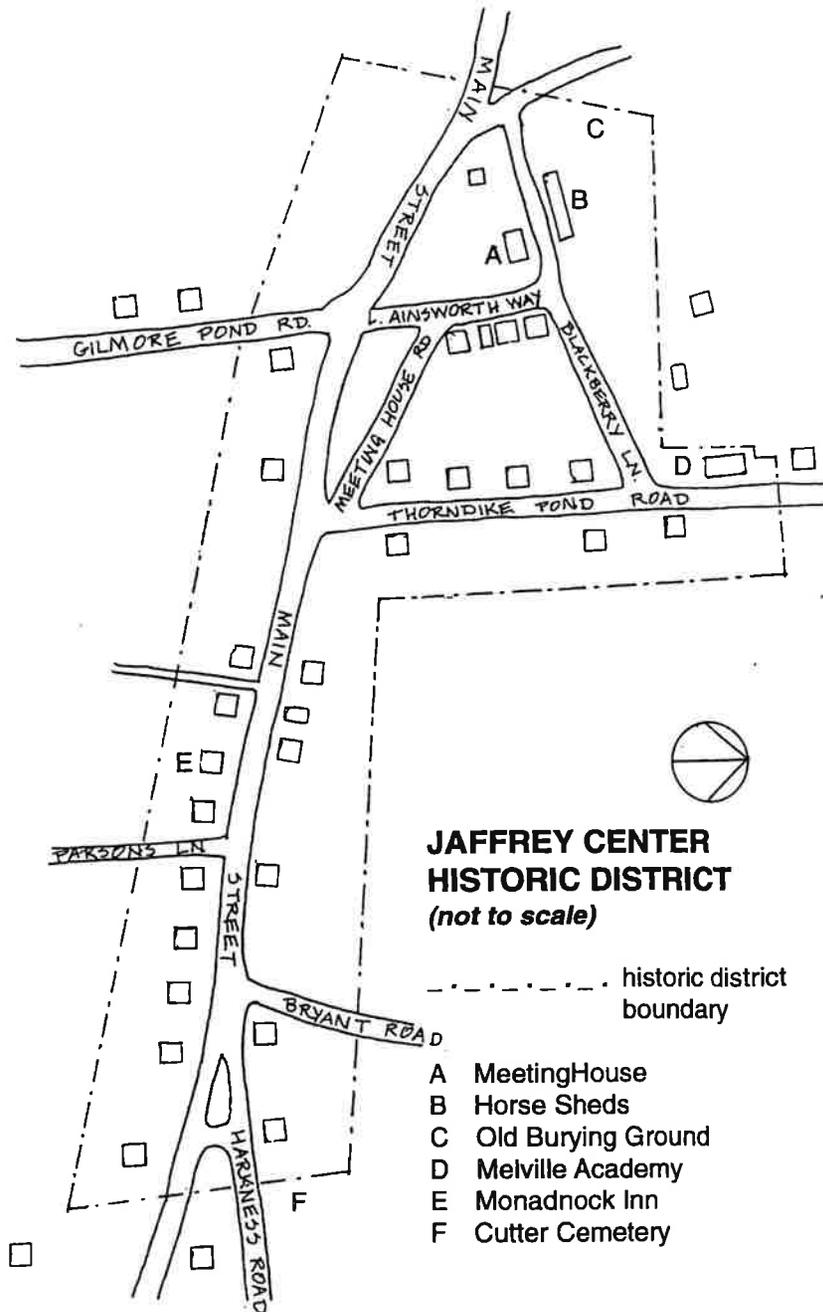
Our gratitude is extended to former Commissioners Rob Stephenson and Cathy Seiberling for educating us to the need of guidelines and providing the Commission with access to a federal grant through the New Hampshire Division of Historical Resources. We are also grateful for the leadership of Elizabeth Durfee Hengen, Consultant in Historic Preservation, for educating the Commission throughout the two-year process leading up to this publication, as well as for her editorial expertise.

Finally, our appreciation goes out to the many supportive residents of the Jaffrey Center Historic District, who provided information and encouragement during numerous walking tours and hearings. In the final analysis, this booklet is for your benefit, and its effectiveness will be measured by the quality of the partnership between the Commission and the residents of the District.

We believe this publication will assist in understanding the expectations for all of us and will enhance the Commission's responsibility to ensure that any change in construction, alteration, painting or use of structures is compatible with Jaffrey Center's historic environment.

Owen R. Houghton  
William M. Driscoll  
Co-Chairmen, Jaffrey Historic District Commission

*November 1996*



## PURPOSE OF THE HISTORIC DISTRICT

In 1969 the citizens of Jaffrey voted to establish the Jaffrey Historic District Commission, and the following year approved the establishment of the Jaffrey Center Historic District.

