Kennebunk Historic Preservation Overlay District Design Guidelines

The Historic Preservation Commission
Town of Kennebunk, Maine

Turk Tracey & Larry Architects, LLC
Portland, Maine

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Maine Historic Preservation Commission
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Cover photographs courtesy of The Brick Store Museum

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INTRODUCTION

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The goal of these guidelines is to preserve and protect the historic sites and structures in the Kennebunk National Register Historic District and the Kennebunk Historic Preservation Overlay District (District). The guidelines are intended to assist all users in the District, including property owners, architects, contractors, business owners, realtors and Town employees, with alterations or new construction. These guidelines are designed to protect the historic character and integrity of the District and promote the goal of historic preservation, while accommodating the diversity of architectural styles found in the District and the differing preferences of property owners. These guidelines encourage the preservation of historic building fabric and offer proven solutions to repair and maintenance problems.

These guidelines were developed using the research from two intensive level surveys of properties in the District, which were funded by grants from the Maine Historic Preservation Commission in Augusta. In 1992, a survey of Kennebunk Landing was completed by Joyce Butler, and in 2000 a survey of the all properties in the District north of the B & M railroad bridge was completed by Rosalind Magnuson. Copies of these surveys are available at The Brick Store Museum. In 2001 an amendment to the 1974 National Register Nomination was written, incorporating both surveys and providing the historic background for these guidelines. A copy of the text of the amendment is available at the Town Clerk's Office and the Brick Store Museum.

Each property was surveyed, using Maine Preservation Historic Commission forms. Each property was photographed, and architectural information about the property, such as style, type of foundation, sheathing materials, style of windows and placement of porches was recorded. Research for each property, including its social and architectural history, was conducted, which provided information about the development of the District and the alteration of structures over the years. The surveys provided the foundation for these guidelines, which were developed after analyzing the District's architecture and the changes most frequently proposed by property owners. The guidelines include recommendations to help protect the character-defining features that make the buildings and sites in the District unique. The guidelines are designed to protect and enhance these features by encouraging preservation and rehabilitation work that reflects and builds on the District's historic architecture and design.

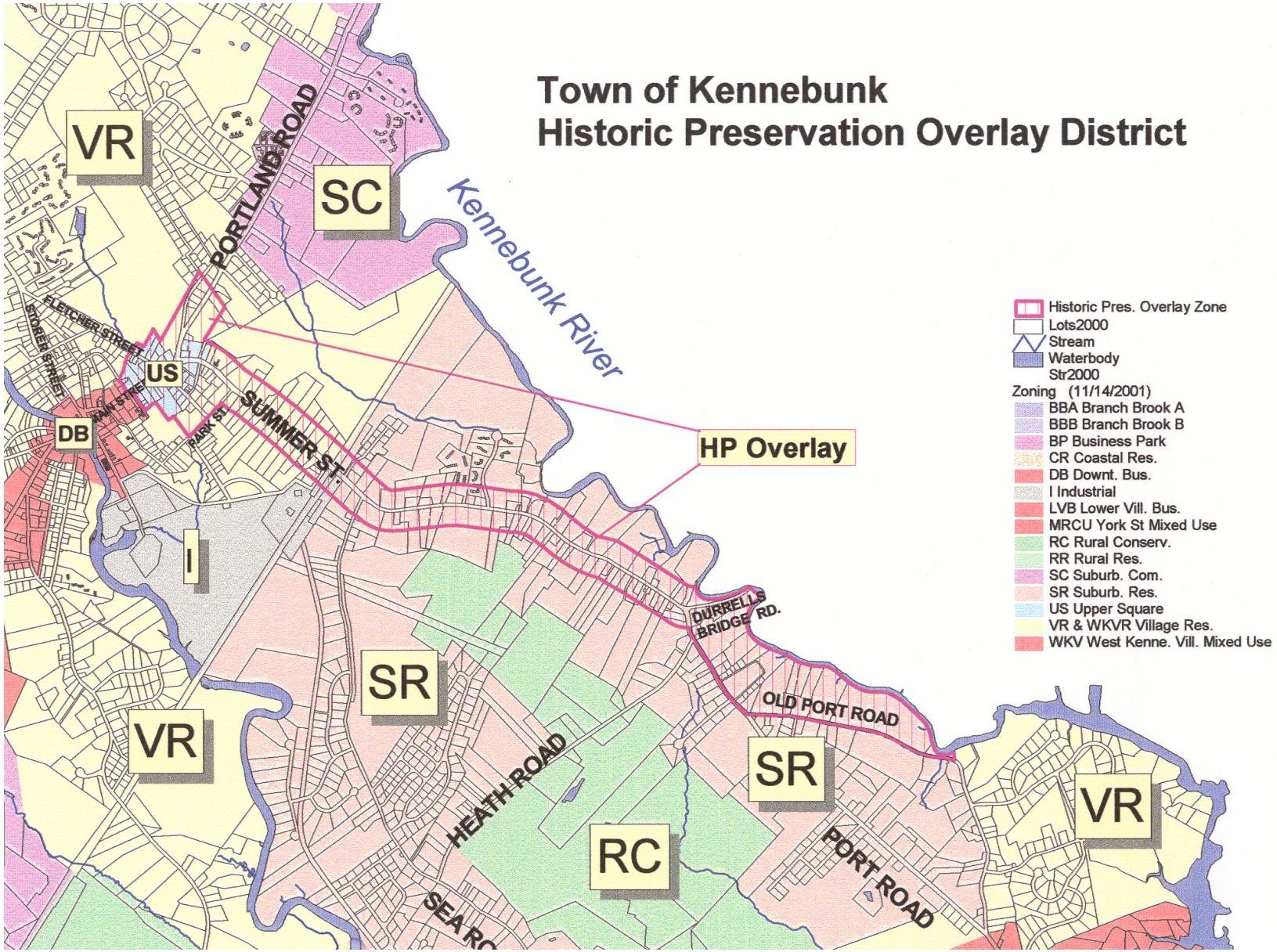
These guidelines are based on *The Secretary of the Interior Standards for the Treatment of Historic Properties With Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* (Standards) by Kay D. Weeks and Anne E. Grimmer, published by the U.S. Department of the Interior in 1995, and *The Secretary of the Interior Standards for the Treatment of Historic Properties With Guidelines for the Treatment of Cultural Landscapes*, edited by Charles A. Birnbaum with Christine Capella Peters, published by the U.S. Department of the Interior in 1996.

This booklet is divided into six sections. The first section briefly describes the history of the District and summarizes the architectural styles found within the District. The second section outlines the process of obtaining a Certificate of Appropriateness (Certificate) from the Historic Preservation Commission (Commission), and the materials that should be included in the application for a Certificate. The third section, or the design guidelines, is a set of criteria for evaluating proposed changes to historic properties, and details appropriate and inappropriate building alterations. The fourth section is a set of criteria for evaluating proposed landscape changes to historic properties and other site related elements. The fifth section focuses on new construction, and the criteria that should be considered when planning new construction within the District. The final section discusses the considerations and requirements when one is contemplating a demolition project.

THE KENNEBUNK HISTORIC DISTRICT
District Background

The Kennebunk Historic District was created in 1963 by the Town of Kennebunk and is the oldest historic district in the state. In 1974 the local District was listed in the National Register of Historic Places as a National Register Historic District. In 1994 the District was expanded, although the expansion is not part of the original National Register District. When the Town of Kennebunk adopted a Zoning Ordinance in 1993 the District became the Historic Preservation Overlay District.

