

HISTORIC PRESERVATION GUIDE



DOVER, NEW HAMPSHIRE

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INTRODUCTION

Introduction

The City of Dover is fortunate to possess a rich collection of historic architectural resources which have survived to the present day. Several years ago the city sought to protect these historic assets with a limited historic district ordinance.

On December 14, 1977 the City Council of the City of Dover adopted a Historic Ordinance and approved a Historic District Commission. (Section 30-4A City Code). After an unsuccessful effort at defining a Historic District in 1978, the original Commission became inactive.

In February 1987, during a city-wide planning effort, a sub-committee exploring Quality of Life issues recommended to the city that, "As one of the oldest communities in the United States, Dover has a history and traditions that are truly unique. The subcommittee believes that public policy and activity relating to or history should be both prominent and continuous. Accordingly, we recommend that an Historic District Commission be appointed at once (in keeping with existing RSA's and City ordinance) and that the Commission/City become immediately involved with a comprehensive survey for consideration of historic districts."

A Commission was appointed in December of 1987 and was charged with the task of carrying on a historic survey of significant buildings in the city, identifying a historic district and creating a set of Regulations for the preservation of buildings within the district.

In 1987 the city Planning Department applied for and received a survey and planning grant from the New Hampshire Department of Historic Resources. This grant was used to hire a consultant who helped the Historic District Commission in organizing an inventory of the historic architectural resources in the city. This was accomplished in two phases. The first phase was a visual survey which was used to form the maps and basis for the Historic District Preservation chapter of the Dover Master Plan. The Housing, Economic Development and Land Use Chapter was adopted by the Planning Board on July 5, 1988. The Master Plan states:

Goal VI. Preserve and restore Dover's community character and heritage.

Objectives: A. Identify the historic and cultural resources from Dover's three and one-half century history.
B. Establish the necessary tools to protect and restore the community character and heritage.

Activities: 1. Develop an inventory of Dover's historic structures and sites.
2. Establish a Historic District Commission and the necessary ordinances and regulations to enact the Commission's authority.
3. Rezone the City-owned property on River Street to allow water-related activities.
4. Establish a multi-use waterfront zone that allows and encourages river-related activities.
5. Review scenic road standards for needed clarifications.

An area in the Silver Street/Central Avenue/Summer Street and City Hall plaza neighborhood was identified as a historically significant area. The area was surveyed on a building by building basis. During this same time period, the Historic District Commission prepared a revised ordinance which was recommended to the Planning Board on July 25, 1989.

The purpose of this ordinance was defined "...as a matter of public policy that the recognition, preservation, enhancement, and continued use of buildings, structures, sites, areas, locales, and districts within the municipality of Dover having historical, architectural, cultural or design significance are required in the interest of the economic prosperity, cultural enrichment, health and general welfare of the community."

The purposes of this ordinance are to:

1) safeguard the heritage of Dover by providing for the protection of the structures and areas representing significant elements of its cultural, social, economic, political and architectural history;

2) enhance the visual character of the municipality by encouraging and regulating the compatibility of new construction within historic districts to reflect or respect established architectural traditions;

3) foster public appreciation of, and civic pride in, the beauty of the city and the accomplishments of its past;

4) strengthen the economy of the city by protecting and enhancing the attractiveness of the community;

5) conserve property values within the city; and

6) maintain and enhance the use of structures and areas within historic districts and locales, for the education, pleasure, prosperity and general welfare of the community."

Any Historic District's architectural character is dependent upon the particular qualities of its buildings. The Historic District Ordinance was prepared to establish a procedure for public review of design decisions which might affect the character of the district.

After a series of public meetings and hearings, the Commission decided to withdraw proposed changes to the existing ordinance and the accompanying district boundaries and regulations.

In December of 1989, the Commission once again revised the ordinance and incorporated language recommending a voluntary/advisory role and extending its function to serve other areas in the city. The changes have not been submitted for review as of this publication's printing. The Commission has continued to meet on a periodic basis to plan educational events and to work with interested property owners upon request.

The Commission also recognized a need to help residents and property owners learn more about the rich architectural and historic heritage present in our community. This handbook is a product of the efforts of the 1987-91 Commission members and, in particular, the expertise of Lynne Emerson Monroe, Preservation Consultant, and Paul Gosselin, of Salmon Falls Associates.

It is a guide to assist property owners and residents in:

1) identifying and understanding the major architectural styles common in Dover;

2) discerning appropriate from inappropriate solutions for guiding changes which are compatible with period architecture;

3) obtaining, through the established procedures, a building permit for work.

Summary of the Contents

This handbook is intended to give property owners an appropriate frame of reference for making exterior design decisions.

Section I, Historic Background and Architectural Styles, describes the historic evolution and development of the historic areas, and the architectural styles that were used during different periods of development. It also identifies the basic characteristics of these styles and how they are displayed in the City of Dover.

Section II, Philosophy for Guiding Change, presents ideas on how to preserve the character and the integrity of historic structures, even as times change.

Section III, Guidelines for Change, discusses in detail issues for property owners to consider when making changes to properties and establishes the guidelines which are often used by Historic District Commissions in discussing proposed changes.

Section IV, Historic District Ordinance, discusses procedures that residents in a historic district might follow when planning for preservation or change. This section outlines the process that an applicant would use in order to receive a building permit within an historic district and describes the recommended format for the presentation of a proposal to a Historic District Commission.

References are provided for all sources used in the preparation of this Handbook. Also included is an extensive listing of printed resources that are available to assist property owners and residents who are interested in historic preservation and learning more about American architecture.

SECTION I

Historic Overview and Architectural Styles

Historic Overview

Settlement - Pre-Revolutionary Period 1640-1775

The Piscataqua-Great Bay Region is formed by five tributary rivers flowing together to make Great Bay, Little Bay and the Piscataqua River which flows through Portsmouth Harbor to the Atlantic Ocean. This extensive water system transforms New Hampshire's small fourteen mile coastline into a historically significant maritime center.

Although humans have lived in the area for over 10,000 years, the first European settlement in the region dates from 1623. During the next 100 years, this section of what later became known as New Hampshire, was divided into four great "towns" or plantations of Portsmouth, Dover, Exeter and Hampton. Until 1680, this area was part of the Massachusetts Bay Colony. Portsmouth developed as a rich mercantile center and a thriving commercial port exporting timber products and importing everything from food to European finery.

The Town of Dover developed further up the Piscataqua River at the confluence of the Salmon Falls, Cochecho and Bellamy Rivers. The first area of settlement was at Dover Point, also known as "The Neck". This point of land is located at the very center of the confluence of the five tributaries of the navigable Piscataqua River and became the natural hub of activity from all points inland as the area was settled. The first village supported itself primarily by fishing and farming. The settlers were able to establish a community, building wooden homes and clearing the fields. This base was not, however, sufficient for economic expansion.

Fortunately, the Cochecho River offered large falls for water power which soon brought the center of the town to its banks. Mills were built to saw and process the timber from the rapidly expanding region. There were twenty saw mills in New Hampshire by 1665, and fifty by 1770. Lumber that was not used to build the expanding town was shipped by gundalow to Portsmouth and on to Boston. Boston was expanding and the City of London was being rebuilt after the great fire of 1666. There was a great demand for timber resources. Lumbering became incredibly lucrative in the new colony and remained that way for over 100 years. Dover was a natural center for lumber activity. The rivers offered both power for the mills and easy natural transportation to Portsmouth and Boston and Europe beyond.

Therefore, lumber became the economic base of the town throughout the 17th and 18th centuries.

Moving inland the settlers cleared the land using and selling the timber and making way for corn fields and the beginnings of agriculture. They moved the rocks from the fields and constructed stone fences and built sturdy, four square, wood frame houses. A system of roads crisscrossed the town with bridges and ferries to cross the rivers. By the middle of the 18th century, Dover had established itself with large, self-sufficient farms and cleared open land; a thriving town center with sawmills at the falls of the Cochecho River. Other industry included brickyards, shipbuilding and trade. The popular "gundalow" trade boat was built in Dover.

Post-Revolutionary Federal Period 1775-1820

The period following the Revolution was a time of regional expansion in industry, education, transportation and architecture. During this period, the first capital, Portsmouth, reached a peak of mercantile success, building streets of stately mansions in the new Federal style of architecture. Dover also grew and prospered as the lumber industry continued to thrive. During the 1790's there appeared to be a lumber crisis as the supply of quality trees dwindled. However, Dover merchants united against the possible loss of their economic base and constructed the first New Hampshire turnpike and other roads into the interior. These improvements in transportation provided easier access to inland timber sources, and the city maintained its economic base through this time of crisis.

The disastrous years of the embargo and War of 1812, which cut off the lucrative ocean trade, changed forever the destiny of Portsmouth which never recovered an industrial base. Although Dover was also affected by these events, the town turned again to its water resources to develop industry. A group of local entrepreneurs formed in 1812 and incorporated as the Dover Cotton Factory. By 1821, Boston financiers had invested in this operation and by 1830 Dover was one of the largest manufacturing centers in the country. These events radically changed the character of the city.

Industrialization and the Civil War 1820-1870

During this period, the expansion of the town was phenomenal. The population grew from 2,871 in 1820 to 5,449 in 1830. This growth generated a need for business and commerce and an area of shops and stores developed on Central Avenue, known as "Merchant's Row". Local brick was used to build attractive, "fireproof" buildings. (Many substantial brick structures have been lost to fire despite these precautions.) Dover's commercial village center grew to equal any of the neighboring towns.

As Portsmouth's maritime prosperity declined, Dover's manufacturing wealth grew. At one time more vessels entered Boston from Dover than from any other place east of New York except Portland, Maine. Good transportation for the import and export business was improved by dredging the Cochecho River, and in 1842 the railroad came to Dover and changed the major mode of transportation from water to rail. Dover was the hub of several railroads coming into the city. The Boston & Maine Railroad ran roughly east/west and a later southern division spur was built from Portsmouth across Dover Point running north/south through the city on roughly the route used today by the Spaulding Turnpike. Railroad yards were located in the city's center to serve both passengers and the mills.

The Sawyer Mills were located on the south side of Dover on the Bellamy River, manufacturing woolen goods. This industry was fairly self-contained, with mills and worker housing in close proximity. The Cocheco Manufacturing Company in the center of the city produced wool, cotton, calico, and other print fabric and exported them far and wide. The construction of the great brick mills continued throughout the second and third quarters of the 19th century. These mills became the focus of the community and their presence altered its character.

Another resource which shaped the character of the city was the railroad, however most of the large identifiable railroad structures have been torn down except for an early (c.1842) round house off Chestnut Street and a twentieth century round house on Oak Street.