The district's purpose, as stated in the town ordinance, is to safeguard the heritage of Jaffrey Center by (a) preserving a district which reflects elements of its cultural, social, economic, political and architectural history; (b) conserving property values in such district; (c) fostering civic beauty; and (d) promoting the use of an an historic district for the education, pleasure and welfare of the citizens.

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

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

Benefits of the Historic District include a public recognition of the importance of Jaffrey's heritage, one that is shared not just by those residing within the district, but by the entire community; a stabilizing effect on property values; and the economic benefits of drawing visitors to the area.



This view of Melville Academy, taken from the junction of Thorndike Pond Road and Blackberry Lane, has changed little since it was taken circa 1914. Mature street trees, unpaved roads with "soft" edges, wooden fences and window awnings all characterized Jaffrey Center in the early twentieth century. *Courtesy of the F. W. Greene Estate.*

## A BRIEF HISTORY OF JAFFREY CENTER

Jaffrey Center is the town's earliest settled area and its original town center. In 1775 the residents raised the MeetingHouse, which was used for town meetings and church services. Behind the MeetingHouse the settlers laid out a large burying ground; across the street they erected a house for the minister. (The Manse is still owned by descendants of the first minister's family.) A system of roads radiated out from the village.

In 1802 the Third New Hampshire Turnpike (Route 124) opened, and Jaffrey Center became an important stagecoach stop for travelers headed between Boston and Walpole. The village's two taverns, three stores and several shops prospered from the traffic, as well as from the merchants, wealthy farmers, and professionals who resided there. Turnpike travel was not limited to people. Vast herds of cattle were a common sight in the fall and spring. Sometimes referred to as Jaffrey's first summer visitors, the animals arrived from towns in the Boston area, where land was too valuable to devote to pasture, to graze on the foothills of Mount Monadnock, returning each fall for eventual sale in the Boston markets.

The Center's residents were active in civic and educational affairs; several backed the establishment of Melville Academy in 1832 which, at its height, drew 174 students from throughout New England, many of whom boarded in homes in the Center. At the east end of the district was its largest industry, Cutter's tannery and currier shop, which operated throughout the first half of the nineteenth century. Though most of the commercial activity has disappeared, the spacious, architecturally sophisticated houses and institutional buildings that still stand attest to the historical stature of the town center in the early nineteenth century.

By the 1830s East Jaffrey, also located on the Turnpike, had begun to eclipse Jaffrey Center in importance. Its proximity to water power and, in later years, the railroad spurred its growth. As commerce started to shift away from the Center, East Jaffrey emerged as the heart of town affairs. It was not until 1914, however, that town meeting abandoned the MeetingHouse for East Jaffrey.

Jaffrey was one of the first mountain resort communities in New England, and the Center played a critical role in its development. As early as the 1820s, people came to climb Mount Monadnock, and spots offering food and shelter soon opened near its slopes. In the post-Civil War era, many summer visitors stayed in Jaffrey Center's inns, and more than a few opened their homes to summer boarders. Word of Jaffrey's beauty and cultural life spread among academic and professional circles, drawing clusters of New England college graduates to the town during the summer

months. Jaffrey Center became an enclave for professionals and academics, a large number of whom had been classmates at Amherst College. They purchased abandoned farms, historic houses, and painstakingly preserved the vistas toward Mount Monadnock.

After one of the major hotels in the Center burned, a group of public-spirited citizens formed the Jaffrey Center Village Improvement Society in 1906. Over the years, the group has played a critical role in restoring key properties and improving the open space and vistas within the district. In 1909 it created Cutter Park on the site of the inn. In following years it undertook the restoration of the MeetingHouse, the symbolic heart of the village, and Melville Academy. In the early 1960s, the Jaffrey Historical Society moved the Little Red Schoolhouse into the district. As the schoolhouse underwent restoration, a town-appointed committee undertook the repair of the nearby Horse Sheds.

Recognition of Jaffrey Center's significance continued when, in 1970, the town established the Jaffrey Center Historic District. Five years later, the district was placed on the National Register of Historic Places. Because of this public interest, Jaffrey Center has remained one of New England's premier historic villages. Its buildings, structures and open land collectively convey the evolution of a hilltop village over more than 225 years.



Looking east from the MeetingHouse steeple, circa 1894. Cutter's Hotel, which burned in 1901, can be seen at the far right. *Courtesy of the Jaffrey Center Village Improvement Society.*

## ARCHITECTURAL STYLES AND BUILDING TYPES

Before making decisions in restoring or altering any house, it is important to understand its architectural style and/or building type. Architectural styles are the fashions of buildings; shapes, materials and details are used to identify a style. Building types, or forms, relate primarily to shapes. Styles tend to change over the years, and can be a helpful means of dating a building. Forms have less variation and tend to be used repeatedly, often with the latest stylistic features applied to them.