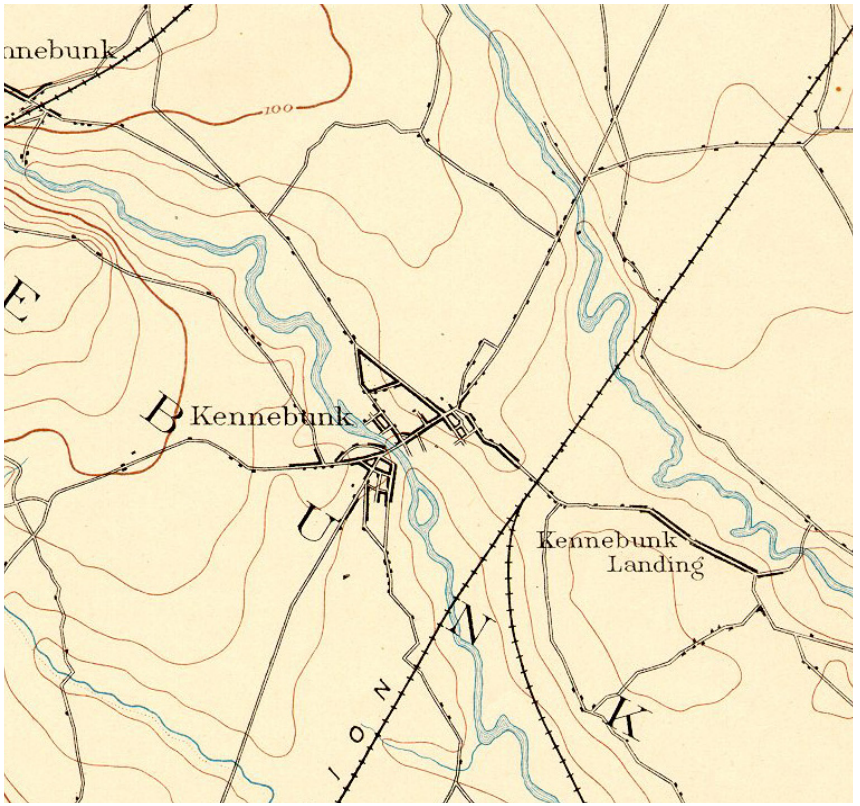
As shown in the following Town of Kennebunk property map, the boundaries of the District are 300 feet from the centerline of Portland Road from Barnard's Tavern at the north to Bourne Street on the south, including those properties on Fletcher Street which fall approximately within the 300 foot boundary; all properties on Dane Street; all properties on Elm and Green Streets; and properties on Summer Street from Portland Road to Durrell's Bridge Road. The 1994 expansion includes the properties below Durrell's Bridge Road to Old Port Road on the Kennebunk River side of Summer Street and properties on the north side of Old Port Road. The structures in the District are primarily constructed of wood, with a minimal number of brick buildings. In addition to structures the District includes several small parks, open fields, parking lots, a large cemetery, and the Town's last working dairy farm.


Town of Kennebunk
Historic Preservation Overlay District
Kennebunk River
HP Overlay
PORTLAND ROAD
FLETCHER STREET
STORER STREET
MAIN STREET
PARK ST
SUMMER ST.
DURRELLS BRIDGE RD.
OLD PORT ROAD
HEATH ROAD
PORT ROAD
SEA RO
VR
SC
US
DB
I
SR
VR
RC
SR
VR
Historic Pres. Overlay Zone
Lots2000
Stream
Waterbody
Str2000
Zoning (11/14/2001)
BBA Branch Brook A
BBB Branch Brook B
BP Business Park
CR Coastal Res.
DB Downt. Bus.
I Industrial
LVB Lower Vill. Bus.
MRCU York St Mixed Use
RC Rural Conserv.
RR Rural Res.
SC Suburb. Com.
SR Suburb. Res.
US Upper Square
VR & WKVR Village Res.
WKV West Kenne. Vill. Mixed Use

The District includes three distinct areas of historic resources. In the Upper Square area, which includes Main Street, Dane Street, Elm Street, Green Street and the upper portion of Summer Street, most of the structures date from the late eighteenth century to the early twentieth century, and include residential, commercial, religious, and civic buildings. Summer Street developed in two parts. The lower portion, below the B & M Railroad bridge to the southern end of the District, is referred to as "Kennebunk Landing", one of the first concentrations of settlement in Kennebunk, and the site of over a dozen shipbuilding yards that constructed almost 400 sailing vessels from 1790 until 1867. The upper portion, the area below Upper Square to the B & M Railroad Bridge includes the residences constructed by Kennebunk's wealthy shipyard owners, ship captains and merchants from the 1830s to ca. 1910. The upper portion of Summer Street provides a unique capsule of the changing architectural styles in Maine throughout the nineteenth century.

The District includes 113 contributing resources and 56 non-contributing resources, including 107 contributing buildings and 6 sites. Contributing resources are those that retain a high degree of architectural integrity, i.e. the majority of the historic exterior remains intact, including siding and windows. Non-contributing resources are those that have lost most or all of their integrity, or have been constructed within the last fifty years. The fifty-year period was established by the National Register as a guide for evaluating historic resources worthy of preservation.

The District has experienced minimal infill construction during the second half of the twentieth century and retains a high degree of visual cohesiveness. One property, the William Lord House at 20 Summer Street, is listed individually in the National Register.



1891 United States Geological Survey Map showing development of Kennebunk and Kennebunk Landing.

Architecture

The District features every major eighteenth and nineteenth century architectural style from Colonial through Colonial Revival, and twentieth century styles including bungalows and ranches. Building details within a style vary, reflecting individual requirements and preferences. This is particularly common in styles of the nineteenth century, when mass produced millwork became widely available, thus allowing people to choose moldings and applied decorations. Buildings were also constructed during transitional periods, between the development of the major styles, or may have been altered at a later date, resulting in a layering on of styles. An example of the layering on of styles is the George W. Bourne House or The Wedding Cake House at 104 Summer Street. The Wedding Cake house was constructed as a late Federal era house in 1825, and was altered in the 1850s with the addition of Gothic Revival ornamentation.

The following section describes the various architectural styles in the District. The focus is centered on residential buildings because of their greater number, and public and commercial buildings are included when they are representative of a particular architectural style. The styles are presented in chronological order.

Colonial

102 Summer Street

9 Barnard Lane

Houses constructed in the District until about 1800 are Colonial in style. Most Colonial houses are symmetrical, two stories in height, five bays wide, with clapboard sheathing, a center entrance marked by a distinctive door surround, and small paned, double-hung sash windows with a simple wood surround. A common feature of Colonial houses is a rear ell and shed attached to a barn, although at this point in time many of the barns no longer exist. The ca. 1752 Daniel Little house at 102 Summer Street is representative of this style of architecture in the District.

Federal

14 Portland Road

99 Main Street

The Federal style of architecture appeared in the District in the late 1790s, and continued to be used until about 1830. Houses of the Federal style are often characterized as having a lightness in comparison to their Colonial predecessors. Federal style houses are larger in mass, with large window openings, the window sash has thin muntins, and entryways are more detailed. The District's examples of the Federal style share common characteristics, such as a symmetrical main block, a hipped roof pierced by interior brick chimneys, large window openings and elaborate door surrounds. The ca. 1831 James Osborn house at 14 Portland Road, and the 1799 Nathaniel Frost house at 99 Main Street are representative of this style of architecture.

Greek Revival

151 Summer Street

92 Main Street

Greek Revival was the dominant style of architecture between the 1820s and 1860s. Developed partly as a result of the American interest in the struggle for independence in Greece during the 1820s and the eighteenth and nineteenth century archeological activity in the Mediterranean, the Greek Revival style of architecture looked back to the classical architecture of Greece and Rome for inspiration. Greek Revival architecture in the District employed simplified, bold details based on mathematical rules of form and proportion. Although often similar to Federal era buildings in massing, Greek Revival buildings are distinguished by their wide cornices, elaborate front door surrounds of post and lintel design usually incorporating narrow sidelights, classical columns for the support of porch roofs, and pilasters at the corners.