Not only did manufacturing bring about a visual change in Dover, but it changed the social character of the town as well. The increase of population brought on by a combination of the demand for labor in industry and political problems in Europe, introduced new ethnic groups into the population. In the

beginning, the company built fine boarding houses in order to attract the women from farm families in the region to come and work in the mills. Eventually, these "millgirls" were replaced as immigrant families of French, Irish and Greek descent moved to the city. Several new churches were built during this period due to both the proliferation of new nationalities and the freedom granted by the Toleration Act of 1819. (The number of churches grew from two to ten in a single decade!)

Post Civil War / Victorian Era 1870-1910

The 30 years that followed 1870 seemed to have been one of the most difficult periods that local farmers had ever faced, a time when they had to adapt to the changing needs of a nation that was moving west. Throughout New Hampshire, many farms were abandoned. In Dover, the agricultural economy was maintained through these ups and downs, primarily in the dairy sector, which continued to supply milk for Portsmouth and Boston.

The period following the Civil War saw the continued expansion of the mills in Dover. From 1876-1878 a new Mill #1 was constructed at the site of the present day Clarostat. Water wheels were replaced with turbines and overhauls of all the original mill structures were begun. During the 1880's a new Mill #2 was built on the north side of the river, and eventually #2, #3, and #4 were joined to form one continuous building, 732 feet long by 74 feet wide. By 1885 the Cocheco Manufacturing Company had five mills and the printery in full operation.

One noteworthy addition to the city's transportation network was the street railway. This was originally a horsecar system (1882-1890) which ran on Central Avenue between Sawyer's Bridge and Garrison Hill. In 1889, the business was sold to Henry W. Burgett of Brookline, Massachusetts, who expanded the operation to Somersworth and converted it from horse to electric power. The name changed accordingly from the Dover Horse Railroad Company to the Union Street Railroad. Burgett built an amusement park at Willand Pond in Somersworth (no longer extant) to attract passengers. After a series of bad business operations, the company was consolidated as the Dover, Somersworth and Rochester Street Railway. This type of transportation was soon eclipsed (the last car was removed on October 15, 1926) by the advent of a wonderful new invention - the automobile.

Early 20th Century 1910 - 1940

After the Civil War, the textile industry began in the South, and because of lower production costs and cheaper labor, it continued to expand. In response, the northern textile business declined. In 1909, the Pacific Mills of Lawrence, Massachusetts took over the Cochecho and tore down the printworks in 1913. Operations slowed, then stopped entirely in 1940. The physical plant was sold at auction to the City of Dover in 1941. A mill committee made up of city officials then leased space in the facilities to smaller industries such as Miller Shoe and Easter Air Devices. Currently, the mills have been purchased and are being refurbished and renovated for retail, commercial and residential use. With the exception of a few successful vegetable and dairy farms, most farming operations were abandoned during this time period.

Despite the economic decline, new residential neighborhoods developed in Dover between 1900 and 1940. The architectural styles included in these neighborhoods are predominantly the Bungalow and the "Square House". New residential neighborhoods developed in walking access to the street car line which ran on Central Avenue. Particular areas of development are near Woodman Park, south of Silver Street, and the area between Oak and Hill Street, south of Oak Street between Park Street and Ela; also the northern part of Mount Vernon and Maple Streets developed during this era. The automobile put pressure on the owners of earlier houses and garages were built in the Arts and Crafts Style throughout the more affluent urban neighborhoods.

The Colonial Revival Style expressed a respect for the city's early history. Numerous examples of this popular style are found on sub-divided lots throughout the city, often with exaggerated "colonial" details.

Civic and religious structures were added to the city's building stock in the late 19th and early 20th centuries, including the Court House (1899) on 2nd Street and The Masonic Building. City Hall was built in 1935. The Public Library and the 1891 Fieldstone Episcopal Church on the corner of Locust and Hale Streets form a "plaza" which still retains a particular turn-of-the-century character.



Architectural Styles

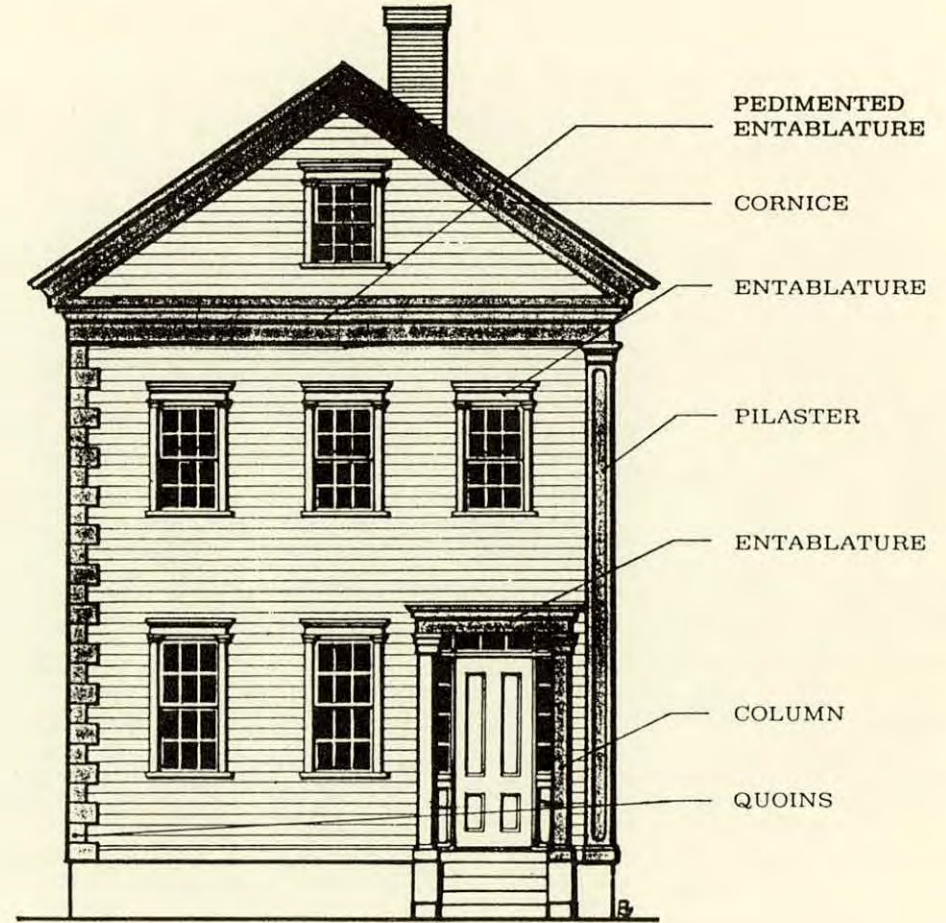
A building, according to its distinctive characteristics of structure and ornament, can be placed within a broad category of building types - an architectural style. Architectural styles are a means of cataloguing society's architectural activities. When studied in chronological order, architectural styles can be invaluable because they form a record of the past unique to every community.

This handbook outlines Dover's major architectural styles. Very often, after studying the descriptions and examples in this book, a building owner may discover that his building does not look exactly like any of those catalogued. Buildings in some areas of the city have been researched and pertinent data recorded on a "survey form". These survey forms available from the Historic District Commission may help in explaining the specific evolution of the structure. Buildings often look different because within the framework of a style's characteristics, building details can vary, reflecting the builder's individual requirements and particular preferences.

Another possibility is that a building might have been constructed using a combination of styles, which is usually called transitional between two periods, another common variation is that a building has been altered since its original construction. As property owners felt the need to respond to the latest fashion in architecture. Many of these alterations have attained historic significance of their own and give us a picture of the historic evolution of the specific building and of an area as a whole.

For purposes of illustration, this Handbook was prepared using architectural examples from within the historic district proposed by the Historic District Commission in 1989. Many of these styles exist in other areas of Dover as well.

A map of the area is included to highlight the integrity of the neighborhood and to encourage residents to use the area as a reference (see page 54).



FACADE: the front of a building usually given special architectural treatment.

Pre- Revolutionary c. 1600 - 1780

The Colonial / Georgian Style



When applied to architecture, the term "Colonial" carries many different meanings. In its most general sense it can refer to buildings erected when America was still a British colony. More specifically such buildings fall into three categories: 1) 17th century Colonial 2) late Colonial and 3) Georgian.

The Damm or Damme Garrison, c. 1674, is an interesting example of a primitive fortress structure used in the Indian wars. Originally located in the area of town now known as Back River Road, it was moved to a protected location at the Woodman Institute in 1915.

Of Italian Renaissance derivation, a new style gained popularity in England and America in the early 1700's at the beginning of the reign of King George I, hence its designation "Georgian".

By 1700 English architecture had been transformed by the rediscovery of classical Roman detail. These "new" details were documented in builders' handbooks which soon became available in America. This style is characterized by massive size, symmetrical fenestration, and heavy classical ornamentation. The medium-pitched roof is usually capped by a large central chimney, although some Georgian houses have two chimneys, usually with a central hall. Although a gable roof is common, buildings of this style were frequently built with hip and gambrel roofs. Common variations of this basic house form were 1 1/2-story capes, saltboxes, half-houses, and three-quarter houses.

Architecturally, Dover residents chose to build in a plain, utilitarian style. The grand Georgian mansions built by the sea captains and entrepreneurs in the nearby capitol of Portsmouth were not duplicated in Dover. One possible reason for this may have been the relatively large number of Quakers who chose to settle in the area. Perhaps the finest surviving example of New England Georgian architecture in the city is the Friends' Meeting House, c.1769.



Typical Colonial Characteristics

- Massing** 1 to 2 stories with massive central chimney, usually symmetrical.
- Roofline** Steep gable, sometimes gambrel. Dormers not common.
- Materials** Predominantly wood-frame with clapboard or shingle exterior; some brick.
- Doorway** Four or six paneled doors, rectangular windows above; trimmed by engaged columns or pilasters capped by an angular pediment or simple entablature.
- Windows** Double-hung sash, 12/12, 9/9, or 6/6, simply framed with flat or slightly moulded trim.
- Ornament** Four inch wide, flat corner boards, gable, end trim, and cornices.
- Colors** Walls: natural stain, dark brown, dark red, yellow ochre.
Trim: same as walls.



Typical Georgian Characteristics



- Massing** Enlarged Colonial proportions; strict classical symmetry; central chimney, or more typically two chimneys symmetrically placed close to end walls.
- Roofline** Gable, gambrel, or hipped; often three or five pedimented dormers on front roof.
- Materials** Clapboard, flush or bevel edged boards with quoins to look like cut stone; brick.
- Doorway** Massive center entry flanked by plain or molded pilasters or columns which support a heavy entablature or pediment (angular, segmented or broken); wide door with at least six panels and rectangular transom or fanlights above.
- Windows** Large, symmetrically placed, double hung sash 12/12, 9/9, 9/6, or 6/6; moulded trim with entablature above, often an angular pediment above first floor windows.
- Ornament** Corner trim may be flat, elaborately pilastered; or quoined; cornice may be flat or a well developed entablature to correspond with corner trim.
- Colors** Walls: dark brown, dark red, buff, dark blue, dark green, yellow ochre.
Trim: same as walls.