Few of the buildings in Jaffrey Center fall neatly into a single style; rather, they tend to exhibit characteristics of several. However, most of the styles represented are strongly rooted in the classical tradition: they tend to be symmetrical in form, with regularly spaced windows and centrally positioned entrances. Their details reflect the architectural traditions initially developed in ancient Rome and Greece, later translated by the English, and eventually exported to the American colonies as the Georgian and Federal styles. The Greek Revival style was more directly derived from ancient Greece.

Distinguishing characteristics of the primary architectural styles and building types found in Jaffrey Center are noted below:

### Georgian (ca. 1750-1810)

- \* 1-1/2 or 2-1/2 stories high
- \* Gable roof with a ridgeline parallel to the road
- \* Massive, central chimney
- \* Central entrance, often with a transom window over the door and an entablature
- \* Five windows, or bays, across the facade, often with molded surrounds
- \* Small-paned window sash (12/12, 12/8, 9/6, 9/9)
- \* Wood clapboard siding



### Federal (ca. 1800-1830)

- \* 1-1/2, 2 or 2-1/2 stories high
- \* Gable or low hip roof with a ridgeline parallel to the road
- \* Twin interior or end chimneys

- \* Central entrance, often with a fanlight and partial sidelights
- \* Five windows, or bays, across the facade, often with narrow, molded surrounds (splayed granite lintels on brick buildings)
- \* 6/6 window sash
- \* Palladian windows in gables or above entrance
- \* Walls of brick or clapboards (brick ends common with clapboards)
- \* More delicate, refined moldings and proportions



### Greek Revival (ca. 1830-1860)

- \* 1-1/2 or 2-1/2 stories high
- \* Gable roof with gable front (often pedimented) generally facing the street
- \* Sidehall plan most common, with entrance in outer facade bay
- \* Front entrance has full-length sidelights and transom window
- \* Three or five windows across the front, often with flat surrounds with cornerblocks
- \* 6/6 window sash
- \* Cornerboards and broad frieze boards
- \* Walls of brick or clapboards



### Colonial Revival (ca. 1880-present)

- \* Imitates Georgian and Federal styles, but proportions generally more generous
- \* Gable or steeply pitched hip roof
- \* 6/1 or 6/6 window sash
- \* Roof dormers common



In addition to the styles cited above, elements of the Gothic Revival style can be seen in Melville Academy's finial-capped tower. The Queen Anne style sometimes appears in late nineteenth century alterations undertaken by summer residents, such as replacement window sash and porch details; both of these features are found on the Manse.

## Building Types

Many buildings cannot be neatly classified by architectural style, but are identified by their basic type, or form. In the Center, the 1-1/2 or 2-1/2 story rectangular "box," with a gable roof oriented parallel to the street, central or twin chimneys, and five-bay, central entrance facade, is the most common form. When this form is 1-1/2 stories in height, with a massive, central chimney, it is typically referred to as a Cape Cod house. When it is 1-1/2 stories with a high kneewall, and smaller (stove) chimneys, it is a Classic Cottage. This house type was most popular in Jaffrey between 1760 and 1850, though it continues to be used to this day.



A second type, of which there are several examples, is the gable-end-to-the-street building, which is generally three bays across the facade and has a sidehall plan with an entrance in the left or right bay. In a few instances, it has a five-bay facade and a center entrance. This house type was popular throughout the second half of the nineteenth century.



## DESIGN GUIDELINES

The Design Guidelines that follow have been put together to provide a baseline of information to ensure fair treatment and objective decisions, rather than those based on personal taste. A better understanding of the components that made up the district and a clarification of the standards under which the Historic District Commission reviews applications should also serve to speed up the review process.

For a review of what types of activity need prior approval, please refer to the section entitled "Purpose of the Historic District" on page 5.

### BUILDING EXTERIOR

Jaffrey Center is comprised almost entirely of buildings built between 1775 and 1850. Each building is distinctly different and conveys both its own history and a piece of the story of Jaffrey Center. Similarly, alterations to a single building impact not only the architectural character of that structure, but the overall character and integrity of the entire district.

#### Walls & Trim

The buildings in Jaffrey Center are defined in large part by the prevalence of wood, used for clapboards, shingles, roofs and trim. To retain this character, it is critical that painted wooden clapboards which match the existing in terms of exposed width, continue to be the material employed when replacing deteriorated clapboard siding.

Synthetic siding, such as vinyl or aluminum, is not an acceptable substitute for clapboards; not only does it detract from the historic character of a building, but it can cause serious moisture problems. Furthermore, no synthetic siding outlasts well-maintained wood. Wooden shingles or clapboards are suitable exterior coverings for

outbuildings; in general, the existing material should be matched in kind. All new clapboards should be painted with a color approved by the Commission (see section on Painting & Color on page 12). Wooden shingles on outbuildings may be stained white, treated in a clear preservative, or left to weather.