There are three distinct types of Greek Revival buildings in the District. The most common is the symmetrical, five-bay, one-and-one-half story cape with rear ell and barn, typical of many houses at Kennebunk Landing. The ca. 1850 Stephen Perkins House at 151 Summer Street and the ca. 1850 Daniel Tripp House at 128 Summer Street are examples of this type. The second type of Greek Revival architecture found in the District is the temple form. These buildings were often built by wealthy merchants or shipyard owners, and are characterized by columned porticos, large enclosed pediments, flush board siding, dressed granite block foundations, and a large rear ell connected to a large barn.

129 Summer Street

An example of the temple form of Greek Revival architecture is the Horace Porter house at 92 Main Street, currently the Kennebunk, Kennebunkport and Wells Water District offices. The third type of Greek Revival architecture in the District is the gable front. On these structures the gable is turned 90 degrees to create the primary or street façade. The 1856 Isaac Downing house at 75 Summer Street and the c. 1855 John Tripp house at 129 Summer Street at the Landing are representative of this type of Greek Revival architecture.

Gothic Revival

104 Summer Street

155 Summer Street

In the 1830s the Gothic Revival style of architecture was developed to answer the need for a distinctly religious style of architecture. Gothic Revival buildings have steeply pitched roofs, gables with decorated bargeboards, pointed arch windows often extending into the gable which has little or no eave trim, and a one story porch. There are relatively few examples of Gothic Revival architecture in the District. The 1840 Kennebunk Baptist Church on Main Street as originally constructed with spires and crenellations, and the 1854 barn of the Wedding Cake House are the District's only true Gothic Revival structures. The Thompson House at 155 Summer Street has characteristics of Gothic Revival architecture, including decorative bargeboards.

Italianate

Like the Gothic Revival style that preceded it, the Italianate style was part of the Picturesque Movement, which followed the belief that a structure should appear to be in harmony with its natural surroundings. The Italianate style was popular between the mid-1800s and 1890, and Italianate buildings were loosely modeled after the farmhouses and villa architecture of Northern Italy. Italianate houses commonly are two stories in height, three bays wide, with large two-over-two double hung sash windows, and richly detailed, with decorative surrounds, bracketed cornices, and decorative front porches.

The District's examples of the Italianate style are diverse in design and ornamentation. The John Adams Lord House at 32 Summer Street, with the projecting center tower and contrasting paint scheme is reminiscent of an Italian villa. The Patrick Rice/Edward Ward house at 6 Elm Street is an example of an Italianate house with simple details. One of the finest examples of Italianate architecture in the District is the Joseph Titcomb house at 35 Summer Street. The Titcomb house has a wealth of detail, including the rusticated siding, quoins and window hoods. Although the house appears to be constructed of masonry, it is constructed completely of wood scored to resemble granite block, or rusticated, with quoins at the corners.

32 Summer Street

35 Summer Street

67 Summer Street

38 Summer Street

Second Empire

In the 1860s the Second Empire style first arrived in Kennebunk, and there are only three examples in the District. The design of the distinctive double-pitched Second Empire roof was created by French architect Françoise Mansart. Mansart's design allowed for a full height story on the top floor, creating an additional floor of useable space in a house. Second Empire houses are easily distinguished by the Mansard roof, with dormer windows on the steep lower slope, wide, overhanging eaves with decorative brackets, molded cornices, and window surrounds which may incorporate decorative brackets and/or applied trim.

The three examples of Second Empire houses in the District all are among the most elaborately detailed and ornamented buildings in the District. The houses share characteristics such as the Mansard roof punctured by dormer windows, large window openings, and decorative door surrounds. The 1866 Captain Horatio Moody house at 39 Summer Street and the 1868 George Wise house at 67 Summer Street are architecturally similar, although the Wise house has more ornamentation. The George Lord Little house at 38 Summer Street is a town house variation of the Second Empire style, and all three houses have similar carriage houses.

Queen Anne

The Queen Anne style was popular from the 1880s into the early 1900s. Queen Anne homes are characterized by their height, irregular massing, multiple rooflines, variety of window shapes and sizes, variety of siding materials, stained and leaded glass in featured windows, turrets and towers, tall articulated chimneys, multiple porches, and flamboyant detail. Unlike the earlier styles based on classical antecedents, the Queen Anne style was more free form.

Although there are a limited number of Queen Anne style houses in the District, the 1885 Hartley Lord house at 26 Summer Street is one of the finest examples of Queen Anne architecture in the state. The Lord house is asymmetrical and the roofline incorporates a variety of shapes, including a high hip on the main block, a tower and dormers. The types of siding and sizes and shapes of windows have great variety, and a one-story porch wraps around the façade, terminating at the porte-cochere. Most examples of Queen Anne architecture in the District are less ornamented, with simpler massing and less ornamentation, such as the 1896 Christ Church Parsonage at 12 Dane Street, the ca. 1900 William Robinson house at 17 Dane Street, and the 1880 Sadie O. Day house at 149 Summer Street.

26 Summer Street

17 Dane Street

46 Summer Street

44 Summer Street

Shingle Style

The Shingle Style was a reaction to and an outgrowth of the Queen Anne style. As the name implies, the defining feature of the style is the use of shingles on large expanses of roof and wall areas. Other characteristics of the style are asymmetrical massing, lack of ornamentation, variety of window styles, and the use of porches at entrances. The Shingle Style is considered to be the first uniquely "American" architectural style. Both the 1899 Sylvester Chick house at 46 Summer Street and the 1906 Ralph Andrews house next door at 44 Summer Street were constructed in the Shingle Style.

Colonial Revival

The Colonial Revival style was first introduced at the Centennial Celebration of 1876 at Philadelphia; however, it was not until the 1893 World's Columbian Exposition in Chicago that Colonial Revival architecture became an established architectural style. The Centennial and the Exposition both revived an interest and pride in the nation's past, and in particular the Colonial architecture of the seventeenth and eighteenth century. Colonial Revival continued to be a dominant style until the mid twentieth century, and most of the new construction in the District today is Colonial Revival in style. Colonial Revival buildings are usually characterized by a symmetrical façade, a hip or gable roof pierced by large interior chimneys, multi-paned double-hung windows, and door surrounds incorporating elements of the Colonial and Federal periods.

The District's examples of the Colonial Revival include the 1934 Augustus Lord house located at 18 Summer Street and the 1904 Charles Goodnow house at 34 Summer Street. The 1949 Maxwell Eveleth house at 70 Summer Street and the 1988 Warren Bowdoin house at 77 Summer Street are more recent examples of the style.

18 Summer Street

34 Summer Street

Contemporary

136 Summer Street

Contemporary architecture, for the purpose of these guidelines, encompasses any structure built within the last fifty years. Most contemporary architecture in the District is Colonial Revival in style. These guidelines do not address the preservation of structures less than fifty years old, although the recommendations in the guidelines can be applied to contemporary structures. Property owners should note that when their properties become fifty years old, they are then governed by these guidelines.

WORKING WITH THE HISTORIC PRESERVATION COMMISSION

Procedure for Obtaining A Certificate of Appropriateness

A Certificate of Appropriateness is required from the Historic Preservation Commission for any exterior alterations to a structure or landscape **before** a building permit is issued. Failure to obtain a Certificate of Appropriateness prior to conducting work on a property may result in a stop work order issued by the Code Enforcement Officer. The Certificate process is mandatory for any alterations, excluding routine repair and maintenance using in-kind materials of the same color as the original. A Certificate is also required for any landscape alterations, including removal of trees and shrubs, driveways, walkways, walls, fences, steps and lighting. The Commission's review is limited to the exterior of a building and its site, and does not apply to interior alterations unless they affect the exterior.

The Commission meets on the second and fourth Mondays of each month at the Town Hall. Because legal holidays are celebrated on Mondays, regularly scheduled meetings may be postponed or cancelled. Property owners should check with the Town Clerk to determine when the next meeting of the Commission will be held.

Property owners who wish to make alterations to their property should obtain an Application For a Certificate of Appropriateness from the Town Clerk's office. A sample of

the Application is shown at the end of this section. There is a fee determined by the Town to process the Application. For more information about the fee contact the Town Clerk's office. The Application must be filled out completely, and include the attachments listed below. Incomplete Applications delay the process. Nine copies of the Application should be submitted to the Town Clerk. The Town notifies all abutters, and the Application is placed on the agenda of the next Commission meeting, allowing at least ten days public notice of the meeting.