The Federal Style c. 1780 - 1830



While Georgian architects copied classical Roman detailing as it was understood at that time, Federal architects attempted to achieve classical qualities without directly copying the Roman forms and details. Concerns for subtle detailing and proportion gave the style a feeling of ordered simplicity. So called because it appeared in America in the decade following the Revolution, the Federal style reflected the nation's new independence from England. It represented the first instance in which Americans deliberately changed an English style to fit American needs and building materials.

It is a refinement of the Georgian style, producing a lighter, delicate, more graceful effect. It has symmetrical fenestration and a prominent entrance, often with a fanlight above and sidelights extending half-way to floor level. The ornamentation is classical but the moldings used are more delicate during this period.

Frequently these houses were built three stories in height with a low-pitched gable or hip roof and ornamental balustrade. They often have twin end-placed chimneys, and occasionally four.

Following the embargo of 1812, many of the wealthy entrepreneurs invested their money in building fine homes because they couldn't invest in shipbuilding and trade. This employed some of the same carpenters and woodworkers. These fine Federal mansions are concentrated in the area known as Tuttle Square and scattered throughout as agricultural settlement continued throughout the city. Brick became a popular building material in Dover. Fires in Newburyport and Portsmouth had made this material a necessity as well as an aesthetically desirable material. Dover's coastline supported numerous brickyards which supplied brick throughout the region. Many of the new mansions and industrial buildings were built of this brick. Significant examples include the William Woodman House, c. 1818, and the John Williams/John Parker Hale House, c. 1814. (John Williams was the agent of the first cotton mill.)



Typical Federal Characteristics

- Massing** Symmetrical five bay facade usually with low third floor.
- Roofline** Low hip roof intended to "disappear" from street, often obscured further with a balustrade; high narrow chimneys near end walls; some small, early Federals have gable roofs with central chimneys.
- Materials** Clapboards, brick or flush boards.
- Doorway** A semi-elliptical or semicircular fanlight spanning both a six panel door and rectangular sidelights is a hallmark of the Federal style. Pilasters or engaged columns supporting a flat entablature or columns supporting a semi-circular or rectangular portico.
- Windows** Double hung sash 6/6 lights; 3/3 typical for third floor windows; slender mullions and simple molded trim common; blinds on all but a few brick examples; stone lintels typical on brick examples (photo).
- Ornament** Light, delicate, simple, small elements in series and subordinate to overall facade proportions; corner boards and floor banding flat and simple; substantial but light cornice important in subduing roof.
- Colors** Walls: medium blue, pale yellow, beige, pale green, medium grey, offwhite.
Trim: light accent; white, buff, pale yellow.



The Greek Revival c. 1820 - 1860



Both the "Georgian" and "Federal" styles involved classical architectural concepts. The Georgian style made use of classical details while the Federal style concerned itself with achieving generally classical character.

The "Greek Revival" style was different in that its real concern was symbolic imagery. Its appearance in America can be directly attributed to an emulation of the ideals and architecture of the ancient Greek democracies. Classical forms and details were copied to evoke these ideals.

The Greek Revival style was not transplanted from Europe and therefore is considered the first "American" style of architecture. Motivated by an admiration for the courage of the Greeks in their war of independence from Turkey in 1821 and by a respect for ancient Greek culture, many Americans began to build houses that resembled, or at least suggested, the temples of Athens. Houses in this style were usually painted white in the mistaken belief that ancient temples had not been colored.

Thus, the building style is based upon the Greek temple with free standing columns on the front facade often supporting a pedimented portico. Less high-style houses were constructed with the gable-end pedimented and oriented towards the street. Wide pilasters were then applied at the corners to simulate columns. A sidehall entry with classical ornamentation, a transom with lights, and sidelights extending the height of the door are most common.

The Greek Revival Style was the most popular Architectural Style of this period and wealthy Dover industrialists embraced it with enthusiasm. White temple-front residences lined Silver and Locust Streets. The architectural character of Dover varied radically, therefore, from the other cities on the Seacoast because Dover was prospering in an era when the rest of the region was economically depressed.

Two outstanding examples of the Greek Revival Style are the Corporation House c. 1830, at 113 Locust Street, and the Benjamin Barnes House at 89 Locust Street. These were built to house the agent and clerk of the Cocheco Manufacturing Company and they set the style to which others aspired.

Surviving Resources of the Period

Many brick commercial buildings survive in upper and lower squares. One particularly significant block is the Hosea Sawyer Block at 29-31 Main Street, built in 1825. The rounded front and square granite lintels are particularly noteworthy. The extensive mills of the Sawyer and Cocheco Manufacturing Companies survive in a remarkably intact condition. Worker housing is particularly well-preserved in the First through Fifth Street neighborhood, an area that housed wave after wave of immigrants coming to the city. The best examples of mill-built housing are next to the Sawyer Mills on Charles Street. One unique circumstance was the construction of individual houses on Fifth Street made from a long mill shed.

Typical Greek Revival Characteristics

- Massing** Narrow gable end front facade creating the "temple" image; off center entry.
- Roofline** Low to medium pitch gable emphasized as a large angular pediment; utilitarian, unobtrusive, chimney. Dormers NOT originally used.
- Materials** Wood frame with clapboards or less frequently flush boards.
- Doorway** Recessed doorway framed by pilasters supporting a simple entablature; four panel door surrounded by a narrow glass transom and sidelights; no curved elements.
- Windows** Elongated double hung sash with 6/6 lights; trim flat or often a scaled down version of doorway pilasters and entablature.
- Ornament** Wide pilasters plain or inlaid, replace corner boards and support a well developed pedimented entablature with either a full or broken bed.
- Colors** Walls: white, pale yellow, buff, light gray, green-gray.
Trim: Olive green, dark green, white blue gray.



The Italianate Style c. 1840 - 1880



The Greek Revival style marked the beginning of a series of Romantic Revival or high victorian styles which flourished from the 1850's through the first decades of the 1900's. Tall proportions, variety in colors and a calculated mixing of various historical details were the common elements of these styles.

Architect Andrew Jackson Downing also helped to popularize the Italianate style, which represented a somewhat idealized version of the country villas of Tuscany in northern Italy. Downing praised the style for its picturesque qualities as well as its flexible floor plan, allowing for additions to be made in any direction.

The style is characterized by towers, cupolas, bay windows, balconies, and heavy bracketed doorhoods. The roofs are low-pitched, often hipped, with projecting eaves supported by brackets. Round-headed Roman windows are often mixed with flat and segmentally arched windows and most have one-over-one or two-over-two sash.

Variously known as the "Tuscan", "Lombard", or "Bracketed" style, Italianate residences were loosely modeled after the farmhouse and villa architecture of northern Italy. The popularity of this flexible style was so great the Federal, Georgian, and even Colonial structures were frequently "modernized" with Italianate details.



Typical Italianate Characteristics

- Massing** Asymmetrical massing of rectangular units. Towers, bay windows and varied roof planes also asymmetrical.
- Roofline** Low pitch, not a major visual element. Gabled, hipped or a combination. Dormers not common. Towers in larger examples.
- Material** Woodframe with flush boards or clapboard; brick masonry less common.
- Doorway** Asymmetrically-placed doors, often double. Heavily molded panels and trim. Massive bracketing over door common.
- Windows** Double-hung sash, 2/2 or, less frequently 1/1. Very tall proportions. Round or elliptical head common in later examples. Extensive bracketing on frame, sill, lintel. Paired windows, bay windows common.
- Ornament** Heavy wood brackets under eaves, on door and window lintels and window sills.
- Colors** Walls: light grey, dark grey, light gold, light brown, warm brown, yellow ochre, green-grey.
Trim: contrasting accent of wall color; pale yellow, dark green, light grey.



Mansard - French Second Empire c. 1855 - 1885

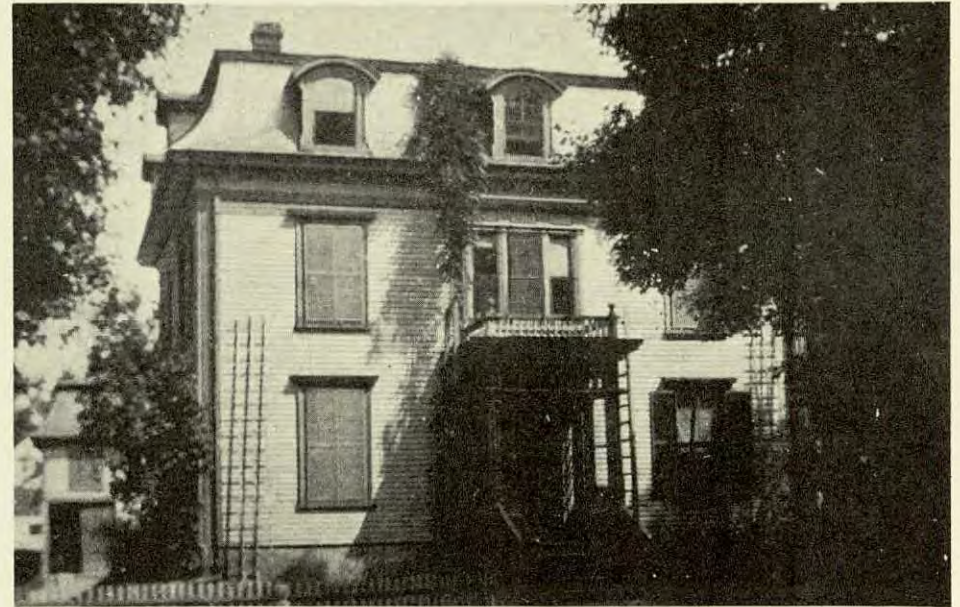


Variously known as the "Second Empire" or "General Grant" style, Mansard residences with their characteristic double-pitched roofs were popular in Dover during the 1860's and 70's. Many earlier residences were "modernized" with Mansard roofs during this time.

The style takes its name from the French Second Empire, the reign of Napoleon III (1852-1870). Its trademark, the Mansard roof, derives its name from Francois Mansard, a 17th century French architect.

The most distinctive feature of this style is the use of a steeply pitched Mansard roof with projecting dormers. This is a very ornate style often exhibiting heavy brackets under the eaves and elaborately molded window heads. Classical pediments and balustrades can also be seen on Mansard style buildings. In many ways, Mansard style houses closely resemble those of Italianate design.

Excellent examples of the French Second Empire or Mansard Styles are found on Summer Street. Number 45-47 Summer Street became Dover's first hospital in 1897.



