

ATTACHMENT “1”

APPENDIX “A”

Architectural History of Hillsborough Center

Reverend Jonathan Barnes was the first ordained minister of the Township of Hillsborough and thus entitled to the grant of property promised by Colonel John Hill in 1769. The house he had built with Isaac Baldwin from the Bible Hill area is the only one remaining from that date in the Center. There may have been early cabins from the first settlement or small cabins that have been incorporated into some of the existing dwellings, but for the most part, the current buildings were built from the late 18th century through the beginning of the 20th century – that is 1773-1911.

The style of building over this period includes Georgian, Federal, Greek Revival and Victorian with the most accurate general description being New Hampshire Village Architecture. The homeowners sometimes modified their dwellings to adapt to the popular taste of the time. Windows were changed out, porches or “piazzas” were added or removed, interior shutters were removed and exterior shutters added, doors were changed, moldings were modified and interiors were painted multiple colors over the centuries multiple times. Ells were added and removed, barns and outbuildings were as well. Tastes in landscaping and gardens changed. Animals were frequently raised in various enclosures, pens and outbuildings. Trees and orchards came and went.

The community that remains is quiet, harmonious, and scenic. It is a rare place – deemed an iconic gem by some - with homes and buildings that flow seamlessly around the Center, linked by rock walls, forest, fields and flowering shrubs. The goal of the Historic District Commission is to retain this tranquil and timeless atmosphere as much as possible.

The Barnes Homestead was an ambitious project for a tiny new community that had to create every aspect by hand...chopping down the lumber, moving rocks, shaping clapboards and shingles, forging nails and other hardware (or importing it by foot or wagon from Portsmouth or Boston) digging the foundation, finding the well location, etc., etc. The house that was constructed had very sophisticated interior features which indicated the foresight of the builders as they would prove necessary to serve the congregation of existing and new settlers arriving in the area. Because the descendants of Reverend Barnes have retained title to the property to the present day, through respect for their heritage and multi-generational sense of responsibility, the house has been carefully maintained both inside and out.



BARNES' HOUSE, OLDEST HOUSE IN TOWN-CENTRE.

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The Old Meeting House, built in 1797 and which was destroyed by fire in 1892, exhibited many features that would have been typical of the original buildings which were basically farmhouses, sometimes with a small business operating from an ell or nearby building:

- Unpainted clapboards or shingles
- Rectangular floor plan
- Sashed, sliding windows
- Centrally located entrance with a cornice over the doorway
- Raised rock foundation



The Buildings in the Center cover the stylistic architectural eras of Georgian, Federal, Greek Revival and Victorian as described below. Due to the fact they were located in a rural area, initially built for light farming and agriculture and home businesses, they tend to be more simple representatives of these styles.

As time progressed through the 19th and early 20th century, the descendants became wealthier and had primary residences for business purposes in urban areas such as Boston. At this time, the houses evolved into summer homes. In the 20th century, small shops returned, Richard Withington’s auction business boomed and Gibson Pewter became well known for quality work.

The houses and buildings which had declined during the depression had new life breathed into them. Mr. Withington reconfigured his ancestral property with a large barn and significant landscaping, bought up empty homes for rentals and business purposes and kept the Center from deteriorating. He also put an effort into preserving some of the community buildings. After his death, Jim Bouchard and Jon Gibson as well as other residents worked to keep the historic buildings and landscape maintained.

In 2018, the zoning code was updated and the HDC was required to redraft the original ordinance to conform to State Law. Appendix “A” is one of the results of this change.

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Georgian Style Typical Features:

- Symmetry, centered façade entry with windows aligned horizontally and vertically
- One- or two-story box, two rooms deep
- Commonly side-gabled and sometimes with a gambrel or hipped roof
- Raised foundation
- Paneled front doors, capped with a decorative crown (entablature); often supported by decorative pilasters; and with a rectangular transom above (later high-style examples may have fanlight transoms)
- Cornice emphasized by decorative moldings, commonly dentils
- Double-hung sash windows with small lights (nine or twelve panes) separated by thick wooden muntins
- Five-bay façade (less commonly three or seven)
- Center chimneys are found in examples before 1750; later examples have paired chimneys
- Wood-frame with shingle or clapboard walls (upper windows touch cornice in most two-story examples)

Federal Style Typical Features:

- Two-story, rectangular construction
- Side gable or low-hipped roofs
- Raised foundations
- Semi-circular or elliptical fanlights over front entry
- Elaborate door surrounds with decorative crowns or small entry porches (often elliptical or semicircular)
- Cornice emphasized with decorative molding (usually modillions – refined dentils)
- Double-hung sash windows (six over six) sash separated by thin wooden muntins
- Windows arranged in symmetrical rows, usually five-ranked (less commonly three or seven)
- Northern preference for wood frame, clapboard siding; southern examples used brick construction
- Louvered shutters often used

Greek Revival Typical Features:

- Heavy entablature and cornices
- Gable-front orientation common in northeast; also gable-front and wing subtype
- Generally symmetrical façade, though entry is often to one side
- Front door surrounded by narrow sidelights and rectangular transom, usually incorporated into more elaborate door surround
- Windows typically six over six double-hung sashes
- Small frieze-band windows set into wide band trim below cornice not uncommon
- Chimneys are not prominent
- Gable or hipped roof of low pitch
- Cornice lines emphasized with wide band of trim (plain or with incised decoration, representing classical entablature)
- Porches common, either entry or full width supported by prominent square (vernacular) or rounded columns (typically Doric style)
- Columns typically in Greek orders, many still have Roman details (Doric, Ionic or Corinthian), vernacular examples may have no clear classical precedents

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Victorian Style Typical Features:

“The Victorians may have been straitlaced in their corsets and tight in their collars, but they were joyous and free in their houses. “Victorian” is not one style but several. It is often described as eclectic, meaning that the houses can look like just about anything. But what it means in this case is that Victorian houses look almost nothing like any of the houses that came before. Gone are the pediments, pilasters, and porticoes. Gone are the fanlights and transom lights. Gone are 200 years of straight lines, plain faces, and unbending squareness. Weary of balance and symmetry, Victorian houses prefer to show off. There is so much going on in Victorian architecture, and so much unabashed borrowing, that it is difficult to sort out the individual house styles. But there are some common elements. Steep, many-gabled roofs, irregular floor plans, and an asymmetrical arrangement of windows and doors give Victorian houses their characteristically excited look. Patterned roofs and multi-textured walls show off the builders’ experimentation with curves, arches, hexagons, and other complex shapes. Porches appear everywhere, along with the profusion of fanciful detailing familiarly known as “gingerbread.” Some Victorian house styles can be distinguished by their ‘feel,’ others by characteristic features”. **From:** <https://newengland.com/living/homes/new-england-architecture/>



PAINT

Due to the rarity of paint and its cost, it is likely that many of the early homes were unpainted on the exterior. The best preservative for exterior wood is white lead mixed with linseed oil which was very expensive until the late nineteenth century. The rage for painting early homes white with green shutters is a symptom of the Colonial Revival period which was begun in the late nineteenth century. It redefined classic period architecture into a more homogenized appearance that became integral to the palette of many modern home builders.

(<https://buildingsofnewengland.com/tag/new-england-white-village/>) All white villages are not typically historic and shutters varied in color from painted to natural wood.

Rooted in 400 years of architectural history, New England is rife with buildings with charm and character. While single-gabled colonial houses were rarely painted, stocky Georgian houses, Federal homes, Victorian residences and others had distinct shades of paint made with the local minerals and pigments available at that time.

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First Period (1740-1780's)

Historians believe that homeowners first began experimenting with exterior paint colors in this era, starting with basic pigmentations formed from white lead, linseed oil and iron oxide. Paint was typically mixed and applied directly on site which led to tonal inconsistencies. The First Period saw New England House colors that were fairly timid in tone and focused on neutrals with slight coloration. Prussian blue, oyster and tan tones really capture the spirit of this early era in New England.

Federal/Greek Revival (1780-1840's)

Federal and Greek Revival styles both took root in this next phase of New England history. Lighter shades were all the rage with experimental pastels taking center stage. Light green, light yellow, sky blue and peach are considered historic New England paint colors representative of the Federal and Greek Revival period.