An applicant or their representative **must** be present at Commission meetings for the Application to be heard. Applicants should bring any additional materials they feel will help the Commission reach a decision. If the Commission determines that the proposed alterations are appropriate, will protect the historic character and architectural integrity of the District and promote the goal of historic preservation, the Commission will immediately approve the Certificate. A copy of the Certificate will be available at the Town Clerk's office by noon of the day following the meeting at which approval was granted.

If the commission denies the application for a Certificate, the Commission must specify its reasons for doing so in writing. The decision may be appealed in writing to the Zoning Board of Appeals.

In all matters the Commission is governed by the Kennebunk Zoning Code.

Summary of Submission Materials

The following are required attachments to the Application.

1) A *list of abutters*, including those across any private or public roads from the lot that is the subject of this Application. The Tax Assessor's office can provide this information.

2) *Photographs* of the existing structure or site, showing all facades, in color. Streetscape photos showing the structure in relation to neighboring structures are helpful. Close up or detail photographs of specific architectural features to be changed should be included.

3) *Elevation drawings* of any proposed design, which need not be professionally prepared but must be drawn to scale, and include details of all proposed changes, i.e. sizes of window openings, siding.

4) A *list of materials,* which should include manufacturer's literature or samples, such as window brochures, fencing samples, roofing samples and paint chips, and a listing of all materials with details such as dimensions for the proposed project.

Application No. _____

Application For a Certificate of Appropriateness

Please note that you must be present at the Commission meeting for your application to be heard.
Please print all information.

Property Owner _____

Mailing Address _____

Telephone (day) _____ (evening) _____

Address of Property _____

Tax Map No. and Lot No. _____ **Current Zoning Classification** _____

Applicant (if different from owner) _____

Mailing Address _____

Telephone (day) _____ (evening) _____

Interest in property _____

Current use of property _____

Proposed use if different _____

Proposed action(s) requiring a Certificate of Appropriateness:

Addition _____ Landscape Alterations _____ Moving building _____ Other _____
Alteration _____ Lighting _____ New construction _____ Reconstruction _____

Summary of proposed project:

_____
_____
_____

The following are required attachments:

a) List of abutters including those across any private or public roads from the lot which is the subject of this application. (See Tax Assessor's records at Town Hall)
b) Photographs of existing building showing all facades, in color.
c) Elevation drawings of proposed design, which need not be professionally prepared but must be drawn to scale and include all proposed changes, such as window openings, siding, etc.
d) list of materials

Signature of Applicant _____ **Date** _____

____ Approved (Conditions or partial approval/disapproval will be attached by the Commission)
____ Disapproved (Statement of reasons will be attached by Commission)

_____
Chairman, Historic Preservation Commission, Town of Kennebunk Date _____

Provide a detailed description of proposed changes for each section as appropriate, including materials and color. Attach samples and descriptive and/or manufacturer's literature as necessary. Use additional pages for drawings and more detail.

A. Roof, chimneys, flashing and gutters

Existing material: _____
_____
_____

Proposed changes: _____
_____
_____
_____

B. Exterior siding and trim, including clapboards, brickwork, shingles, stonework

Existing material: _____
_____
_____

Proposed changes: _____
_____
_____
_____

C. Windows and doors, including moldings and eaves

Existing material: _____
_____
_____

Proposed changes: _____
_____
_____
_____

D. Landscaping, lighting, signs and all other site improvements, including removal/replacement of plant materials, fences, walls, steps, walks, terraces, garden structures, paving

Existing material: _____
_____
_____

Proposed changes: _____
_____
_____
_____

Sample application. Property owners who wish to make alterations to their property should obtain an Application For a Certificate of Appropriateness from the Town Clerk's office.

DESIGN GUIDELINES FOR PRESERVATION, REHABILITATION, RECONSTRUCTION AND RESTORATION

The following guidelines are applied to evaluate the appropriateness of proposed changes to properties and structures within the District. The goal of the guidelines is to protect the character defining features of the structures and sites in the District by assisting property owners in determining whether the changes they wish to make protect the historic character of the structure. The guidelines provide advice about protecting the District's historic resources while maintaining a reasonable balance between the preservation of a historic structure and its need to function in a comfortable and efficient manner.

These guidelines are based on *The Secretary of the Interior Standards for the Treatment of Historic Properties With Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings (Standards)* by Kay D. Weeks and Anne E. Grimmer, published by the U.S. Department of the Interior in 1995, and *The Secretary of the Interior Standards for the Treatment of Historic Properties With Guidelines for the Treatment of Cultural Landscapes,* edited by Charles A. Birnbaum with Christine Capella Peters, published by the U.S. Department of the Interior in 1996.

The *Secretary of the Interior Standards* recommend that all work on historic structures follow these four principles:

1. **Deteriorated architectural features should be repaired rather than replaced wherever possible.**

2. **When replacement of original building material is necessary, new materials should match the material being replaced in composition, design, color, texture and other visual qualities.**

3. **Replacement of missing architectural features should be accurately duplicated based on historical or physical evidence rather than conjecture.**

4. **Repair methods, such as surface cleaning of the building, should be undertaken using the gentlest methods possible.**

The guidelines recognize that historic materials and details have proven records for durability and compatibility, and that routine maintenance at regular intervals avoids large investments in repairs. The careful consideration of materials, finishes, proportions and design elements, consistent with the style of the house, will maintain or add value to a property and enhance the character of the District. Inappropriate replacement materials detract from the character of a house and the District.

Preservation is defined by the *Standards* as "the process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property" through the maintenance and repair of historic materials rather than extensive replacement and new construction. Preservation requires the retention of the greatest amount of historic fabric and may be appropriate if distinctive materials and features are intact. The goal of a preservation project is to stop deterioration. Preservation is the least intrusive approach to repairing a historic structure, and is generally reserved for buildings that will function as examples of their period, such as house museums. New exterior additions are not included in preservation.

Rehabilitation is defined by the *Standards* "as the act or process of making possible a compatible use for a property through repair, alterations, and additions, while preserving those portions or features which convey its historical, cultural, or architectural values". This approach acknowledges the need to alter or add to a historic building to meet continuing or new uses while retaining the property's character, and is most often the appropriate treatment for alterations to contributing buildings within a historic district.

Restoration is defined by the *Standards* as the process of returning a building or landscape to a particular period in time,

which is chosen for historical or architectural reasons. Restoration allows for the depiction of a building at a particular point in time by preserving materials from the significant period and removing materials from other periods. Due to the expense involved, restoration is often limited to buildings or sites that have irreplaceable architectural significance.

Reconstruction is defined by the *Standards* as the recreation or reproduction of a vanished building with new materials following the exact form and detail of the building as it appeared at a specific period of time and in its historic location. Reconstruction of a building or landscape is used primarily for interpretive purposes, such as Plimoth Plantation in Massachusetts, or to replace a demolished structure, such as the barn with the tree growing through the roof at the Storer Mansion.

While these guidelines do not provide specific solutions for every design problem or circumstance, they help identify the most common issues that need to be addressed in any successful preservation, rehabilitation, restoration, or reconstruction project.

Foundations

Decorative corner block and window well

Foundation construction in the District evolved as technology advanced. Until the late eighteenth century most foundations were constructed of fieldstones. By the last decade of the eighteenth century and into the twentieth century foundations were constructed of granite slabs that were quarried locally. Brick was occasionally used, either as interior insulation or an exterior facing material. The majority of contemporary houses in the District have foundations of poured concrete or cement block.

Granite foundations are of slab or block construction, with interior pier walls, and occasionally incorporate decorative corner blocks and water tables. Water tables, or water table boards, are decorative features that divert rainwater away from the surface of a building, and most in the District are constructed of wood. Raised foundations often incorporate basement windows, wells, or grilles to allow light into the basement or crawlspace, and to provide ventilation.