Typical Mansard Characteristics

- Massing** Central building had three or five bays. Rectangular additions added asymmetrically. With Mansard roof presented very high, imposing profile.
- Roofline** High slate mansard roof, double pitched often with "bellcast" profile. Dormers standard.
- Material** Woodframe with flush boards or clapboards; brick masonry.
- Doorway** Central doorway with bracketing common. Minimal detailing.
- Windows** Double-hung sash, 2/2 or, less frequently 1/1. Very tall proportions. Dormer windows with pediments and brackets very common. Heads could be rectangular, pointed, gabled, or rounded.
- Ornament** Brackets and molding more ornate than Italianate.
- Colors** Walls: tan, brown, light grey, beige, light green, light yellow, rose, light peach.
Trim: often 3 or 4 colors with contrasting trim darker than wall; pale yellow, dark green, medium gray.



The Queen Anne / Stick Styles c. 1870 - 1900



The Queen Anne style, a major member of an eclectic movement that included the stick, shingle and eastlake styles, was popular in Dover during the last quarter of the nineteenth century. Based in part on medieval English architecture, it represented a renewed interest in the picturesque qualities of the past. Unlike most other architectural styles, the Queen Anne style was invented by one person, Richard Norman Shaw, a prominent English architect of the late 19th century. The style became popular in America after 1876, when the British built two Queen Anne houses at the Philadelphia Exposition.

This style is characterized by irregular, asymmetrical facades, complicated roof and tower forms, turrets and projecting pediments, decorative shingles, and elaborate paneled chimneys. Molded decorative bricks and terra cotta elements were often used; different materials (stone, brick, shingles, clapboard) being used on each floor. Stained glass windows and bay windows are common as well as windows with every imaginable combination of large and

small paned glass built into the same sash.

A product of the post-Civil War era, the Stick style was so named because of its use of stick-like ornamental trusses and brackets under the eaves and other detailing as described below.

The Stick style (earlier than Queen Anne, 1850-1890) is characterized by the use of clapboards with overlays of vertical, horizontal, and diagonal boards imitating the structural frame beneath. Buildings of this style have vertical massing, steeply pitched roofs, and irregular facades. Large brackets, usually of simple geometric design, often support the eaves. Most of these buildings have a large porch with square turned posts and diagonal braces.

New residential neighborhoods were built during this period. Many of these neighborhoods involved expensive and large Victorian houses. An unusual change took place in the Silver Street area. The stylish Greek Revival houses were extensively remodeled to a new Victorian look. Many became multi-family dwellings as well. Some of the older residential neighborhoods of the 1840's and '50's became worker housing stock, or the first place people lived before they made good and could move into the new larger Victorian houses. Surviving noteworthy examples are also found on 1st and 2nd Streets.

Besides the new mill buildings, many new commercial structures were built in Victorian style. Civic and church buildings built during this era include: The Strafford Bank Building (c. 1895) on the corner of Washington Street and Central Avenue, and the Baptist Church (1883) at Washington and Fayette Streets.

Typical Queen Anne Characteristics

- Massing** Massing characteristics: very irregular. Visual appearance confused with colors, textures, and shapes all reacting freely. Massing conveys accepted "Victorian" image.
- Roofline** Multiple gables at right angles, very steep pitch. Porches, towers, turrets and projecting eaves typical. Chimney major visual element, usually molded or carved.
- Material** Woodframe, with variety of wall textures and materials. Brick masonry, sometimes only on ground floor, used infrequently. Variety of colors important.
- Doorway** Four-paneled door, or upper glass panel with two-panel below. Leaded or stained glass in upper panel common. Very narrow sidelights infrequently.
- Windows** Bay and multi-shape windows common. Double-hung sash, 1/1 or 6/1. Straight or round head, never pointed arch.
- Ornament** Brackets, hanging pendants, spindles all standard. Chimneys modeled in cut or molded brick. Turrets, towers, and stained and leaded glass, together with wall variety were major ornaments. Individual details generally small, classical in origin.
- Colors** Walls: green/olive, light grey/grey, red, dark tan/peach, light brown, dark brown; 1st floor/2nd floor colors frequently different.
Trim: often 3 or 4 colors with contrasting trim darker than wall.





VICTORIAN REMODELING

During the end of the 19th century, many of the earlier Greek Revival structures were remodeled with elements popular during that time period. These remodelings accommodated both the new prosperity of the owner, making the old house more high-styled and therefore more pretentious in keeping with the new economic standing of the current owner, and some changes took place as the older houses were converted from single to multi-family use. These changes reflect the evolution of the historic areas and are valuable. They should be respected and maintained as important, historic evidence. Restoring such buildings to their original look would deprive the area of the information and interest yielded by these remodelings.



The Colonial Revival Style c. 1880 -



An awakening interest in earlier native architecture followed the American Centennial in 1876 and led to the emergence of the Colonial Revival Style. Its popularity continues far into the 20th century.

Also referred to as Georgian Revival, it represented an attempt to recapture the look of Georgian and Federal style architecture and to apply these characteristics to new buildings. It is characterized by the abundant use of fancy early details: fanlights and sidelights, Palladian windows, porticos, elaborate classical cornices (usually denticulated) and pediments over windows. Small dormers are common, and some high style examples have a hip roof topped by an ornamental balustrade. Colonial Revival houses are commonly symmetrical, and rectangular in plan. Dover has several excellent examples of the

Colonial Revival style, partly due to a local architect, H. G. Richardson. The area featured in this book also has a great deal of remodeling in this style, probably due to the influence of this period.

The building used as an illustration on this page (79 Silver St.) was remodelled two times. It was originally Federal, then had its roof altered to a Mansard (late 19th Century) and then to a Colonial Revival style in the 1930's.



Typical Colonial Revival Characteristics:

- Massing** Rectangular shape, laterally oriented to the street; classical symmetry and gable end porches.
- Roofline** Gable, hip or gambrel; often three pedimented dormers on the front roof.
- Materials** Clapboard or wide board.
- Doorway** Massive center entry with exaggerated side lights or fan lights, usually emphasized by a portico or porch supported by several columns.
- Windows** Symmetrically placed, large windows; double hung sash, often with 6/1 pane configuration. Sometimes in series or paired, three on the first story, two on the second. Usually with heavy wooden shutters, sometimes solid with a cut out motif on the top.
- Ornament** Exaggerated classical ornament, such as urns, pendants, broken scrolls, balustrades or dentils.
- Colors** Walls: usually white with dark green or black trim.
Roof: dark green or black asphalt shingles.



SECTION II

Philosophy for Guiding Change

Philosophy For Guiding Change

Historic areas have a special and unique character, which is established by the changes that take place throughout their history. However, to preserve this special character for the future, present change should be monitored. It is in the best interests of the City of Dover to maintain the uniqueness of historic areas for the understanding and appreciation of future generations of local citizens. An understanding of local history, which is displayed in the architecture of historic neighborhoods, is important in maintaining the past as a measuring stick for the present and for the future. This sense of "connectedness" is needed in a community.

Change will occur. In order to preserve the uniqueness of a historical area while respecting the inevitability of change, it is important to enlist a Historic District Commission to help guide and advise home and business owners. Historic buildings are special, and the best possible change within a specific historical area should be invisible. A Historic District Commission serves to influence change in a way that does not adversely affect the character of significant areas.

Dover is lucky to have most of the buildings in the historic area we have highlighted still extant. A study of old photographs of the city shows that most of the dramatic changes have been to accommodate the automobile and present power needs. For example, the roads have been widened, the streets have been paved, electric poles and wires have been added, and trees have been taken away. Other changes have occurred on individual buildings. Many of these changes are incremental - small changes that have added up to change the character of each building and eventually have created a very different place. These changes include siding, new and different windows, new doors, new colors and new plantings. The old photographs also show the evolution of landscape design. Fences which were not maintained have been lost and historic plantings which were overgrown have been removed. This oversimplification has created a loss of character. Where only the major elements, the bulk of the buildings, have survived and the details have gone, the streetscape has a very different character. Detail adds interest, texture, depth, variety and character. It is important, therefore, in areas with historic structures, to maintain as much of the existing detail as possible for future generations.

Change has also occurred in the usage of the buildings. Historically, the area we have featured was primarily residential, with single family homes. This changed during the latter part of the 19th century, when many of the larger homes were subdivided for multi-family use. Now, in the 20th century, increased demand for additional multi-family space and (more recently) offices, has created a very different neighborhood. The needs of these new tenants are different, and changes have been necessary to accommodate them. Parking lots, additional electrical meters, exits and entries and fire code modifications have been added, changing the character of many streets.

Changes are of course necessary to accommodate a 20th century lifestyle in an 18th century house, and it is possible for these changes to occur on the secondary rather than the primary elevations of the building. For instance, a new deck and sliding glass doors are probably more appropriate on the back of a house rather than on the front.

Changes over time affect the district as a whole as well as individual buildings. These changes reflect important eras of development in the city's history.

The area is interesting, therefore, not boring, because changes, like details, add richness. To bring the area back to one specific period would be to sterilize it and to make it boring. The guiding philosophy must be, therefore, to find ways to accommodate necessary and desirable change in a way that is compatible with the historic fabric and character of individual buildings and the area as a whole. Remembering that we can never know the future, we can never know what changes will be desirable in the future, it is important that changes taking place now are potentially reversible. For instance this current trend toward office space and businesses in residential properties could be reversed in the future if a strong residential need was established in the city center. Keeping flexible and guiding change with a light hand will maintain the historic areas for the enjoyment of future generations.

SECTION III

Preservation Guidelines

Material in this section has been adapted from

Preserving Community Character

Ways to Reconcile Change with the Character of a Place

A publication of the New Hampshire Association of Historic District Commissions (1988)

Maintenance

If your house has historic ornament, it should be maintained in its present location. Decoration is particularly susceptible to deterioration through weather, and needs frequent supervision and care. Proper maintenance will insure its continued existence. If yours has gone beyond repair, or is already missing in places, it should be carefully replaced with elements crafted to match the size, scale, and proportion of existing ones. Badly deteriorated ornament can be repaired with new, epoxy resins, epoxy putty and injections of epoxy resins. (Details on this process are available from the Historic District Commission.)

Ideally, the materials should match the historic ones, such as wood replacing wood. However, other alternative materials are available and can be practical and even economical, especially if the feature is not located too near human contact.

New materials include extruded polystyrene, cast aluminum, cast plaster and fiberglass. A mold can be made of existing historic features and new elements created from these new materials to match. The new materials must be protected, and therefore must be painted in the same manner as the older materials. This will also help blend the new with the old.

Water is a building's worst enemy. The first and most important part of maintaining your building is to keep all of the watershed systems in good working condition. This includes gutters and downspouts, which should be cleaned spring and fall.

One piece of ornament which has become particularly overused in recent history, is shutters (also called blinds). Shutters are not historically correct on many houses. Shutters should only be used where they already exist, or where there is evidence that they existed historically, such as shutter dogs, hinges or photographic evidence.