Victorian (1860-1880's)

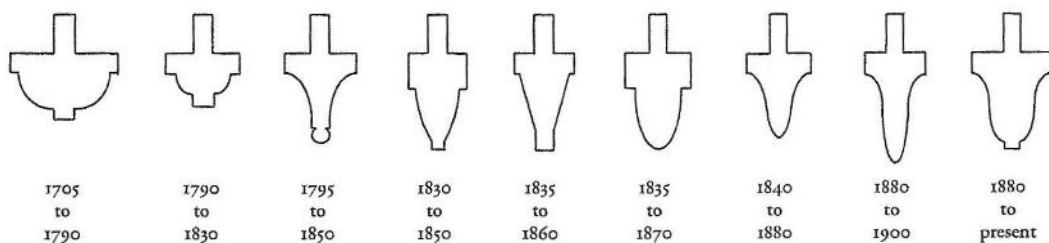
Now, things really get interesting! Synthetics arrived on the scene, which helped the burgeoning paint industry expand its options — and the Victorian-era clientele loved it. Dark gold tones, velvety greens, rich reds and nutty brown tones were very popular in this time period. In many cases, homeowners would mix and match different colors to draw attention to various features of the home, like cornices, columns, corbels and other decorative fascia common in Victorian architecture.

Colonial Revival (1880's to 1950's)

The rage for painting early homes white with green shutters is a symptom of the Colonial Revival period which was begun in the late nineteenth century and redefined classic period architecture into a more homogenized appearance that became integral to the palette of many modern home builders. <https://buildingsofnewengland.com/tag/new-england-white-village/>

WINDOWS

Georgian, Federal and Greek Revival periods utilized sash windows from 1700 on. Sliding sashes were a feature of the Georgian period and glazed with square lights. Muntin profiles varied as show below:



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Window sashes are a character defining element of a building and are integral to the style of the building (See: A Building History of Northern New England by James Garvin, p. 146.) “Any historic building with its original sashes and glazing therefore retains a higher degree of architectural integrity than a comparable structure in which the sashes have been replaced. Where original sashes survive, their preservation should be a paramount concern of the building’s owner.”

Due to the age of the houses in the Center and the progress of deterioration and restoration over 240 years, windows have been frequently replaced. If replacement is necessary due to cost, safety or condition, an attempt should be made to keep such replacements in the style which complements the rest of the dwelling.

STORM WINDOWS

Many protective window coverings were shutters or sliding panels originally on the inside of the dwelling. Most were removed when windows were changed or modified according to the fashion of the time. Now the majority have exterior aluminum storm windows, most painted white, although some have wooden ones both original and replicas. Storms should blend as well as possible with the other buildings in the Center.

SIDING

Siding has typically been wooden clapboard or shingle. Every attempt should be made to retain the existing clapboard if possible, and if not, to replace it with the same material. Houses are primarily clapboard; barns are shingle or shiplap or a combination of both. Retaining the distinctive style of each building is a goal of the HDC.

ROOFS

Roofs should be of a color and material as close to the existing as possible. Wooden shingles are no longer practical and slate was not easily available in this area until the railroads facilitated shipping in the mid-19th century. Metal roofs of various types were present in some parts of New England but haven’t been evident in the research of local housing.

FENCING

(suggested, pending approval)

Permanent fencing should be of natural materials where possible and in a style contemporaneous with the building, e.g. stacked split rail, split rail with posts, picket, post and rail, wrought iron, etc. and should follow historical precedent for the residence, if known. Stone walls are protected by state law and should not be moved or modified, except where repair is needed and then following state and local protocol and permissions. (See: NH RSA 539:4, RSA 472:6, RSA 231:157-159)

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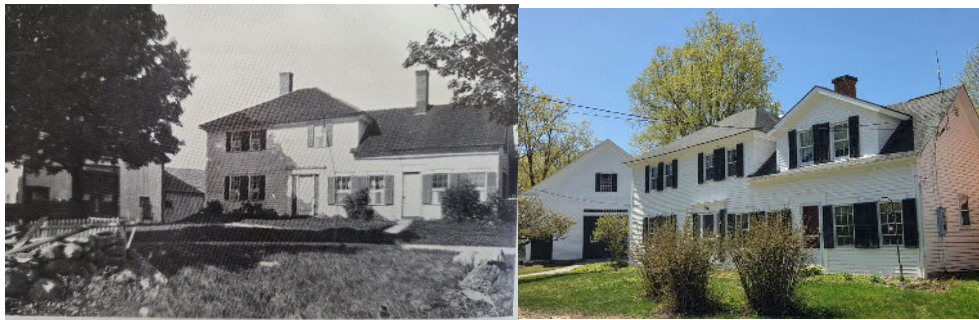
(Existing Dwellings in approximate order of Construction
B/W photos from 1920's; color photos are contemporary)

BARNES HOMESTEAD



As noted above, this house was built in 1773, has been carefully maintained and has had additions and improvements made which have retained and enhanced the original character of the house.