Granite foundation and water table

Recommendations

- Historic foundation materials should be retained and repaired as necessary. If repair or replacement is necessary materials should be replaced in-kind, respecting the size, texture, color and pattern of the original as closely as possible.

- Vines and plantings should be kept away from foundation walls. All plant materials retain moisture, and the roots and stems can cause damage to masonry joints.

- The ground should slope *away* from the foundation so that water does not drain toward the structure and erode the foundation. Monitor site drainage periodically to insure that water is adequately directed away from the foundation. If drainage problems are causing water to drain towards the foundation, the slope should be regraded.

- Basement window openings should not be filled in permanently with brick, stone, or concrete block. If an opening must be covered wood panels fastened to the window framing are recommended, or the window glass may be replaced with a wooden or metal panel painted to blend in with the foundation color. Adequate ventilation should be provided if windows are covered. Use of a louvered vent in a wooden window covering is recommended.

- Grilles should be kept clear of obstructions. If the opening is covered, the grille should remain intact.

- Do not apply a waterproof or impervious coating (i.e. stucco) to the foundation. In addition to altering the historic appearance of the building, waterproof materials can trap moisture and accelerate deterioration of the foundation and sills.

- Foundations that are painted should be approached with caution. Removal of paint from foundations may lead to serious deterioration if the foundation material is porous. Do not paint foundations that have not been painted in the past.

- Cleaning a foundation is not recommended unless absolutely necessary. Although a variety of cleaning and waterproofing options are available, many of these products are

inappropriate for use on historic foundations. Sandblasting, powerful chemical cleaners, or mechanical cleaning are not recommended since each can result in irreparable damage to the foundation. Wire brushing by hand is recommended as a safe method of cleaning a foundation.

- If it is necessary to repoint masonry, mortar joint size and profile should match the original as closely as possible. The mortar should match the original in strength, color, texture, and hardness (density and porosity). In general, mortar should be slightly weaker than the masonry unit. Laboratory analysis of samples of original mortar is recommended to insure that a compatible formula is used in repointing and repair. Use of premixed mortar products is not recommended. Premixed mortars are harder than historic mortars and will result in damage to the masonry.

Siding


Wood flush board siding and clapboards


Wood siding scored to resemble stone

Wood Siding

The exterior wall treatment of a building is a principal character-defining feature of the structure. Siding protects the house from the damaging effects of weather, and requires regular maintenance. Many of the structures in the District retain their original siding, and there is considerable diversity in design and appearance. Traditional wood clapboards are the prevalent siding material, although flush boards, board-and-batten, and boards scored to resemble stone were used with specific architectural styles. In addition, wood shingles in various shapes and sizes are found on several buildings.

Despite ads touting its maintenance free qualities, artificial (aluminum or vinyl) siding requires regular removal of mold and dirt, the color will oxidize or fade, and it is extremely difficult to repair. Artificial siding does not permit a building to breath, trapping moist air on the interior of the siding and contributing to deterioration of the framing, especially the sills. In addition, artificial siding covers up the distinctive surface and features of the building, as well as covering up deterioration.

Recommendations

- If original or historic siding survives on a building, it should be repaired rather than replaced. If replacement is necessary when more than fifty percent of the original siding is substantially deteriorated, the siding should be duplicated in-kind, matching the original as closely as possible.

- Painting is an appropriate treatment for historic structures with wood siding in the District. The use of varnishes or bare, weathered wood should be avoided unless documentation exists confirming that this was the original finish of the siding.

- The use of physical, historical or pictorial evidence to reproduce or replace historic wood finishes is recommended. Scraping the bottom edge of clapboards often produces clues to prior finishes, especially color. Vintage photographs and archival material from sources such as The Brick Store Museum also provide information about historic finishes.

- The installation of artificial siding on historic structures is prohibited. The Commission recognizes that artificial siding was approved in the past; however, it does not approve the use of artificial siding. The removal of artificial siding is strongly encouraged, both to restore the historic appearance of the structure and to uncover and repair possible deterioration.

Color

The primary purpose of paint is to prevent moisture penetration, and paint is one of the least expensive ways to maintain a building's historic fabric. Paint color also helps give the building its identity, and a good color scheme accents a building's features. A Certificate of Appropriateness is required to change the color of any structure in the District.

Paint colors changed with advances in technology. During the Colonial period, the District's structures were unpainted or painted in colors derived from natural sources, and the color palette was limited to reds, browns and yellows. Most buildings were monochromatic, and a contrasting color was painted only on elements that moved, the doors and window sash. During the early nineteenth century ground white lead pigment became less costly, and the arrival of Greek Revival architecture dictated that houses should be painted white in imitation of marble. Greek Revival houses were also monochromatic, and the window sash was typically painted black. Many earlier homes were painted white during this period, contributing to the popular belief that New England houses have always been painted white.

In the mid nineteenth century earth tones made their appearance. Buildings designed in the Gothic Revival, Italianate, and Second Empire styles were often painted in shades of gray, yellow, and tan, as well as red and brown. After 1870 noticeably darker colors, including greens, dark reds and orange were introduced. Distinction between the trim and body of the building was made, and the trim was often painted a darker color that complimented the lighter color of the house. The palette for structures during this era sometimes incorporated three or more colors, using contrasting colors to highlight decorative details. After 1900, painters moved away from the previous era's vitality and chose simple, lighter colors such as cream, yellow and white, to complement the simple forms of the buildings.

Paint weathers by chalking, peeling and alligatoring, and requires regular renewal. Painted elements should be repainted every five to eight years or as needed. Accumulated paint layers should be removed prior to repainting, using the gentlest means possible. Hand scraping and hand sanding is the preferred method of paint removal. Chemical removal can produce excellent results, but extreme care must be taken with the products, and the process can be expensive. Rotary sanders that may damage wood and the use of heat guns, which can result in fire, are strongly discouraged.

Buildings built before 1978 almost always have lead based paint. Care should be taken when removing lead based paint. Protective clothing and masks are recommended, and the collection of lead based scrapings prevents soil contamination.

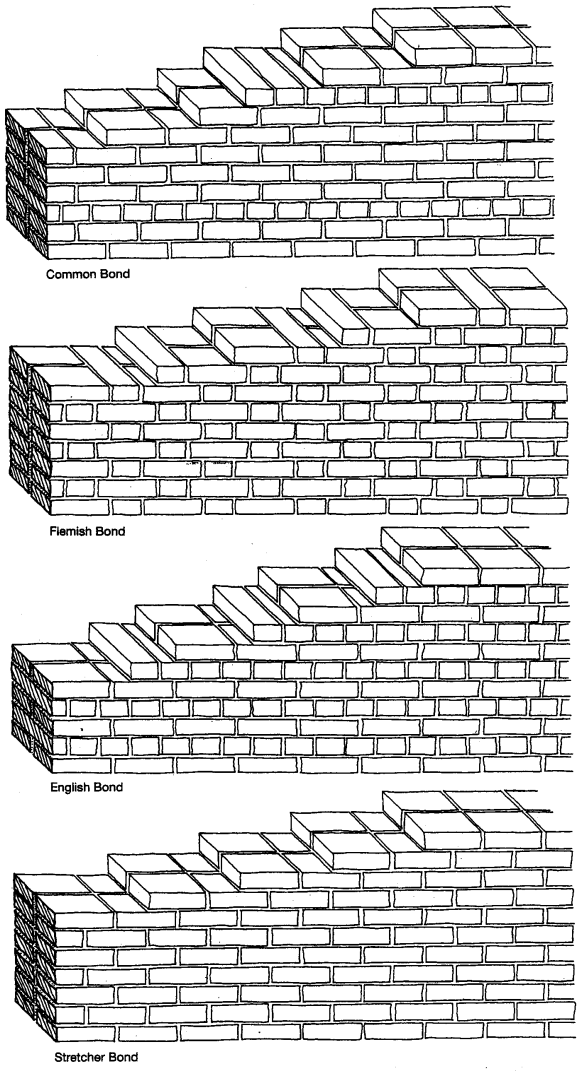
Recommendations

- Paint color, appropriate for the structure's age and architectural style, is recommended. Original paint color can sometimes be determined by scraping underneath clapboards or in corners where paint has built up.