Exterior trim, such as cornerboards, door and window casings, cornices, and door and gable pediments, play a critical role in the appearance and proportions of a building. Since the architectural styles in Jaffrey Center are classically-inspired and simple in their details, the proportions of trim are particularly key to the overall design of the buildings. All trim that contributes to the historic character of a building should be

retained and preserved.

When it is necessary to replace all or portions of such features, they should be replaced to match that removed, in terms of material, design and placement. As much of the original feature as possible should be repaired, rather than replaced. If using the same kind of material is not technically or economically feasible, then a compatible material may be considered. It is not appropriate to install trim that relates to an earlier period, or different style, than the building. All new trim should be painted with a color approved by the Commission.

**Painting & Color:** When planning a paint job, it is usually necessary to remove only the damaged or deteriorated paint to the next sound layer. Handscraping or hand-sanding are the preferred methods, to avoid damaging the woodwork.

## Roofs

Roofs are an important design element of historic buildings, as well as a yardstick of regional distinctions. Buildings in Jaffrey Center are predominately capped with gable roofs, both facing and perpendicularly sited to the road. The shape of an existing historic roof should not be altered.

The color, type and size of any new roofing material needs to be approved by the Commission. Wooden shingles are the most historically appropriate for rural

Heat guns, hot-air guns, or chemical strippers can be used to remove paint when entire layers are so deteriorated that total removal is necessary for adhesion. Sandblasting, waterblasting, or using torches is not recommended, as they can cause irreversible damage.

In general, it is appropriate to retain an existing paint color scheme if it has been on the building for at least fifty years. If a new paint scheme is desired, then the colors should be appropriate for the building's style, taking into account that the original style may have been modified in the late nineteenth or early twentieth century, and that those alterations are an integral part of the building's history. White clapboards and trim, with dark-green or black blinds and doors, is an appropriate color scheme for most of the buildings in the district.



Roof scuttles, such as this one on the Thorndike Cottage, are a traditional means of providing ventilation, as well as accessing the roof.

eighteenth and nineteenth century buildings, and the texture, variegated color, and warmth afforded by wood has special appeal. If asphalt shingles are

selected, a dark, neutral color is preferable. Repairs to existing slate roofs should be made prior to replacing the entire roof; frequently the problems on such roofs lie in flashing, or substrates, rather than the slates themselves. Snow belts are allowable, but should be copper (preferable) or a dark, anodized aluminum for minimal impact. Heat strips are allowed, subject to approval.

Skylights that are visible from the public view are not allowed. In non-visible locations, small, flush skylights might be approved, if they do not interrupt a significant roofline. In lieu of skylights, traditional roof scuttles, or small gabled or shed-roof dormers might be more appropriate.

Chimneys are also an important feature of historic buildings and should be retained and maintained. Chimneys in poor condition should be rebuilt, rather than removed. If a missing chimney is to be rebuilt, the reconstructed feature should be appropriately sized, positioned and constructed to appear historically functional. (Historic photographs

## Windows & Blinds

Windows, like trim details, are an essential part of the design of classical buildings. Most of the windows on Jaffrey Center's buildings are regularly spaced and of a similar size. The sash is nearly universally double-double hung, with a wide range of lights, depending on the style and period.



Low, shed-roof dormers with multi-pane sash are a common sight in Jaffrey Center.

might assist in the design.) If a new chimney is to be built, it should be masonry and situated in a location appropriate to the historic design and function of the building.

Television receivers should be installed on the rear, or a minimally visible slope, of a roof and be of the smallest size possible.

Replacement windows should follow the building's historic fenestration patterns, including opening, size, placement, type of sash, and generous muntin profile. Replacement lights should not be smaller, or of an earlier period, than is appropriate for the building. It should be noted that small -pane

sash was often replaced in the late nineteenth and early twentieth centuries with 2/2 or 2/1 sash. In such cases, reverting back to smaller-pan sash is neither necessary, nor always recommended, in the course of restoring a building. (Historic photographs are helpful in determining the appearance of historic sash and at what date replacement sash was installed.) "Snap-in" interior muntins are not acceptable, because they do not accurately immitage historic sash with true (exterior) muntins.



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

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

If exterior wood blinds have remained with the house, they should be maintained and used. Exterior blinds of metal or sythetic materials are not recommended as substitutes, since they are often not sized properly and their appearance is not authentic.



Door and window openings in barns are important to understanding their historic function. The openings on this bank barn are varied and include a wagon entrance with a transom window above and horse stall windows. Altering the size of any of the openings would significantly alter the overall character of the barn.