GILBERT FARMHOUSE



Built in 1797 by John Gilbert who was a farmer and blacksmith, the property was also the site of a doctor's office and large apple orchard. Significant modifications to the house were made prior to 1927. The impressive barn was moved to the property from E. Washington Road in the 1870's.

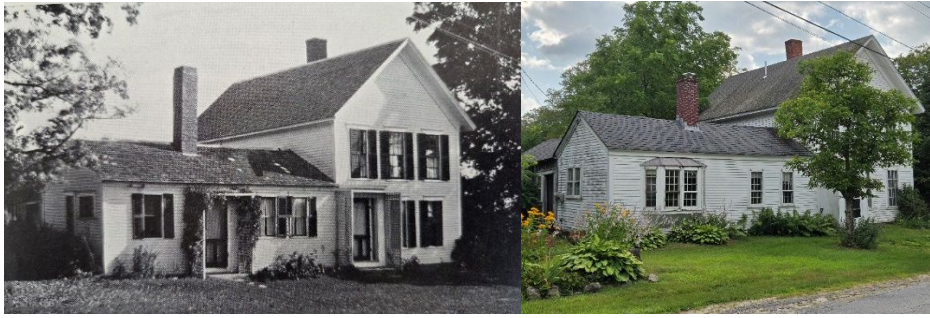
GILBERT HOUSE



Joseph Curtis Barnes was involved with building this north end of house when he unexpectedly died in 1817. He was a merchant and operated a store out of the building. The house remained unfinished until around 1830 when it was purchased by neighbor John Gilbert's son John Gilbert, Jr. John Jr. resided in Boston but finished the house as a summer home which remained in the family until 1944. A store called Brick-end House was opened by subsequent residents, the Wilbers. The current residents acquired the house from the Wilber estate in 2017.

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“THE NUNNERY”/SHATTUCK HOUSE



The north ell part of the existing house is thought to be the original building. According to records, Silas Dutton owned the property in the early 1800's and would have built the ell. He partnered with a Barnes son and operated a store possibly at the Gilbert House. Several women lived in the house in the early days operating home industries which gave it the name “The Nunnery”. Charles Priest bought it in 1854 and built the main house. It was next used as the Methodist Parsonage as long as there was a supported a minister at the Center Methodist Church. After many renters, including Fannie Shattuck, a descendant of Jonathan Barnes, it was ultimately purchased by Miss Shattuck and has remained in the family for over 100 years.

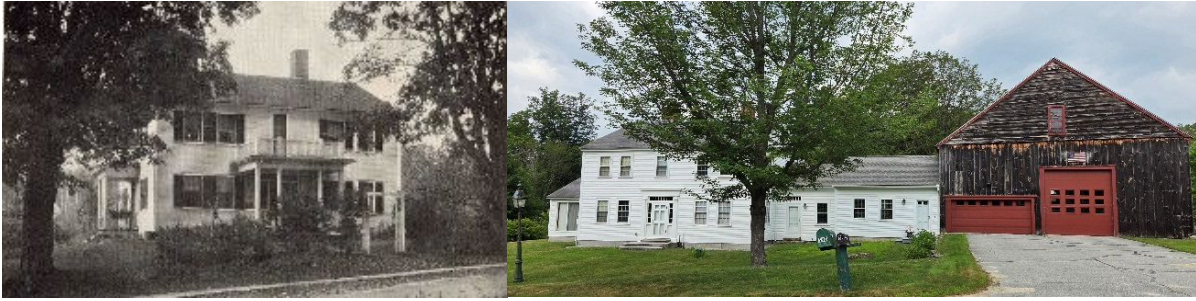
WILDER/COBB/CRANE HOUSE



The house was built by Joseph Wilder in 1815, who had traveled to Hillsborough with his brother in 1802, and initially lived on North Road in “Wilder Holler”. The brothers operated various businesses including a store, tannery, cooperage as well as an apple orchard. A tavern named “The Rising Sun” operated out of the house, which still contains the small bar at the corner of a room with Moses Eaton stencils. The house passed through the Kimball and Cobb families, with some repairs being made in the early 50's. In 1953, the house was purchased by the Crane family who extensively renovated it. It was sold to the current owner in 2003.