Original shutters should be maintained and repaired. They are particularly susceptible to weather and difficult to paint, so very often they are in a deteriorated condition. If your decision is to buy new shutters for your home, the new shutters must be the proper size. Historically, shutters were used to

create a sun screen prior to the use of screens, so it was necessary that they be able to close and latch. They were hung about half-way on the width of the window surround. When they closed, they covered the sash, part of the window surround, and met in the center. New shutters should be sized so that they can do this also.

The appropriate material for historic shutters is wood, and new shutters should preferably be of the same material and be painted. A dark color, which shows the dirt less, is appropriate. Other materials (such as plastic) might be used if the overall proportions of the styles and slats are appropriate and the same as the historic shutter.

Any new shutter should be mounted with hinges in the right place and should have some kind of dog, or latch, attachment to pin them back to the wall. It is more than acceptable to simply leave shutters off if they are already deteriorated. Another possibility, if they are deteriorated, is to take them off and store them until it is financially feasible to treat them properly. This also allows them to be kept for any future owners, and they become a good reference for size and proportion.

Another way of dealing with the sun is awnings. This style is more appropriate to Victorian periods and 20th century styles such as Colonial Revival. These awning on residential structures were typically made to hang to the center bar of a double-hung window. These awnings were removed in the fall and replaced each spring. They were sized to be fully attached to the frame, and had no contact with the sash. These canvas awnings were not fixed - they were moveable and had a crank or pull cord to allow them to be raised on cloudy days. The pitch of these awnings was fairly steep.

Photographic evidence for awnings can be found at the Dover Public Library. Property owners wishing to add awnings to their house are encouraged to recreate historic awnings such as the ones described. In terms of color, the colors were usually subdued - a dark green or maroon with a similar stripe. In the 1940's and 1950's, colors became brighter.

Building Openings

Doors

The entrance to a building is always a major architectural element. This is especially true on historic houses, where much could be discerned about their owners' status and taste by "reading" a door's location, design, and detail. Thus, a very strong effort should be made to preserve original doors and their detailing and ornament.

If doors much be altered or added, the scale of the original should be maintained. Ornament should match original material and design. Modern fiberglass and polymer reproductions of original ornament are also an option where they will be painted to match original material. At a minimum, trim and ornament should be simplified in design but match the original in size and proportion.

If new doors are to be added, their placement should not detract from the design established by existing door and window openings. Placing new doors on major, streetscape elevations is not recommended.

Exterior storm/screen doors are the most common and least permanent alterations found on most historic entrances. Where they are required, they should be as "transparent" as possible. Leaded or mullioned panes, elaborate "colonial" curves and cross-bucks, heavy black iron hinges and gaudy colors detract from the original door located beneath. Ideally, a "full-view" aluminum door would be painted to match the wooden, historic door behind. The color of the aluminum frame of the door should match the casing framing all the original doors and windows. Older, aluminum storm doors and windows can be painted to get this effect. They should be thoroughly scrubbed with a stiff brush and soapy water, rinsed, and then primed with zinc chromate, which is available at paint and hardware stores. Finish painting with two coats of good outdoor enamel to match existing elements will complete the job.

Windows

In Section I, the style section, showed the importance of windows to the character of a building. It is important to keep historic windows in place and repair them whenever possible. In the evolution of your building, the windows may have been replaced. For instance, a Federal or Georgian window may have been replaced with a popular Victorian, 2/2 double hung, Victorian Era sash. It is recommended that these be kept as part of the building's history.

New Windows

When replacement is absolutely necessary, the new windows should match the originals as closely as possible, or match a historic photograph. New windows should always be of wood. Metal or plastic are not acceptable for new windows, unless they replicate the originals.

Replacement Windows

First of all the original window type, for instance double hung sash, or casement, should be retained. And then the configuration of the individual panes of glass should be the same. These are formed by wooden bars called muntins. Multi-paned sash was historically correct on most of the buildings within the described neighborhood. The size and proportion of the individual panes of glass is part of what gave each building its character. The profile, or shape, of the wooden muntin should be the same as the one on the historic window. Snap in muntins, or applied muntins, are not acceptable solutions for this multi-paned look. Windows with double glazing are not available, at least economically, with appropriate wooden muntins. It is a better solution to pick a single glazed, wooden muntined window and add a storm.

Storm Windows

In New England, storm windows are important for the insulation value of the sandwiched air. Another way of adding to the heat retention of your home is weather stripping around windows, which should be done when you add storm windows. Storm windows can be either interior or exterior and either wood or metal. Interior storms have the advantage of maintaining the historic character of the building from the street, but exterior storms have the advantage of protecting the historic window sash from the weather.

Older aluminum storms may be painted to match the paint scheme of the house. To do this, first wash the aluminum which has been pitted by the weather. Then prime it with zinc chromate paint and finish with a coat of appropriately colored enamel.

Building Surfaces And Textures

Exterior Walls

Siding - Wood clapboards are the most common siding material within Dover's historic area. They can be found on buildings from virtually all the historic periods represented within this guideline. With few exceptions, original wood clapboards will look better and be most appropriate to their specific buildings than any alternative. Thus, original siding should be maintained whenever possible.

If a clapboard building needs to be re-sided, the replacement siding should match the original in size, composition, and texture. Clapboarded siding should not, for example, be replaced with size-matching vinyl clapboards, or composition matching wooden shingles.

Maintenance and repair of original wood siding is preferred over replacement. Solid color paints, with some level of surface gloss, should be used rather than semi-transparent or solid stains. Surface preparation is the most important aspect of any good, long-lasting paint job. Paint-removing heat guns, when used with extreme caution, can be a useful tool in uncovering a building's original surfaces.

The use of artificial siding (vinyl, aluminum) is not recommended on historic structures. Disadvantages of these materials involve durability issues, the masking of moisture infiltration, and questions of fire safety. Most applications of these materials involve the removal of historic trim and detailing. Original materials left in place behind artificial siding are likely to deteriorate in such a manner as to eliminate the possibility of restoration in the future. Further discussion of the problems associated with artificial siding can be found in Preservation Briefs #8: Aluminum and Vinyl Siding on Historic Buildings, by John J. Myers (see Resource Section).

When insulation is being added to a structure from the exterior, full sections of clapboards or shingles should be removed to allow access to wall sheathing underneath. Holes can be drilled and patched in this sheathing, which can then be re-covered with original siding. Drilling holes directly through exterior siding is not recommended.

Masonry

Masonry can be cleaned using high pressure water, steam, or special chemical cleaners. Sandblasting should never be considered because it destroys a brick's vitrified skin, leaving it open to water infiltration and excessive frost damage.

Historic masonry will require repointing. Mortar found in historic buildings typically contains a mixture made up of two parts lime, to one part portland cement, to nine parts sand. Mortar with higher percentages of portland cement can cause masonry to crack and is thus not recommended. Dry pigment additives, available at most masonry suppliers, allow a very close match to existing mortar colors. These additives will help guarantee that the final product blends in smoothly with historic, undisturbed areas.

When adding to or altering an existing brick wall, mortar makeup and color are not the only items that need to be addressed. Existing brick (type and color), bond pattern, and mortar joint size and profile should match existing historic masonry.

Water is brick's major enemy over time. Maintain downspouts and gutters so that walls are not exposed to running and dripping water. Over long periods of time, the freeze/thaw cycle can also damage masonry walls.

Painted masonry, while not common in the district, was occasionally used during the very later 19th century and during the Revival Period of the early 20th. Greys, tans and whites are appropriate where they complement the building and the adjacent streetscape.

Roofs

Originally, most of the roofs within the historic area were either slate or wood shingles. For reasons of economy and durability, however, these traditional materials have been almost universally replaced by modern asphalt shingles.

Historic preservation allows for re-roofing of existing structures as long as the roof plane is not altered. However, roofs are very important building elements, and any alterations should be carefully considered.

Asphalt shingles can be appropriate when a dark color is chosen to approximate the original slate or weathered shingles. A dark roof visually caps a structure, "holding" it down against the ground and defining it against the sky. Light colors offered in asphalt shingles should be avoided.

Slate roofs should be repaired with slate which closely resembles the color, shape and size of the original units. Any decorative patterns which are original should be maintained wherever possible or removed completely when repair is impossible.

Additions to roofs (such as dormers, skylights or mechanical equipment) will be allowed where they will not conflict with the historic character of the structure. If appropriate, these elements should be located on the rear elevation or on unseen side elevations. Roofline changes to major facade elevations are not recommended.

Ornament

Ornament, or detail, are the little elements that give a building its character through decoration. Ornament includes cornices, pilasters, door surrounds, window surrounds, shutters, bracketing, door hoods - it is basically any non-essential exterior trim.

Historic ornament can be made of a variety of materials, but is usually wooden. Sometimes it may be a metal such as wrought or cast iron, especially around a roof, where one finds copper downspouts, splash guards, snow fences, or the elegant and elaborate cresting used on French Second Empire buildings.

Special Elements

Special elements are larger than ornament but smaller than additions. They are those pieces which have been added to a house, either later or part of the original structure and include things such as dormers, porches and chimneys.

Dormers

Dormers are historically correct on some Colonial Revival buildings and on Bungalows. On most other styles, the roof slope was left unpenetrated.

Dormers have been used in recent years to increase the living space in attics, for contemporary use of spaces that were formerly never meant for living, therefore they are fairly rare on historic structures. Because of this, it is important that any creation of new dormers be as unobtrusive as possible, preferable only on non-public elevations. Shed dormers particularly, are discouraged, because they change the overall shape and character of the building. Smaller scale, gable roof or hip roof dormers should have cladding, ornament and window size that matches or is smaller than the rest of the house. Roof pitches should match the pitch of the main roof plane.

Chimneys

If your house has an historic chimney, it is important to maintain it in good operating condition because it is important that your chimney remain as part of the historic architectural fabric of your house.

Besides regular cleanings by a chimney sweep, chimney maintenance from the exterior involves repointing (see section on repointing under Brick Walls) and maintaining the paint if historic paint has been applied.

Historic chimneys earlier than 20th century should never be used with a woodstove without a chimney liner, as they make more creosote than an open hot burning fire or oil furnace. This is a safety issue; a poorly installed chimney liner can create a fire. The Historic District Commission has information regarding the latest technology available for lining chimneys.

If your chimney is damaged and needs to be recapped or repaired in any way, it is important that each new element match the original in size, texture, color and scale. For detailed information, see Masonry Walls. There are masons in this area who are capable of doing historic masonry.

New chimneys will be allowed only on sides and rear elevations and on new construction, only in those areas where they do not obstruct or detract from historic architectural elements. Any new chimneys should be of materials that are compatible with others in the historic district or on that particular structure. This can include, but is not limited to, brick, stone, or other masonry elements.

NOTE: By code, new chimneys need to be three feet minimum, higher than adjacent roofs. They can, of course, be much taller. Metal asbestos stove pipes may be used, but are only appropriate where they are not visible from the street.

Porches and Window Bays

Porches and window bays were popularized primarily during the second half of the 19th century. Many of these elements were added to earlier houses and have attained a significance of their own. Maintaining the Italianate, Eastlake or Victorian era nature of these elements is critical to maintaining the historic evolutionary quality of the district.