- Avoid painting surfaces that have never been painted. Unpainted stone lintels, sills, and foundations should remain unpainted.

- Most paint manufacturers have created a palette of historic colors based on their research. The use of a high-quality paint and instructions for preparation and application are recommended.

Brick



Common brick bonds (Source unknown).

Brick was used in the construction of commercial, residential, and civic buildings in the District. Although there were several brickyards in Kennebunk there are only a small number of structures in the District constructed of brick, and most are commercial. The earliest extant brick buildings were built ca. 1825, and include William Lord's store on Main Street, which today houses The Brick Store Museum, the Dr. Burleigh Smart house on Summer Street, and the Wedding Cake House. Twentieth century brick structures include the Kennebunk Town Hall, the Kennebunk Free Library and Kennebunk Savings Bank.

The brick walls of most of the buildings are simple in design and execution. Most of the bricks are laid in a Common Bond pattern of five to seven rows of stretchers separated by a single row of headers. The mortar is soft, with a high lime content, and has a narrow profile.

Recommendations

- The exterior of historic brick structures should be retained and repaired if necessary to preserve the historic fabric.

- Brick that has not been painted in the past, such as window lintels, sills, and other trim, should not be painted.

- Brick buildings that are painted should be approached with caution. Removal of this paint coating may lead to serious deterioration of the brick surface. If paint is peeling from a painted surface, the problem is usually an interior moisture problem, which should be resolved before the building is repainted.

- Cleaning brickwork is not recommended unless absolutely necessary to improve the appearance or remove harmful pollutants on historic brick buildings. Although a variety of cleaning and waterproofing options are available, many of these products are inappropriate for use on historic brick. Use of harsh, abrasive methods of cleaning, such as sandblasting, powerful chemical cleaners, and mechanical cleaning, are not recommended since they can result in irreparable damage to brickwork by removing the protective glazing and exposing the porous inner surface.

- The use of masonry waterproofing coatings such as silicone is not recommended. These sealants will keep out rainwater but will not permit water vapor to pass from the interior of the building to the exterior, accelerating deterioration of the structure. The application of waterproof or water-repellent coatings significantly alters the historic fabric, is not easily reversible, and has a tendency to discolor over time.

- Repointing is a necessary task that helps to extend the life of a building and should be undertaken when mortar joints begin to deteriorate. The mortar joints are an integral part of the wall's structure and serve as an expendable transmission layer to absorb and transfer water vapor and movement. Deteriorated mortar should be removed by hand raking the joints. Chisels should be selected that are smaller than the masonry joints, and care should be taken not to damage the edges of the brick.

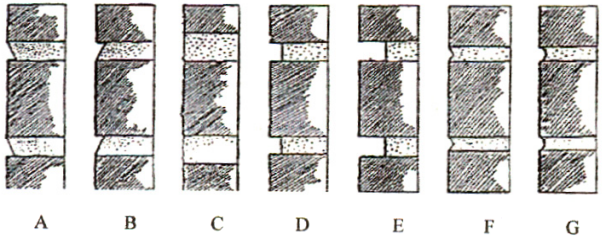
- *Do not* use power tools, such as electric saws, to remove mortar. They offer limited control and may cut into the brick and destroy historic fabric. The

use of power grinders may be acceptable; however, professionals with demonstrated experience should do all work only after thorough pre-qualification of the craftsman and successful execution of test patches.

- Repointing mortar mix should be match the original in strength, color, texture, and hardness (density and porosity). In general, mortar should be slightly weaker than the masonry unit. Laboratory analysis of samples of original mortar is recommended to insure that a compatible formula is used in repointing and repair. The use of premixed mortar is not recommended because it creates a harder joint than the original, and makes the bricks more susceptible to deterioration.

- Finish joints should match the width and profile of original joints. Care should be taken not to fill joints too full, or flush with the brick face. Excess mortar makes the brick susceptible to spalling.

- Serious structural problems, such as bulging walls, defective foundations, broken lintels, and detached brick veneers require consultation with a qualified structural engineer, who should conduct non-invasive tests that determine the extent of damage and the structural integrity of the building.



Typical mortar joints. A. Struck; B: Weathered; C: Flush; D: Raked; E: Stripped; F: V; G: Concave. Adapted from *Practical Bricklaying: A Handbook of Instruction and Manual for the Journeyman* by Howard L. Briggs, 1924.

- If bricks must be replaced, replacement bricks should match the original as closely as possible in terms of color, size and texture. Care should also be taken to match the size, tooling, and color of the mortar joints. New brickwork should be laid in the same bond and should replicate the same joint width and pointing technique.

Inappropriate repointing and brick matching

Roof, Dormers, Chimneys, Balustrades, Cupolas, Cornices and Friezes, Drainage Systems

Roof

Today most of the roof material in the District consists of asphalt shingle, in shades of black, gray, brown and green. A few original slate roofs remain. Several structures have new wood shingled roofs.

Recommendations

- The maintenance, repair and retention of slate is encouraged. If the slate must be replaced concrete slate or asphalt shingle is recommended, in a color that closely matches the color of the historic material.
- All distinctive roof features, such as patterned shingles, iron cresting, and chimneys shall be retained.
- The retention of original rooflines is recommended.
- A Certificate of Appropriateness is required if the color or material of the roof is to be changed.

Decorative or "patterned" slate

Chimneys

Most buildings in the District have one or more chimneys. Early structures have simple, unarticulated chimneys. As the nineteenth century progressed and architectural styles changed chimneys became more articulated. A few buildings have painted chimneys, usually painted white with a band of black encircling the top. Chimneys should be checked annually for spalling brick and loose mortar, and repointed as necessary.

Typical chimney construction in the district showing simple constriction and painted stack.

Recommendations

- Repointing mortar mix should be match the original in strength, color, texture, and hardness (density and porosity). In general, mortar should be slightly weaker than the masonry unit. Laboratory analysis of samples of original mortar is recommended to insure that a compatible formula is used in repointing and repair. The use of premixed mortar is not recommended because it creates a harder joint than the original and makes the bricks more susceptible to deterioration.

- Flashing repairs should match the original in color, dimensions, shape, and material as closely as possible.

Dormers

Wall dormer

Few buildings in the District originally had dormers, and most are later additions designed to make upper floors more useful and habitable by providing light and ventilation.

There are two types of dormers in the District: roof dormers and wall or shed dormers. The most common dormer is the roof dormer, which is structurally separate from the building. These dormers typically fall below the roof ridge and are set back from the eaves. The McCulloch house at 160 Summer Street at the Landing has roof dormers. Wall dormers are less frequently seen. Wall dormers are a continuation of the wall above the eave, such as the front dormer added to the Enoch Hardy house at 14 Summer Street.

Existing dormers should be preserved and not altered in scale or form. If repair or replacement is necessary the materials should be in-kind, matching the details and finish of the original as closely as possible.

Arched top dormer

Gabled roof dormer

Balustrades

Roof top balustrade

Balustrades are one of the most noticeable character defining features of a structure, and several buildings in the District originally had roof and/or porch balustrades. Balustrades are susceptible to deterioration from weathering and only a few remain today. Every effort should be made to retain balustrades, and they should be repaired as needed. If replacement is necessary the materials should be in-kind, matching the details and finish of the original as closely as possible.

Cupolas

Character defining cupolas

Cupolas are small, decorative, windowed structures astride the ridge of a roof, and can be used to exhaust hot air from the house. Three houses on Summer Street have large cupolas centered on the roof, and several barns have smaller ones. Every effort should be made to retain historic cupolas, including maintenance of roofing materials, flashing, windows and decorative trim.