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WILDER/NELSON/WITHINGTON AUCTION HOUSE



James Wilder built this house across the street shortly after his brother's was built in 1815 and they worked together on their various enterprises. The house was purchased by widow Elizabeth Barnes Nelson, granddaughter of Jonathan Barnes in the 1860's. She witnessed the fire which destroyed the Meeting House in 1892. She was also the longest acting postmaster in the Center, for over 32 years. The house passed through the family to Richard Withington in the 1940's. At that time, the house had a simpler profile and floor plan, and extensive changes made over 20 years changed the footprint of the house. The barn was moved from the Sylvester Atwood farm on the 2nd NH turnpike in 1955. An old ell on the NW corner of the house was removed shortly thereafter and an ell connecting the house and barn was then constructed. The southern porch was built in 1970, and the ell updated in 2023. The house remained in the family for over 150 years until purchased in 2017 by the current owners.

PRIEST/SMITH HOUSE



Built by Daniel Priest shortly after he arrived in Hillsborough in 1815, it was purchased by his brother Ben in the late 1820's. Ben had a blacksmith shop where the small red studio is located. He also planted a row of maples in front of the house, some of which are still standing. He was postmaster for nearly 30 years. In 1908 it was bought by the daughter of Elizabeth Barnes Nelson, Hattie Nelson, who made extensive repairs. After her death in 1911, the house was purchased by the Smith family for a summer home and has stayed in the Smith family through the present.

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WITHINGTON HOUSE/WELLSWEEP



The provenance of this building is somewhat unclear, but it is thought to have been a building housing the Wilder brothers business associates and operations which included the tannery next door as well as functioning as a paint store at one time. It passed through many hands as a primary residence as well as a rental. In the 1920's Edith Withington, the granddaughter of Elizabeth Barnes Nelson, purchased the house, which was next door to her grandmother's house. It was a summer home and then became a primary residence as well as an antiques gallery located in the barn. The house remained in the family until 2002. At that time, the large adjoining barn became the Wellsweep Gallery which featured local artists, and operated for 18 years until the property was purchased in 2020 by the present owners.

BRICK HOUSE



The only brick house in the Center was built by Dr Mason Hatch around 1817. Located on the site was a very old ell, dating from the late 1700's. The unique floor plan of this stately brick building features a long narrow hallway running along the front of the house and a doctor's office upstairs. It was used by several doctors over the first few decades. Edward Blanchard bought it around 1855 and sold it to the Gammell family in 1870. Mr. and Mrs. Gammell were kind-hearted souls who allowed the schoolchildren at the schoolhouse next door to get water from the well in their north porch. They also donated part of their land to be used for the site of the "Lookout" located on a rise above the Cemetery. They sold their house to Henry Barnes, a descendant of the Barnes family in 1928. Helen Barnes in turn sold the house to the Raymond Gibson family in the mid 1960's who created the noteworthy Gibson Pewter business in the large barn. The house is still owned by members of that family.

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FRANCES BARNES HOUSE/BESKEP COTTAGE



Built around 1840 by Ezra Cement who lived up North Road past Kimball Hill. In the mid 1850's he sold it to Oramel Danforth, who was pound keeper and postmaster for several years. It was a rental in the 1880's and purchased by the Powers family who owned it until 1927 when it was purchased by Frances Barnes, a fifth generation Barnes whose father, Theodore Barnes owned the Barnes Homestead directly across the street.

Both houses were used as summer residences. Upon Frances's death in 1965, Richard Withington purchased the property and used it as a rental and site for his auction business. The house was sold to the current owners in 2010, who operate a locally sourced home goods business.