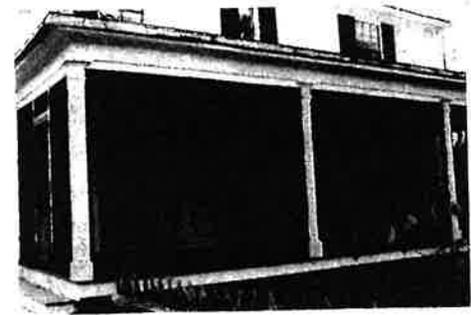
## Entrances & Porches

Entrances are usually the focal point of the buildings in Jaffrey Center and an integral component of its design. Features such as fanlights, sidelights, pilasters, entablatures and granite steps should be retained at all costs. If replacement due to deterioration is necessary, they should be faithfully replicated. If the entrance to a barn is modified, the size and location of the historic opening should remain clearly apparent.

Most of the porches in the district are on secondary elevations and many were added after the building

was constructed. However, they have since become an integral part of the building's history and should be maintained and preserved. Missing features, such as balusters, posts or balustrades, should be carefully replicated, when replacement is necessary.

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



The screen panels on this porch have been installed on the inside of the supporting posts, allowing the overall design of the porch, as well as its decorative details, to remain visible. The dark color of the screens further minimizes their impact.

## New Additions to Existing Buildings

**Major Additions:** When designing an addition to an historic house, the scale, size and materials of the addition should neither overwhelm the historic house nor obscure its significant historic materials and features. Additions should be placed onto secondary elevations; the preferred choice is usually on the rear or an inconspicuous side elevation. Since many of Jaffrey Center's buildings consist of a main house, an ell and an attached barn, that proportional relationship

should not be lost in the course of building an addition.

Generally, the addition should not try to mimic the historic building, but should reflect it in terms of scale, massing and overall proportions. A traditional design and traditional materials will usually be most successful within Jaffrey Center. Roof shapes, height, materials, and fenestration (placement of window and door openings) are key design issues to consider to ensure



Major new additions can be designed to enhance, rather than detract, from the original form of a building. This addition, which extends away from the street (and is seen in this view from the rear), uses a variety of rooflines and dormers to break up the mass, and traditional materials for siding, trim and the chimney. Though the windows include a range of sizes, each has multi-pane sash, and they are grouped in a way that evokes historic sheds and barns.

compatibility between the historic building and an addition. Moldings and other details might be simplified in the addition, both to make a clear distinction between the old and new, and to keep the addition secondary to the historic building. *Note: A major addition will probably require professional design services.*



The addition on the left would have been more successful if it had been slightly set back from the original house, if the roofline was lower, and if the window proportions had matched those on the main house.

**Porches & Decks:** Designs for new porches should either follow an historic porch that has since been removed or a new design that is compatible with the historic character of the house. Bear in mind that porches were often appended to earlier houses in the late nineteenth and early twentieth centuries. An appropriate, somewhat generic porch design, would consist of square posts with molded caps, square balusters, and a broad handrail. Closely spaced lattice is an appropriate screening method of the substructure. Though pressure-treated lumber is recommended, all exposed sections should be painted to match the trim

color of the house. New decks should be located off secondary elevations and painted to match porch decks and house trim.

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

## SITE & LANDSCAPING

The building site is the parcel of land on which a building sits. Landscaping includes vegetation, grading, and built items, such as fences, walls, terraces, driveways, swimming pools and playhouses. Landscape features have a marked impact on the appearance of both an individual building and the character of the overall district. All landscape features that contribute to the historic character of a building should be retained and preserved. Should replacement be necessary, the new feature should match the historic feature or be of the same era. If a missing historic feature is to be recreated, the design of the new feature should be based on photographic or other documentation so as to be compatible with the building and site. Non-historic features, such as parking areas, satellite dishes and swimming

pools, should be located so they are minimally visible from the street and do not intrude upon the historic features.

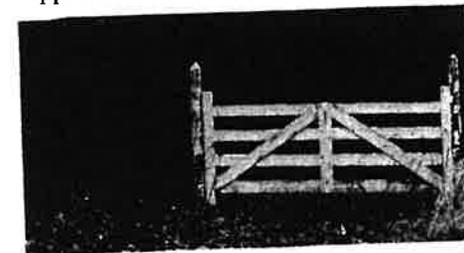
## Walls & Fences

Dry-laid stone walls, particularly those that parallel the roads, are an important component of the Jaffrey landscape. They should be retained in place and kept free of foliage and brush and periodically inspected to ensure that loose or missing stones are replaced. New stone walls should be constructed of unfinished granite rock, be dry-laid, and match other historic stone walls in the district in terms of size of stone, height and depth.