Because these elements are attached to the main block of the house, they are particularly vulnerable to weather damage. Therefore one of the first things important for maintenance is maintaining the roof, watershed systems, flashing and foundation of these elements. Other than that, all parts are treated like other parts of a building.

If elements of a porch have deteriorated and need to be replaced, special considerations should be made. Bearing posts that need to be replaced should be replaced with pressure treated elements that penetrate the ground frost. Any elements that come in contact with the ground should be pressure treated.

Lattice work and foundation screen elements are available in pressure treated wood and also in plastic. Matching the historic size, scale, and profile of these elements is very difficult, however, because often the new elements are created over scale and are thus inappropriate. Lattice work can be made with pressure treated slats to match the historic profile. Another common mistake is to apply a lattice work foundation screen and not complete it by trimming the edges with boards. There was a system of historic layering regarding trim which should be maintained.

When a floor needs to be replaced, pressure treated elements can be used which match in size and scale. These can eventually be painted to match the historic porch. Gloss oil paint can be mixed with sand, as an appropriate historic treatment, to make it less slippery. Vertical elements which do not come into contact with the ground do not have to be made of new, pressure treated wood. Stairs, rails, posts, bannisters, balusters, ornamental elements all should match the existing structures.

Other Elements

Rooftop elements such as ventilators, air conditioning units and cooling towers, skylights, greenhouses, fire escapes and sun decks are late 20th century additions, and may be used so that they are not visible from the street.

For instance, a deck or greenhouse may be appended to the rear elevation if it is only visible in the back yard. A good design is crucial. Some attention to the location and careful design of 20th century elements can make them blend harmoniously.



Accessory Buildings

Barns

Historically, accessory buildings in the district were carriage barns. These barns were never meant for farm production, but rather to house the family horse (or team), the family carriage (in the cases of large mansions, perhaps several teams and carriages), and the groom, as well as feed and tack and other associated paraphernalia. As transportation methods evolved (i.e. the advent of the automobile in the early 20th century), these barns were converted for use by the car. This involved widening the doors to accommodate this new mode of transportation, and the disuse of interior elements such as stalls. Besides being remodeled, very often a new auxiliary structure, the garage, was built to accommodate the automobile. The area shows very clearly two elements, carriage barns and garages, from these two time periods. Several, very intact examples have survived. Now, later in the 20th century, much of this space is being converted once again, to residential and office use. Most garages in the area date from the time when the automobile first became prevalent, in the 1920's and 1930's.

Garages

Garages were built to be less visible. They were tucked away behind houses, off to the corner of the lot, or in a way that they would not show. They were meant to be service structures and the driveways were narrow, inconspicuous and unpaved. Carriage barns very often were elegant, architectural elements in the same style as the historic residence.

In the case of some of the early 20th century Colonial Revival buildings, the garages were built to match the architectural style of the house. If one of these auxiliary structures is being converted to new use, careful attention must be paid to maintaining its historic relationship with the main structure, i.e. its nature. If possible, it should also continue to look like an auxiliary structure rather than a miniature residential structure.

Existing large openings should remain recognizable in the newly renovated structure. Any new openings that are added should relate to the openings on the carriage house or garage rather than on the main structure. These structures often had individual architectural style and scale and must be respected as an integral whole. As in a residential structure, most additions and changes should occur on non-visible elevations.

New Garages

On properties where an historic garage does not exist and a new garage is desired, the new construction should be as invisible as possible (i.e., as small as possible in scale, and located on a portion of the property where it is screened from the street).

Architectural elements should be subdued and subordinate to the main structure. New garages should be constructed of materials that are compatible with the house. Tool and garden sheds should be placed on the property where they have little impact from the street.



Streetscape

The landscape elements that surround a house are important to discuss because the setting is what complements the individual historic structure, just as a picture frame complements an oil painting. Landscape design has been an important form throughout history, just as architecture has. Landscape history is like outdoor architecture, only the walls and spaces are created with living things. Its complexity, therefore, is derived from the perpetual change brought about by the growth and interaction of the visual elements. Famous 19th century landscape historians worked to design yards and parks and other elements of a city.

When most of the houses in a historic neighborhood were built, they had a complementary landscape design. Just as taste in architecture has evolved through the years, so has taste in landscaping. And, just as modern decoration often looks inappropriate on an historic building, so does an inappropriate landscape. These are the reasons that the Historic District Commission is concerned about major landscape changes within a historic area, in those portions of the yards that have visual impact from the street.

Major changes include an entirely new landscape scheme, new driveways, walkways, and removal of major historic streetscape trees. Gardens, flowers, small scale shrubs, lawns and additions to the back yard are not pertinent to the Historic District Commission's work. However, a study of the historic landscape appropriate to the architecture can be both interesting and visually rewarding, and property owners may wish to avail themselves of advice before spending time and money.

Just as with historic buildings, maintenance of individual landscape elements is crucially important, or the growth of those elements can become disproportionate and spoil the original design scheme.



Walks

Historically, the Georgian, Federal and Greek Revival houses would have had formal, straight approaches to the main entry or entries. The materials used for these approaches, or walks, would have been brick or granite. During the Victorian Era, these walks would still have been straight, but often framed with granite curbing, more elaborate granite steps to raise the level, and granite retaining walls. The use of concrete began at the very end of the 19th century, and became more prevalent throughout the first quarter of the 20th. During this time, the arts and crafts, or craftsman movement, popularized sinuous "country" walk styles. Examples of this walk style in the district are usually associated with the Colonial Revival style of architecture. Materials also became more plentiful, and flagstone, fieldstone and concrete of patterns, colors and textures changed the look of the street. City sidewalks were used throughout the 19th Century, usually of brick. On certain blocks of Locust Street and Summer Street these historic brick walks are still extant. Many of them were replaced with concrete later on and now, at the end of the 20th century, asphalt has become a convenient and popular substance, easing snow removal. Asphalt can be removed to expose the historic elements, which might then need some repair.

New walks should relate first to the particular house that they are being designed for, and second to materials similar to those used in the surrounding neighborhood. In the cases of new buildings which have new uses and new entries, auxiliary walks will need to be designed. These walks should be lesser in scale than the main, formal walk, and made of materials which again, are compatible with the neighborhood. Concrete, stone dust or even asphalt may even be an appropriate treatment in this case, especially in side and rear yards.

Fencing and Walls

The earliest houses, Georgian, Federal and Greek Revival period to pre-Civil War, would have had flat yards with clean lawns usually kept long because of the lack of cutting implements. The foundations were kept clear and usually featured a granite foundation between a foot and two feet high. If the yards were fenced, they were fenced either with wooden fences, or rail fences running between granite bollards. Examples of both kinds of fencing have survived in our historic area. Later in the 19th century, the concept of the "house on a pedestal" was developed. In this case, as the foundation area was dug, the excess soil was used to make a berm around the foundation of the house.

Foundations in these later houses were often higher, two to three feet in height, and in very high style examples, were made of very elaborate materials such as dressed granite or brick. These berms were often held in place by a cut granite retaining wall. Sometimes this was done in a series of steps to the sidewalk, and faced again with a granite retaining wall. Another fence was added on top, around the edge of the yard, and these fences were often made of wrought iron or cast iron. A well-known fence company existed in Dover during this time period and created such fencing.

Several fine examples exist on Central Avenue. The sidewalks extend to the street with a green space between the walk and the street curbing. These fences have a particular quality. They are generally not much higher than two to three feet, they are decorative, and can be seen through. They were not built to block the visibility of the elements behind.

Where historic fencing still exists, its maintenance and continued repair is of particular importance. Fencing is very susceptible to weather, and has often been removed when there was no one to paint it and keep it in good condition. Wood fences are quite easy to repair because standard carpentry rules apply. Metal fences, however, are not as easily repaired, but in the case of cast or wrought iron, there are craftsmen in the seacoast area who are capable of repairing small elements. For replacement or creation of new fencing, there are companies who make both new wood and new metal fences appropriate to the district. The Historic District Commission has examples of designs appropriate in different historic neighborhoods. There are also places to get granite for curbing or for fence bollards, although it is quite expensive.

Some fencing types that would be inappropriate for the front elevations of a yard would include chain link, stockade, solid boards or any fencing that provides a major visual screen. These elements may be considered in the back yard, around a swimming pool or a dog pen, but should be painted and screened with trees and shrubbery to be as unobtrusive as possible.

Planting

Since the ethic of the early architecture was to show the house separately, the foundations were kept clear. Bushes and ornamental trees were planted as they became available. Real landscape design, except for the very most elaborate and formal houses, did not begin until the second half of the 19th century. During this time period, the more ornamental plantings were added to the list of possible plant materials. The higher and more elegant foundations were also left exposed, to be shown off, sometimes highlighted with a simple, deciduous bush. During the 20th century, basically the same ethic continued, until after the second world war. During this time, cinder block became a popular building material, and it was necessary to revise landscape taste to screen this somewhat unsightly material. During this time, dense, evergreen plantings were placed in regular, formal rows around the foundation. This idea became so popular that foundation plantings were planted around historic houses as well. As these yews and evergreens grew, they became trees, and there are many instances now where these overgrown, foundation plantings have nearly obscured the significant architectural characteristics of the house, such as doors and windows. Foundation plantings like this not only obscure the architecture, but they also are dangerous to the foundation of a house, as the roots can do serious damage. As the foundation plantings got larger, they also tended to trap moisture against the first floor walls. In evaluating the landscape scene of your building, your first step is to first assess what plant materials have survived historically and which therefore belong, and which do not. Inappropriate 20th century, overgrown, plantings may be pruned to bring them into control or removed entirely, as appropriate. Other, more appropriate materials can then be added (a list of historically appropriate plant materials is available from the Old House Journal).

Trees

Another landscape element that became important in the 19th century was the planting of street trees. At the end of the 19th century, stately rows of elms graced most of New England's streets. Somewhere around World War II, however, these beautiful elms caught Dutch Elm blight and the streetscape of many cities changed radically. Other trees were planted at the turn of the century such as maples, oaks and of course chestnuts, and many streets bear the names of this tree planting campaign. Dover is fortunate to possess many important trees planted during this period, and they continue to give areas in the city a particularly tranquil appeal.

The Historic District Commission views the preservation of these major street trees as a major task. New trees should be planted to replace losses

and maintain continuity whenever possible. For instance, a new strain of elm tree has been developed which is resistant to Dutch Elm blight. These trees should be planted, as a goal, for the enjoyment of future generations in the district. The replacement of historic trees with appropriate species is crucial.

Historically, cities planted slow-growing, very stable, stately trees which grew to an extraordinarily large size over a very long period of time, and were meant to endure for many generations. Where these trees have survived, they are filling that purpose. In our modern sense of haste, new kinds of trees are being used which grow more quickly, but to a lesser size, and the historic character of the streetscape is being seriously affected. These trees are different in terms of shape, size, flower and lightfiltration quality, and do not resemble their stately elders.