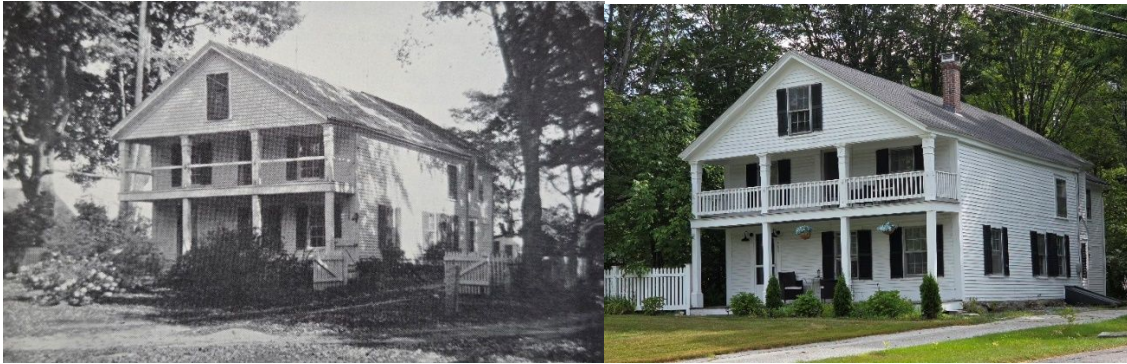
THE CONGREGATIONAL PARSONAGE



This house was also built by Ezra Clement shortly after his own house was built and bears a striking resemblance to his home. It was sold to Congregational Church members for \$25 a share giving them votes on the church council. It was lived in by over 15 settled ministers over 70+ years. The decision was made to sell the residence in 1926. It was owned and/or rented by a number of different families over 50 years until purchased in 1975 by Richard Withington who used it as a rental and a home for his daughter Janet and her husband Jim Bouchard. The house has had two additional owners since 2017.

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STORE/HEARTY HOUSE



This building was previously a barn located down the street across from the Methodist Church location. It was moved to this site by Samuel Gilman Barnes, grandson of Jonathan Barnes, who opened a general store here from 1842 to 1857. Tailoring was done on the second floor. Charles Priest purchased the store from Barnes and continued the tailoring business. It was later converted into a dwelling and occupied for several years by the Hearty family as a summer home. It was purchased by Donald Knapton in 1956 and later by Richard Withington, who used it as a rental and business site until 2005. It was upgraded by two previous owners before being purchased by the current owner in 2024.

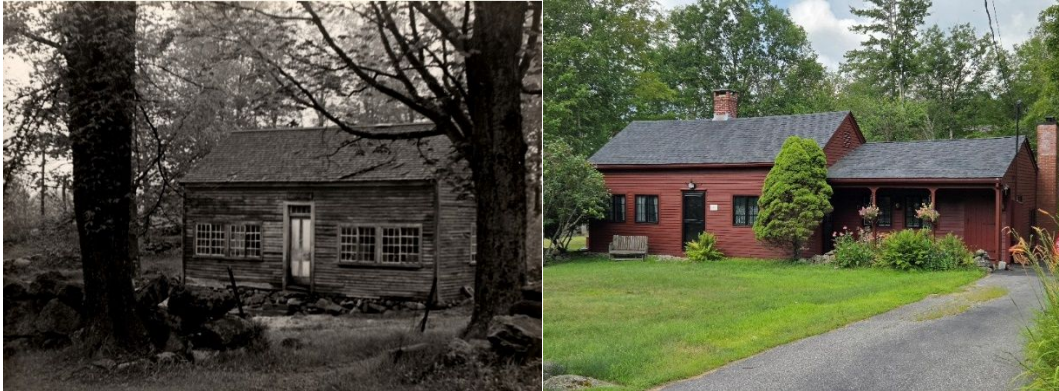
PARTING OF THE WAYS



This house is the newest in the Center built by widow May Nelson as a boarding house in 1911. It was built on the site of the Reverend and Abigail Barnes Lawton's (only daughter of Jonathan Barnes) house which burned in the early 70's according to L. Gay, and in 1865 according to GW Brown. May Nelson had married the stepson of Elizabeth Barnes Nelson who lived up the street. May Nelson's daughter, Mildred, continued using the house as a summer home until 1987. It has been sold twice since then, most recently in 2022 by the current owner.

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LITTLE RED HOUSE (older but moved to the Center in the 20th c.)



Once a cobblers cottage at the Fisher Gay/Maplewood farm down the road it was moved to its present location over 80 years ago. It was probably built in the 1780's and used as a dwelling/shop before the main Gay farmhouse was built. The cottage was moved two different times on that property until its purchase in 1940 by Edith Withington Kyle, owner of the antique shop just to the north of its new site. It was used for storage and summer guests. Later, one of her sons resided there and made a number of modifications. The next owners added the storage barn at the back of the property. The house was purchased by the current owner in 2017 who has made significant improvements.