Cornices and Friezes

Cornices and friezes are the top two members of a classical entablature, connecting the siding of a building with the roof and providing a visual termination for the wall. The cornices of Colonial buildings are usually simple and unadorned. Greek Revival houses often have full entablatures, with wide cornices and friezes. The cornices of Italianate structures are distinctive, with the use of brackets placed on a wide frieze. Queen Anne style buildings had either simple cornices, or the cornice was incorporated into the decorative design elements on the building. On Colonial Revival structures the cornice is usually prominent, incorporating dentils on the frieze.

Recommendations

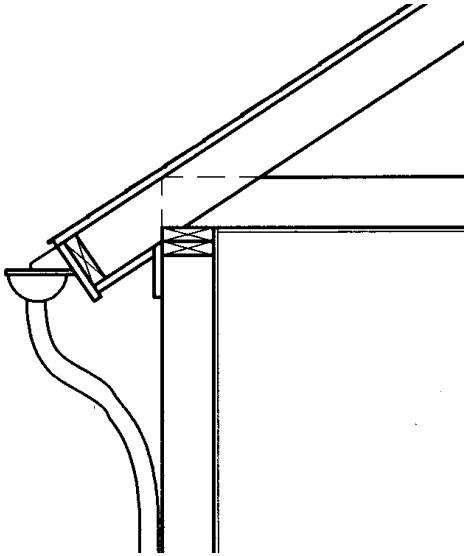
- Cornice and frieze elements should be maintained and repaired if necessary, using in-kind replacement materials and matching decorative details and profiles of the existing original design. Replacement moldings are available in a variety of profiles. The removal of cornice and frieze elements, such as dentils and brackets is not recommended.

- Cornices and friezes should be protected during any repair or cleaning.

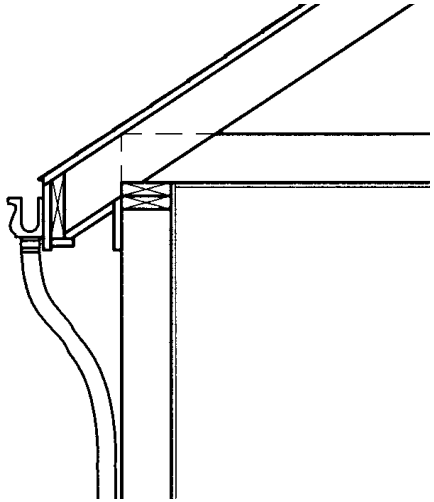
- Ornamentation, such as dentils and brackets, should not be added to the cornice and frieze, unless physical or photographic evidence shows that the building once had these features.

Cornice return on Greek Revival building

Dentil course



Half-round gutter



Ogee gutter

Drainage Systems

There are two types of roof drainage systems in the District, both designed to collect water along the roof edge and channel it away from the building. The most common system is an exterior drainage system, which includes gutters and downspouts, made of wood or metal, and flashing. Gutters are installed along the cornice level of pitched-roof buildings to conduct water to the downspouts. Metal gutters come in a variety of shapes within the District, including half-round or formed ogee, and typically are made of galvanized metal, copper, lead-coated copper or aluminum. Half-round gutters with round downspouts are a common style on many buildings. A few houses retain their original built-in drainage systems, in which lined gutters are built into the cornice, making the system less visible than external gutter systems. The elements of historic drainage systems contribute to the character of the building, and careful consideration should be given to choosing the same or similar materials when undertaking any repair to the drainage system.

Recommendations

- Drainage systems constructed of historic materials should be retained and repaired as necessary. Repairs should be made using in-kind materials, matching the profile and finish as closely as possible.

- Refasten loose downspout support brackets in mortar joints. Do not reattach brackets to brick or stone surfaces.

- Refasten loose gutter support straps under the roofing material. Do not secure to the roof surface.

- Replace any broken or missing brackets with compatible brackets.

- Replacing original internal, or boxed-in, gutter systems with suspended gutters is not recommended.

- If replacement of gutters or downspouts is required, the new gutter should match the original in color, dimensions, and shape. Seamless metal gutters can be made to match original profiles.

- The size and frequency of the downspouts is determined by the area and pitch of the roof. As a rule, for every 100 square feet of roof area, add one inch to the diameter of the downspout. For example, a three-inch diameter downspout can carry rainfall from 300 square feet of roof. Downspouts should be spaced a **maximum** of 40 feet apart to prevent water from backing up.

District door surrounds

Entrance Surrounds and Doors

The entrance surround and door often exhibits the fullest ornamental development of a style, and is a major character-defining feature of a building. The details of the entrance, which may include a post and lintel surround, transom, sidelights, and entablature or hood, make a strong stylistic statement.

Pedimented and/or fan lit entrances and six-panel doors are typical of the Colonial and Federal homes in the District. Greek Revival entrances are composed of a heavy post and lintel frame, the side posts or pilasters complete with bases and capitals, a flat transom and sidelights. Italianate entrances are usually more ornate than earlier styles, and may be protected by a porch or bracketed hood. Every effort should be made to maintain original details of the entrance.

Recommendations

- Preserve and maintain any historic and entrance surround and door features. If elements must be replaced due to deterioration, replace them in-kind, matching materials, details, and finish as closely as possible to the original.

- If possible, reuse existing original hardware and locks.

- If an entrance will no longer be used, removing the door and filling in the opening is not recommended. The door should remain in place and be secured. Any alteration should be reversible so that a doorway can be used in the future.

- In repairing sidelights the type, style and size of the glass should match original glass. The muntin profile should match that of the original. Avoid using stained or leaded glass in transoms, sidelights, or door lights unless physical, photographic, or written evidence shows that these materials were used historically. Any decorative glass should be installed so that it can be removed at a later date without destroying the original fabric of the building.

- If storm doors are installed, they should be of simple design, constructed of wood, and have a full-height glass section that permits full view of the main door. Decorative features such as stick-on strap hinges, scalloped edges, and crossed panels are not recommended.

- The style of replacement doors should be compatible with the style of the building. Heavily ornamented doors were unusual in the District, and the introduction of this type of door creates a false sense of history.

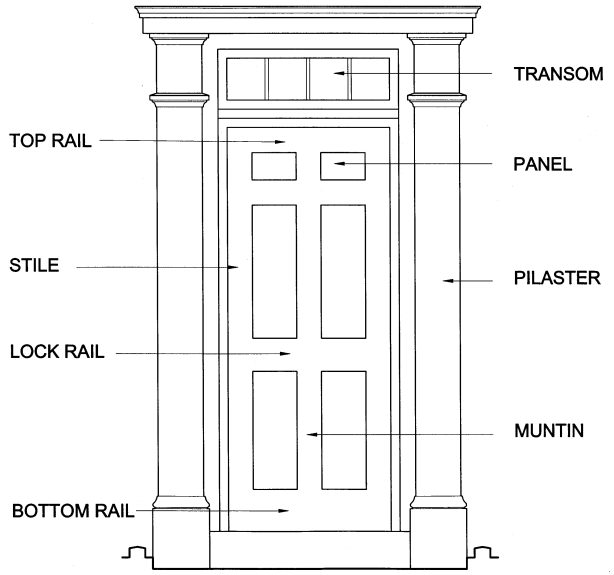


Illustration identifying parts of door. Six-panel door with four-light transom shown.