Driveways

The evolution of driveways in historic neighborhoods has been remarkable. The beginning access was to the carriage barn for the horse and buggy, and the early driveway would not have been paved. Later, the driveway for the automobile created the need for a harder surface. Over time, this became asphalt. Now, with the increased pressure for multiple units and office spaces, many of the yards have had to accommodate parking lots, which are basically large-scale driveways. New driveways should be approached with delicacy. The opening from the street should be as narrow and unobtrusive as possible and, in as much as possible, in a regular rhythm and scale with other driveways on the street. Where these driveways link to parking lots, the parking lots should be located at rear or unobtrusive side elevations, so that the driveway leads to, rather than turns into, a parking lot. Asphalt is probably the material of choice from the perspective of maintenance and cost

Signs

The major overall character of our featured area is residential. The one exception is the commercial area on Central Avenue. Many of the residences have been or are being converted to use for offices and require signs. Any signs advertising office use in a residential area should be extremely discreet. One solution is small, wooden or metal signs attached to a house, either flat or projecting on brackets. Another possibility is a hanging, painted, wooden sign. In all cases, the use of any signs should be unobtrusive. The signs should be designed with respect for the individual character of the structure and its particular design elements. Lighted signs in this area are inappropriate.

New Construction

The visual characteristics of streetscapes in a historic neighborhood are dependent on elements such as building facades and spaces which make up its "walls" (i.e., the solids and voids of the streetscape). Dover's historic areas includes three distinct types of streetscapes: 1) the residential neighborhoods, 2) the civic plaza and 3) the Central Avenue commercial area. In a broad sense, each one of these streetscapes has a strong visual continuity which is dependent on a consistency of scale, setback, and materials. If this continuity is to be maintained, then careful consideration must be given to the design of new buildings. A new building should be designed so that its scale, proportions, and materials do not interrupt the streetscape's continuity. This does not mean, however, that a new building must directly mimic neighboring structures. In fact, good, contemporary design is encouraged as a statement of the 1980's and 1990's part in the evolution of history. Such design, however, should not be blatant, and should be more subtle than the historic elements which give the historic area its primary significance. This can be achieved in a variety of ways.

Where documentation exists for the replacement of lost buildings, an historic recreation might be considered. The most important relationships to be considered in the design of a new building are height, setback, facade, proportions and materials. Building height varies within the historic district. While a new building's height should not vary significant from its neighbors, it does not have to be the same. A good rule of thumb is to determine the average height variation in the area and design the new building within that average. Setbacks within an historic area are somewhat irregular, due to the evolution of the residential district over time. The same rule of thumb for height, therefore, applies to setbacks. The average range of setbacks within the area for the new building should be determined. Relief from current zoning laws might be required in order to ideally site a new structure within historic areas. Where current zoning setbacks are in conflict with these guidelines, the Historic District Commission would support a variance. In other words, siting a building in an appropriate location in a historic area shall take precedent over current zoning setbacks, particularly in the commercial area of the district where location of new, non-replacement construction is at odds with the existing zoning regulations. Prior to the advent of the automobile, commercial buildings were sited close to the street to accommodate pedestrian traffic. Current automobile traffic has made a setback for parking area popular. This, however, is not an appropriate historic design solution.

Facade and primary elevation proportions and materials are particularly important when a new building will directly abut existing buildings. For such "infill" construction, the proportions and materials of the existing buildings should be carefully considered. Facade proportions involve relationships including height-to-width, the percent of the facade taken by window and door openings, the size of these openings, and floor to ceiling heights. A new, infill building need not be surfaced with the same materials as its neighbors, but should use a material that complements them.

New buildings shall generally utilize contemporary design ideas but shall also respect and reflect the traditional scale, proportions and rhythms of historical structures. Building details and ornaments imitative of historical elements may be used when such usage can be demonstrated to be appropriate.

Additions

Additions to existing historic structures pose a particular set of problems on new construction. In general, additions should respect the historic pattern in the district of extension by subordinate ells rather than wings, and in detail respect the building on which they are being attached.

Demolition

Control of the demolition of historic buildings is a very important consideration of the Historic District Commission. Maintaining the historic fabric, (i.e. historic buildings) for the enjoyment of future generations is one of their major goals. Therefore, demolition of an existing, contributing, significant historic structure will be questioned.

Demolition will be considered if a building has been substantially damaged by natural causes. In these circumstances, if repair is proven to be totally impossible, the Commission would support demolition. If a new structure is contemplated for the site, the Historic District Commission would be available to advise on the new construction on the site before demolition. This would apply to both significant structures and to significant auxiliary structures. It should be noted that buildings can also be demolished because an owner allows them to fall into substantial disrepair. This is called demolition by neglect. Nationally, several court cases have supported cities which have sought to force such owners to stabilize these structures.



SECTION IV

Proposed Historic District Ordinance 1989 Draft (Amended)

**Proposed
Historic District Ordinance**

December 4, 1989, Draft

City of Dover, New Hampshire

THE CITY OF DOVER ORDAINS:

SECTION I Purpose: The purpose of this ordinance is to amend Chapter 170, entitled Zoning, of the Code of the City of Dover, 1983, by adding new Section 170-28.1 entitled Historic District Ordinance.

SECTION 2 Amendment: Chapter 170, entitled Zoning, of the Code of the City of Dover, 1983, is hereby amended by revising Article VII, Overriding Districts by adding a new Section 170-28.1 to read as follows:

170-28.1 HISTORIC DISTRICT ORDINANCE

A. Authority

By the authority granted under RSA 674:46 this section is established to preserve structures and places of historical and architectural value within the City of Dover. This ordinance does not apply the full authority granted by the statute in that the Historic District Commission shall operate in an advisory role.

B. Purposes

It is hereby declared as a matter of public policy that the recognition, preservation, enhancement, and continued use of buildings, structures, sites, areas, locales, and districts within the municipality of Dover having historical, architectural, cultural or design significance are required in the interest of the economic prosperity, cultural enrichment, health and general welfare of the community. This shall be accomplished through a process of mandatory review of proposed changes and the issuance of **non-binding** formal recommendations. The purposes of this ordinance are to:

- (1) safeguard the heritage of Dover by providing for the protection of the structures and areas representing significant elements of its cultural, social, economic, political and architectural history;
- (2) enhance the visual character of the municipality by encouraging and regulating the compatibility of new construction within historic districts to reflect or respect established architectural traditions;
- (3) foster public appreciation of, and civic pride in, the beauty of the city and the accomplishments of its past;
- (4) strengthen the economy of the City by protecting and enhancing the attractiveness of the community;
- (5) conserve property values within the city; and
- (6) maintain and enhance the use of structures and areas within historic districts and locales, for the education, pleasure, prosperity and general welfare of the community.

- (7) The HDC created as a result of this ordinance may serve in an advisory capacity to any property owner in the City but shall specifically monitor activity within specified Historic District(s).

Map 15 Lots 106, 107;
Map 19 Lots 31, 32, 48-51 inclusive;
Map 20 Lots 57-64 inclusive;
Map 23 Lots 23, 24, and 26.

C. Criteria

The designation of local districts shall be the same as the National Register criteria as set forth in 36 CFR 60 [“Code of Federal Regulations,” Chapter 36, Part 60 as amended, published in the Federal Register] on file with the City Clerk.

- (3) Any portion of a street right-of-way which abuts any lot listed above shall also be considered part of the District. If the right-of-way abuts lots in both the Historic District and the Historic District Buffer Zone, it shall be considered part of the District.

D. Historic District Boundaries

- (1) Historic districts and their buffer zones shall be shown on the official Zoning Map of the city of Dover, New Hampshire, dated May 25, 1979, as amended. They may coincide with, cross, or include all or part of one or more of the underlying zoning districts.
- (2) The Dover Historic District boundaries are specifically defined on Maps of the Tax Assessors of the City of Dover, as updated April 10, 1989, including any further subdivision or alteration of these lots. They shall include the following parcels and rights-of-way:

Map 2 Lot 1;
Map 9 Lots 1-4 inclusive, 39-48A inclusive, 51, 53-57 inclusive, 75-103 inclusive, 106-110 inclusive, 114-117 inclusive;
Map 10 Lots 90-91;
Map 12 Lots 1-11 inclusive, 18-33 inclusive, 35-47 inclusive, 67-80 inclusive, 82-87 inclusive, 97-100 inclusive, 120-125 inclusive;

E. Historic District Buffer Zone

- (1) The Dover Historic District Buffer Zone boundaries are defined on Maps of the Tax Assessors of the City of Dover, as updated April 10, 1989, including any further subdivision or alteration of these lots. They shall include the following parcels and rights-of-way:
- (2) Map 1 Lots 12-14 inclusive;
Map 2 Lots 2, 3, 11, 19-22 inclusive;
Map 9 Lots 5-7 inclusive, 38, 49, 50, 52, 59-69 inclusive, 73, 74, 104, 105, 111-113 inclusive;
Map 10 Lot 89, 92, (which is the railroad right-of-way from Silver Street northerly to the extension of the lot line separating lots 91 and 92);
Map 12 Lots 12-17A inclusive, 48-51 inclusive, 66, 88, 89-93 inclusive, 95, 96, 119, 126 (which is the railroad right-of-way from Silver Street southerly to the extension of the lot line separating lots 119 and 120);
Map 15 Lots 105, 108, 109;
Map 19 Lots 30, 33, 44-47 inclusive, 52;
Map 20 Lots 34-39 inclusive, 49-51 inclusive, 56, 65-68 inclusive, 70-78 inclusive;
Map 23 Lots 22, 27-31 inclusive.

- (3) Any portion of a street right-of-way which abuts any lot listed above shall be considered part of the Historic District Buffer Zone, unless otherwise included in D3 above.

F. Permitted Uses

Uses permitted in the underlying zoning districts are permitted in the historic district(s) and historic district buffer zone(s).

G. Scope of Review and Formal Recommendation

- (1) Plans for the following activities, when proposed within an Historic District or Historic District Buffer Zone, shall be reviewed by :
- (a) alteration, repair, or enlargement of any building, structure or other physical feature in a manner which alters the visible exterior of the building, or to;
 - (b) construction, relocation or demolition of any building, structure or physical feature.

Mandatory Review is required for the above activities, which are more specifically defined in Sections G (2) and (3), regardless of whether or not a building permit is required for said activities. Upon review of the application, the Commission shall issue a Formal Recommendation.

Although non-binding upon the applicant, this recommendation shall provide the Commission's best judgement on compliance with the

review criteria stated in this Ordinance.