Existing TOWN BUILDINGS in approximate order of Construction:

TOWN POUND



Dated 1774, it is one of 73 remaining town pounds in New Hampshire and was in use until 1874. The Eunice Baldwin Chapter of the DAR made significant repairs in 1910. Its location at one time adjoined a Militia training ground as well as a small “Pound Park”

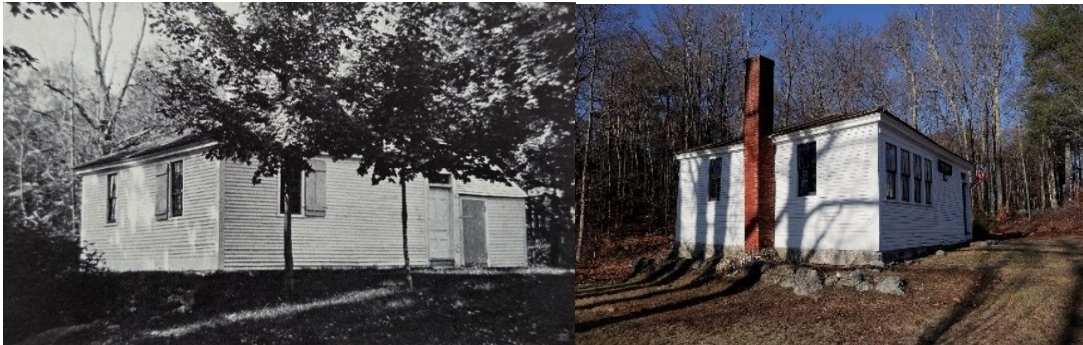
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HORSE SHEDS



Horse sheds were present in the Center from the early Meeting House days. They are visible in the photo on page 2 of this document. There were horse sheds on the west side of E. Washington Road that were very old in the mid 1850's and burned down in the 1880's. The remaining horse sheds once spanned the area between the Meeting House that burned in 1892 and the Congregational Parsonage to the east. They were restored in 1928 by men in the neighborhood, with money raised by subscription for the materials. The sheds had been owned by individuals who were persuaded by Theodore Barnes to donate them to the community. The shed doors were added to two stalls to be used as rentals to raise money for upkeep of the building.

SCHOOL HOUSE



Schools were present in the Center from the beginning with the earliest lessons being taught in Rev. Barnes' house in the 1770's and 1780's. Rev. Barnes refers to a "the old schoolhouse" in his will dated 1804, so there has been a school building in the Center since then. The date of this schoolhouse is unknown, but it was extensively repaired in 1852, and possibly in existence from 1820's or 30's. It had the date of 1811 on a small sign hanging on the front of the building for years, but the sign has since been removed.

ATTACHMENT “1”

CENTER CLUB HOUSE



This small hall was begun in 1914 as a location for community gatherings, on land leased from the town on a 20 year lease, with work being done by a local carpenter and the community members themselves for a total cost of \$600. In 1922 the kitchen (no water) and coat room were added for \$750. In 1926 a woodshed, (privy) toilets and new windows were added for around the same amount. All improvements were paid for by donations or fundraising activities. Lighting fixtures were donated by the Thistle Club of Boston. The electricity has been upgraded but there is inadequate, obsolete heating and no water. The property is located on a ledge. The Town has made this building is available for rental as a venue for public and private events.

CONGREGATIONAL CHURCH



The Church and property are owned by the town. The Barnes family has been maintaining the building since 1892. It is the fourth Congregational house of worship in the Center, the fifth for the town, the first being located south on Center Road in the general area of Intrepid Farm. A larger Congregational Church was built downtown in 1839. The Church is currently in use for ceremonies, concerts, summer services and special events.

METHODIST CHURCH



Built in 1863 due to a significant increase of Methodists in the town. A Methodist church had been built on School Street in Bridge Village in 1839/40. However, the Second Great Awakening and disestablishment of Congregationalism as the state religion in 1839 caused a significant growth of the Methodist Church and locals determined there was a need for a second building. It was robust and well attended from 1863 through the end of the nineteenth century and was used for Episcopal services as well. Repairs were made in 1928; the land was redrained and the foundation strengthened with a concrete wall. It has been used for weddings and other events until recently when structural damage became evident. It is a very visible and iconic image and Hillsborough's historic past. It was donated to the Town in 2017.