Wooden fences should be retained and maintained and painted on a regular basis for protection; white or the trim color of the house is the traditional color. New (or fully stripped) fences may be stained, preferably opaque. Designs for new wooden fences should follow a simple baluster and rail system supported by structural square posts with molded caps; or be of a trellis or picket type. Chainlink,



Wooden fences such as this one were a common sight in the late nineteenth and early twentieth centuries. Granite posts often replaced, or supplemented, wooden posts.



Field fences and dry-laid stone walls are integral components of the Jaffrey landscape.

stockade, or board fences are not allowed, unless used in a small, inconspicuous area for an animal pen.

Wooden field gates and granite posts are an important reminder of the district's agricultural heritage and should be retained and maintained.

## Front Yards

Residents are encouraged to maintain a lawn in front of their houses and are discouraged from using it for parking. No new buildings, parking areas, swimming pools, tennis courts, satellite dishes, or similar structures are allowed between the building facade (front wall) of a house and the road, or in

the area of side yards within public view. Furthermore, these specified areas shall not be used for storage for more than thirty days in any one calendar year of motor vehicles, mobile homes, boats, construction material, salvage, trash, items for sale and the like.

## Driveways, Walkways & Parking

Driveways should be a single-car width between the road and the building facade, and preferably unpaved. Walkways should be brick, stone, stone dust, or a narrow paved path. Paved parking areas should not exceed the minimum size necessary and should be placed behind or, less preferably, to the side of the building. If an increase in existing parking spaces is considered necessary due to an increase in the number of residential units or a change in use, the new parking site plan should not affect the outward appearance of the site either from the public view or from adjacent properties.



The positioning of this driveway directly in front of the house, coupled with its extensive paved parking area up against the building, create a harsh approach. Large or highly visible paved areas cause an imbalance between a building and its surroundings.

## Signs & Lighting

The scale, material and location of signs are of particular importance in a district that is largely residential in nature. Signs should be used only to identify an allowable business, and no more than one sign identifying the business will be allowed on the property. All signs should be wooden. Hanging and flush signs are allowed, provided that no trim details of the building are obscured; the sign is not illuminated; the sign is not mounted above the window head of the first story; and the size, design, graphics and color of the sign are compatible with the architecture of the building. A ground sign should not exceed six-and-a-half feet in height, measured from the ground to the top of the sign, and should not exceed nine square feet in size and a proportionate ratio of 3:1. Ground signs may be indirectly lighted.

Temporary signs for elections, house and tag sales are not subject to

review, but must be removed as soon as the situation warrants.

Lighting fixtures should be compatible with the scale and style of the building. No fixture should produce a light that is strong, harsh, is a distraction to motorists, or a nuisance to residents. Posts with a dark finish are preferred.



Identifying the location of a business is successfully accomplished by a wooden sign scaled to its surroundings.

## Vegetation

Every effort should be made to maintain and protect trees and older plantings. As older trees need to be cut down, they should be replaced with new ones of similar type and

(eventual) size. No mature trees located between the street and the rear of the main buildings shall be removed without approval of the Historic District Commission.

## DISTRICT SETTING

Jaffrey Center's identity as an historic, rural, village center depends, in large part, upon its roadside trees, stone walls, open space, vistas, road width, low lighting, and relationships of buildings to adjacent landscapes. Preserving these features is critical to maintaining the district's distinctive character.

## Stone Walls

Dry-laid stone walls, particularly those that parallel the roads, are an important component of the Jaffrey landscape. They should be retained in place and kept free of foliage and brush and periodically inspected to ensure that loose or missing stones

are replaced. New stone walls should be constructed of unfinished granite rock, be dry-laid, and match other historic stone walls in the district in terms of size of stone, height and depth.

## Open Space & Vistas

Jaffrey Center is fortunate to have a number of open areas, all of which add greatly to the character of the district. New buildings or roads in the Upper or Lower Commons, the Burying Ground, around the Meeting House or Horse Sheds, or in front of Melville Academy are not allowed. These areas should be maintained as is, with grass, scattered deciduous trees, shrubs and bulbs. Views of Mount Monadnock should be retained through selective trimming of trees and maintenance of existing fields.



Sweeping views and spacious commons come readily to mind when defining the character of Jaffrey Center.

Residents are encouraged to keep the Swale open as a meadow and to restore its vistas of the Academy and mountain.



These two views of the Swale, taken 100 years apart, illustrate how dramatically vistas can change when open spaces are allowed to grow over. For many years, the meadow was hayed and used for grazing. Today, the tower of Melville Academy and the peak of Mount Monadnock are barely visible over the trees. *Top photograph taken ca. 1897, courtesy of F.W. Greene Estate.*

## Sidewalks & Roads

The existing sidewalks should be retained as walkways paved with bituminous concrete (asphalt) with stone dust, crushed stone or peastone rolled in. A strip of grass between the sidewalk and road should be maintained.