(2) Activities Requiring Review Within an Historic District

Plans for the following activities, when proposed within an Historic District, shall be reviewed by the Historic District Commission

- (a) erection, major repair, sandblasting, high intensity chemical cleaning, relocation or demolition of a building or structure on any site;
- (b) alteration or removal of any visible exterior architectural feature of a building or structure;
- (c) construction, reconstruction or significant repair of any stonewall, fencing, side walk, street, sign, paving, street light;
- (d) removal of stonewalls, fences or significant trees.

(3) Activities Requiring Review Within an Historic District Buffer Zone

Plans for the following activities, when proposed within an Historic District Buffer Zone shall be reviewed by the Historic District Commission:

- (a) construction or erection of any new structure, building or free standing sign and;

- (b) the relocation or demolition of any existing structure, or building.

(4) Exemptions

The following activities shall be exempt from review by the Historic District Commission;

- (a) ordinary maintenance and repair of any architectural feature which does not involve removal or a change in design, dimensions, materials or outer appearance of such feature;
- (b) painting or repainting of buildings or structures in any color; and
- (c) construction, reconstruction and maintenances for interior work.

H. Application Procedure

Each applicant shall follow such procedures as are set forth in the Historic District Commission Regulations or those required in seeking a Building Permit. The Commission shall have the authority to differentiate between applications of major impact and applications of minor impact within these regulations.

I. Review Criteria

(1) General Criteria

In making a determination on an application for Formal Recommendation, the Historic District Commission shall take into account the purposes

of this chapter and the technical standards issued by the United States Department of the Interior (36 CFR 67.7), which are on file with the Building Inspector and City Clerk.

(2) Criteria for Review of Demolition or Relocation of Buildings/Structures

- (a) Before a building or other structure is demolished or relocated, the applicant shall, in good faith, prepare a detailed plan which meets the requirements for Review and Recommendation.
- (b) Formal Recommendation for demolition or relocation shall be granted only upon a showing by the applicant that to deny such certificate would result in an unreasonable burden unique to the property in question and that such unreasonable burden is not common to neighboring properties within the district or neighborhood.

J. Findings

At the conclusion of its review, the Historic District Commission shall issue, in writing, a Formal Recommendation:

- (a) The Historic District Commission shall conduct the necessary meeting(s) and complete the required review within twenty-one (21) days of submission of a complete application. If the Commission fails to complete said review within the specified time, the applicant is relieved of the requirement of the review.

The applicant may waive or extend the twenty (21) day deadline.

- (b) The Historic District Commission will issue a Formal Recommendation which will either (1) endorse the applicants' plan as meeting the purposes and criteria of this Chapter and the Historic District Commission Regulations or (2) will provide suggestions for changes that would assist the applicant in complying with said chapter and regulations.

K. Notice and Filing of Recommendation

All recommendations of the Commission shall be made available for public inspection within 72 hours of the Commission's decision, and placed on file with the Building Inspector's office and the Planning Board.

L. Enforcement

In case of the violation of any ordinance or regulation made under the authority conferred by this Chapter, the Historic District Commission or its designee, in addition to other remedies, may institute injunction, mandamus, abatement or any other appropriate action or proceeding to prevent, enjoin, abate or remove such violation as authorized under RSA's 674.49 and 50.

M. Penalties

Violation of this Historic District Ordinance may be made punishable as provided by RSA 676:17.

N. Separability

If any section, clause, provision, portion or phrase of this chapter shall be held to be invalid or unconstitutional by any court of competent authority, such holding shall not affect, impair or invalidate any other section, clause, provision, portion or phrase of this Chapter.

SECTION 3 Amendment

Chapter 170, entitled Zoning, of the Code of the City of Dover, 1983, is hereby amended by revising Article II, Section 170-6, Word Usage, by inserting in alphabetical order the following:

"Historic District Commission" - means the Historic District Commission of the City of Dover as established by RSA 673:1 and Chapter 30 of the Code of the City of Dover.

"Right-of-Way, Street" - means the parcel of land which contains the street pavement, curbing, sidewalk, trees, signs, poles and any other improvement located thereon.

"Street" - means, relates to and includes street, avenue, boulevard, road, lane, alley, viaduct, highway, freeway and other ways.

SECTION 4 Amendment

Chapter 170, entitled the Code of the City of Dover, 1983, is hereby amended by revising Article III, Section 170-7 Establishment of Districts, overriding, by adding thereto, "HD Historic District."

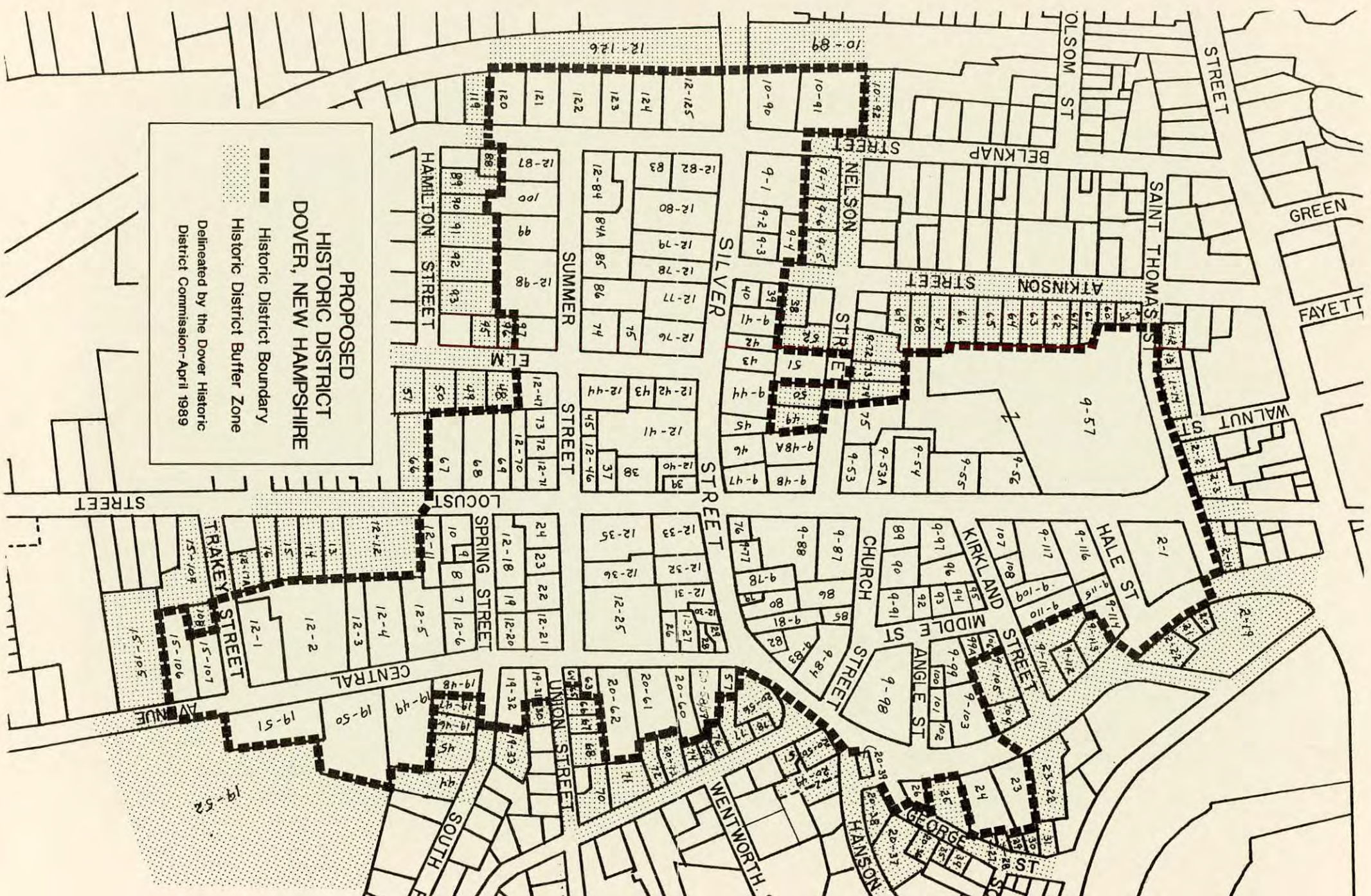
SECTION 5 Amendment

Chapter 170, entitled Zoning, of the Code of the City of Dover, is hereby amended by altering the official Zoning Map of the City of Dover referred to in Section 170-8 of said chapter as follows:

"The official Zoning Map of the City of Dover, New Hampshire, dated May 23, 1979, is amended by adding as an overlay zone the Historic District and Historic District Buffer Zone as defined in Sections D and E of this Ordinance."

SECTION 6 Takes Effect

This Ordinance shall take affect upon passage and publication of notice as required by RSA 47:13.



**PROPOSED
HISTORIC DISTRICT
DOVER, NEW HAMPSHIRE**

■■■■■ Historic District Boundary
 ■■■■■ Historic District Buffer Zone

Delineated by the Dover Historic
 District Commission-April 1989

SECTION V

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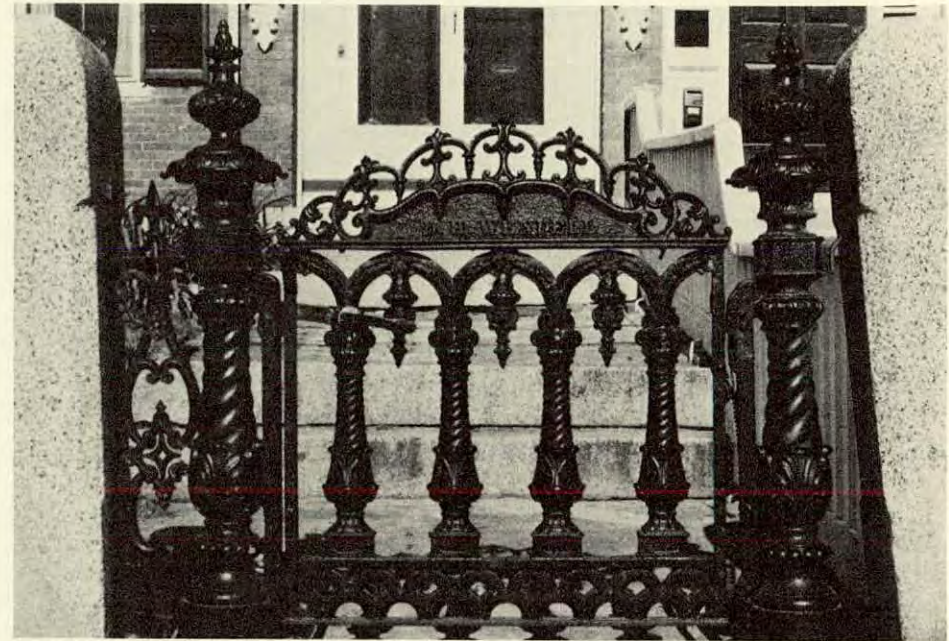
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*Prepared by the Dover Historic District Commission
June, 1991*