Even though the main route through Jaffrey Center is a state highway, it should not exceed its current width. No road widths should be increased beyond the

existing, and intersections should not be widened; drivers should be expected to slow down or come to a full stop when turning corners. Road shoulders should not be paved, but left as grass or, if absolutely necessary, gravel. Existing unpaved roads should remain unpaved. Parking areas along Main Street should not be increased beyond the existing and, in fact, should be decreased where possible.

## Roadside Trees & Shrubs

Roadside trees should be maintained, protected and replaced in kind when necessary. Excessive pruning is not encouraged. Not only do they offer shade, but trees

define the area as a residential village. Intrusive shrubs and plantings should be removed or kept in check through periodic mowing.

## Road Signs & Street Lighting

Road signs must conform to the traditional granite post/wooden signboard markers in use since at least the 1870s. Replacement street lights should be compatible with the scale and rural village historic character of the district. The existing lighting fixtures, installed in the 1930s, are appropriate for the district and should be retained or replicated. Any future replacement in terms of lighting level, glare, and direction.



The running horse appeared on Jaffrey's signposts as early as the 1870s. Other Monadnock towns had similar signs with their own animal "logo."

## NEW CONSTRUCTION

A well-designed new building that relates to its historic surroundings can enhance an historic district. Primary factors to consider when designing a new building are setback, scale (size), massing (shape), materials, rooflines, and fenestration (size, type and spacing of windows). Since the predominant material in Jaffrey is wood, the predominant form a front or side-gabled building with a gable roof, and the predominant fenestration is regularly spaced, standard-sized window openings with double-hung sash, these features need to be acknowledged in a new design. Though setbacks vary within the district, a new building should maintain the setback of those immediately surrounding it. Garages should be well set back from the house facade and generally should not be forward of the rear elevation.



This recently constructed house successfully blends into its surroundings. In fact, it takes more than a passing eye to discern it from its eighteenth and nineteenth century neighbors. Its massing, proportions, siting and landscaping are particularly sensitive to the district which it abuts.

## DEMOLITION

The loss of any historic buildings or landscape features within an historic district has a marked negative impact on an entire area. Only when damage from natural forces, such as fire, hurricane or some other catastrophe, occurs and has subsequently imposed a severe economic hardship, will demolition of an historic building be considered for approval. Demolition from neglect is not considered an economic hardship; both within and without historic districts, homeownership brings with it an obligation to undertake regular, cyclical maintenance.

Members of the Jaffrey Historic District Commission are available to offer advice on maintaining buildings and performing periodic inspections.

## RELOCATED BUILDINGS

Buildings that are under consideration for relocation into the district need to come before the Commission. Among the questions the Commission will raise are:

- \* Will the relocated building enhance or detract from the history of Jaffrey Center?
- \* How will it be sited?
- \* How will it impact nearby buildings? The streetscape?
- \* What is its age, architectural style, building type, architectural integrity, and scale?
- \* What is its intended use?

## CHANGE IN USE

Jaffrey Center's character as a residential village in a setting of open space and vistas is a significant component of its historic identity. Any future changes in building or land use should not jeopardize that character, either visually or from the perspective of community life.

Any change in the existing, approved use of a building must be approved by the Historic District Commission, *whether or not* such change in use is allowable under existing zoning regulations. The Commission's decision will be based on whether and how the change in use will affect the exterior appearance of the building, its site, and the district in general. Refer to the sections dealing with these items for specific guidance. The Commission will refuse a change in use if the exterior appearance of a building or its site will be adversely altered.

## APPLICATION PROCEDURE

### **What changes require approval?**

*Any* exterior changes to a property located within the District that affect a building, site, or change of use need to be approved by the Commission *prior* to undertaking the work. If a building permit is required for the work, it cannot be issued until the proposed project has been approved by the Commission.

### **How does one apply for approval?**

An application, available from the Commission's Secretary or from the Selectmen's Assistant at the Town Offices, needs to be filled out and submitted in duplicate to either of the above people. There is a minimal fee to file the application. Attach plans, drawings, specifications, samples, photographs, etc. to the application to clarify the proposed change. The Commission meets the first Thursday of the month, and an application must be received by its Secretary at least 14 days before the meeting. If the project is still in a preliminary planning stage, the Commission can offer informal advice or guidance to assist residents in planning changes, prior to the filing of a formal application.

### **How does the Commission review an application?**

The Commission will hold a public hearing on an application at its meeting. At the public hearing the applicant will have an opportunity to present the project and the public to ask questions or express opinions. After the public hearing, the Commission may conduct a site visit, as an extension of the public hearing, to better understand the impact of the project. Based on the information received, the Commission will either approve, approve with conditions, disapprove, or return the application to the applicant because it is incomplete.

### **How is a decision communicated?**

The Commission will present its vote in the form of a "Notice of Action Taken" form, which is submitted to the applicant, Town Clerk, abutters and is posted at the Town Office. If an applicant or any other person is aggrieved by a decision, it can be appealed before the Board of Adjustment.

### **What happens if an application has not been filed?**

Widespread community support and knowledge of the process are necessary ingredients if the Commission, or any local regulatory board, is to accomplish its purpose effectively and fairly. If the Commission becomes aware of a change within the District that was done without approval, it will notify the owner and request an explanation. Depending on the specifics of the change and the circumstances

surrounding, it, the Commission may request the Selectmen to take appropriate remedial action.

### **Who is on the Historic District Commission?**

The Commission is appointed by the Town Moderator. Its membership consists of between five and seven members and up to three alternates, each of whom is a resident of Jaffrey. In addition, one member is also a member of the board of selectman and one a member of the planning board. Members serve a maximum of two three-year terms. No member receives compensation. All of its meetings are posted at the Town Office and open to the public.

## FOR MORE INFORMATION

Members of the Historic District Commission are always happy to assist with any aspect of an application.

*For more information on the Historic District Commission's procedures, the following, available from the Commission or the Selectmen's Office, will be helpful:*

"Handbook for Residents of the Jaffrey Historic District." Jaffrey Historic District Commission, 1989.

"Planning Guidelines and Recommendations." Jaffrey Historic District Commission, 1989.

"Rules of the Jaffrey Historic District Commission," 1987.

"Town of Jaffrey Historic District Regulations" (the ordinance), 1969, amended 1989.

*For information on Jaffrey history and architecture (available at the library):*

Cutter, Daniel B., *History of the Town of Jaffrey, New Hampshire, 1749-1880*. Concord: Republican Press Association, 1881.

Kidd, Coburn, ed., *Jaffrey Center, New Hampshire: Portrait of a Village*. Jaffrey: The Jaffrey Center Village Improvement Society, 1976.

*History of Jaffrey, New Hampshire*. Published by the Town of Jaffrey, 3 vols: Vol. I (1937), Vol. II (1934), Vol. III (1971).

"Jaffrey Agricultural Survey," 1996. (Overview and survey forms for 43 agricultural properties in Jaffrey).

"Jaffrey Historic Survey," 1986. (Historical survey forms for pre-1925 buildings in Jaffrey).

Stephenson, Robert B., and Catherine L. Seiberling, *Jaffrey Then and Now: Changes in Community Character*, Jaffrey Historic District Commission, 1994.

*The Jaffrey Center Village Improvement Society: A History*, 1971.

*For general information on sensitive rehabilitation and architectural styles:*

Carley, Rachel, *The Visual Dictionary of American Domestic Architecture*. New York: Henry Holt & Company, 1994.

McAlester, Virginia and Lee, *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1988.

*Old House Journal*, published bimonthly.

*The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings*. U.S. Department of the Interior, Washington, DC 1992.

## GLOSSARY

**baluster** a short vertical member that supports a handrail

**balustrade** a railing system, consisting of balusters, a top rail (handrail) and sometimes a bottom rail

**bay** vertical divisions on the exterior of a building, usually defined by the door and window openings

**blinds** louvers within a rectangular frame consisting of top and bottom rails and side stiles. Similar to shutters, but with slats. Generally found on the exterior of houses.

**cornerblock** a square block located at the upper corners of a window or door surround.

**cornerboard** boards placed at the exterior corners of a building.

**entablature** the horizontal trim above a column, door or window. Consists of a cornice (top), frieze and architrave.

**façade** the front wall of a building.

**fanlight** an elliptical or semi-circular window over a door or window, or over a gable. Usually filled with radiating muntins or tracery.

**fenestration** the arrangement of window and door openings on a building.

**frieze** a horizontal band, generally found at the top of a wall, immediately beneath the cornice. Often part of an entablature.

**lintel** a horizontal piece of wood or masonry above a window or door opening.

**muntin** wooden strips that separate the panes of glass in a window sash.

**Norman window** a three-part window composed of a central window topped by an arched head and, on each side, a shorter, narrower window with a flat head.

**pediment** a triangular-shaped cap or hood placed over a door or window.

**pilaster** a flat column attached to a wall.

**sash** the moveable part of a window. Contains the panes of glass.

**shutters** solid panels within a rectangular frame consisting of top and bottom rails and side stiles. Similar to blinds, but with a solid panel. In New England, generally found on interiors of windows.

**sidelight** an elongated, narrow window adjacent to a door or window.

**surround** trim around the sides and top of a door or window.

**transom** a small window over a door or another window, usually containing multiple lights.

## NOTES