Windows, Shutters and Storm Windows

Windows

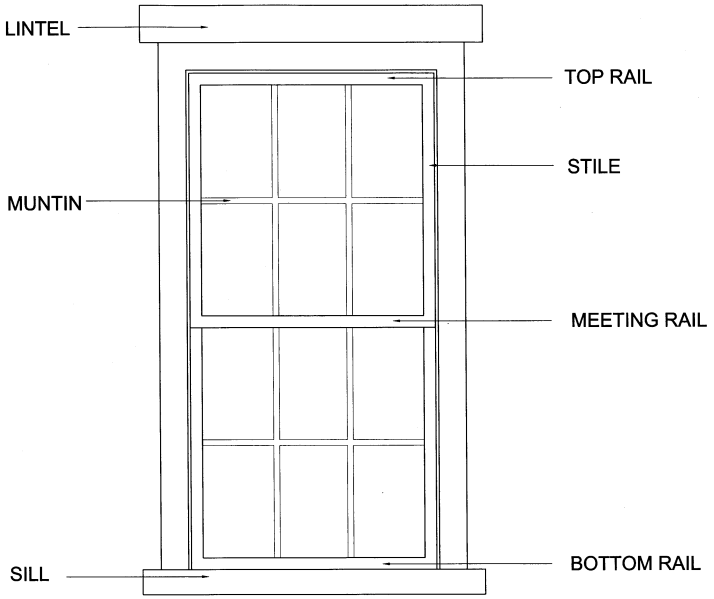
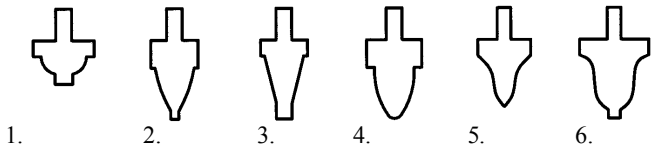


Illustration identifying parts of window. 6/6 double-hung sash shown.



Typical window muntin profiles. 1. *Early 19th century*; 2. *Early-mid 19th century*; 3, 4, & 5. *Mid-late 19th century*; 6. *Late 19th century to Present.*

In many historic buildings, the window sash, frame, and surround are a major character-defining feature of the building. It is important to retain the original window details, such as the size of the opening, type of sash, sills, lintels, and decorative moldings. Buildings in the District feature a wide variety of styles, from small, multi-paned sash on Colonial structures, to large single pane sash on Queen Anne structures. Windows reflect not only the architectural trends of the time but technological advancements as well.

Windows in the district are typically double-hung. The exceptions are large storefront display windows and casement basement or gable windows. In the early 1800s, large panes of glass were difficult and expensive to produce, and windows were constructed with small panes of glass. The earliest homes in the District have double-hung multi-paned sash windows with six, eight, or twelve lights in the top sash and six or eight lights in the bottom, substantial muntins, and simple window surrounds. Windows in Federal houses are larger than those on Colonial houses, with larger panes of glass and thinner muntins and the surrounds have more detail. Windows in Greek Revival houses are usually large, with six over six sash, and can have surrounds incorporating full or partial entablatures.

Double-hung sash remained popular throughout the nineteenth century, and advancements in glass technology allowed the production of larger sheets of glass. Italianate houses featured large, double hung windows with one or two lights per sash. Several Italianate houses in the District have arched surrounds, usually with the addition of brackets, or a decorative surround or hoodmold. A few houses have multiple windows within the surround. Windows in Queen Anne houses are simple in contrast to other details of the structure, with single pane sash and simple surrounds.

Wood window sash was originally constructed so that it could be repaired as necessary. The Commission strongly urges property owners to repair deteriorated wood sash rather than replacing it.

Recommendations

- Historic wood window sash and window surrounds should be retained and repaired if necessary to preserve the historic fabric. Deteriorated pieces of wood sash or surrounds should be replaced in-kind, using wood of the same dimensions and appearance.

- If only the existing sash is too deteriorated to repair, wood replacement sash is recommended, installed in the existing frame or casing. Replacement sash should duplicate the appearance of the existing sash as closely as possible, matching the number of panes, profile of muntins, and depth of sash sides and rails.

- If existing window units, including the casing, are too deteriorated to repair, wood replacement window units are recommended. Replacement window units should duplicate the appearance of the existing window units as closely as possible, matching the size of the window opening, the number of panes, profile of muntins, and depth of sash sides and rails.

- Alteration of the number, location, size, or glazing pattern of windows by cutting new openings, infilling windows, or installing historically inappropriate replacement sash is not recommended.

- If new window openings are necessary, installation of new windows on secondary elevations is recommended.

- If the existing windows are replacements and the property owner desires more historically accurate windows, the new windows should replicate

historic windows in the architectural style of the house regarding configuration, operation, material, finish, and details. Documentation, if available, should be used to determine the prior style of the window.

- The use of applied, snap-in, or sandwich-type (between two panes of glass) muntins is not recommended.

- Vinyl replacement windows are prohibited on contributing structures.

Shutters

Historically, shutters were used on buildings for practical purposes, including weather protection, ventilation, and security. Mounted on hinges, shutters closed tightly over windows and were fastened with shutter dogs. Shutters should be installed correctly, so that if the shutter is open the slats face upwards.

Recommendations

- Historic shutters should be retained, and repaired using in-kind materials as necessary.

- Shutters should not be installed on a structure unless there is evidence that the building had shutters in the past. If a structure originally had shutters, physical evidence such as hinges, hooks, shutter dogs or ghosts in the window trim usually still exist. Old photographs may also provide clues.

- If new shutters are installed, they should be true operable shutters and sized correctly for the window. The shutter should be mounted on the window surround and cover only the casing. New shutters should be installed correctly, so the slats face upwards.

Storm Windows

Storm windows are useful in both protecting historic windows from weathering and providing insulation against noise. Approximately 70% of heat loss in single-glazed windows is caused by either a lack of, or deteriorated weather-stripping, not thermal loss through the glass as commonly believed. The installation of storm windows detracts visually from a building's historic character, and interior mounted units may be considered as an option.

Recommendations

- Storm windows that detract from the original design of the window are not recommended. Storm windows should be selected with frames that are similar in width and finish to the original window unit, and should fit tightly.

- Storm sash should be set as far back from the plane of the exterior wall surface as practicable.

- Meeting rails should align with the primary sash.

- Color of the exterior frames should match the exterior window frames, and the glass should be clear.

Well proportioned 2/2 light storm window over a 2/2 double-hung sash. In addition, the shutters are appropriately sized and placed.

Queen Anne wrap-around porch

Porch replicated using archival information

Porches

The porch is an important architectural element, not only as a protected entry to a house but as a feature of the larger streetscape as well. Porches became popular during the mid nineteenth century, and porches are common on Italianate, Second Empire, and Queen Anne Style houses. The individual porch components, such as the columns, pediment, and railings, have all been selected to enhance and reinforce the architectural style of the building. Some porches have plain posts and minimal ornamentation, and others are designed with complex shapes, elaborate columns, and cornice details. Porches need regular preventive and corrective maintenance because of exposure to the elements, use, and proximity to the ground. Porch elements are some of the most frequently replaced elements of the house. The removal of a porch or any of the individual features detracts both from the character of the house and the neighborhood.

Porches have been removed from several houses in the District. Property owners desiring to restore a missing porch, when documentary evidence exists, are encouraged to do so using vintage photographs or drawings.

Recommendations

- Every effort should be made to retain all elements of historic porches, including porches added after the building was constructed. If repairs are necessary materials should be replaced in-kind, matching the original as closely as possible. Porches should not be removed, even if entrances are no longer used.

- Porches on primary elevations should not be enclosed, and porches on secondary elevations should not be enclosed in a manner that changes the historic appearance of the building.

- If a porch is to be reconstructed where one was removed in the past, physical evidence or photographic documentation should be used as a guide. If a porch is to be rebuilt or expanded, the new construction should match the design and materials of the original.

- Conjectural details, such as brackets, scrollwork, and spindles, should not be added to a porch, unless physical or photographic documentation shows they existed on the building in the past.

- If handrails must be added to granite steps, drilling or cutting the original stone is not recommended. If possible, handrails should be mounted in the ground adjacent to the steps.

Streetscape views showing Kennebunk commercial block.


Streetscape views showing Kennebunk library and church.

Storefronts, Religious, Commercial and Civic Buildings

The small commercial area within the District is made up of buildings from different periods and a variety of architectural styles. The religious, commercial and civic buildings date from the early nineteenth century to the first quarter of the twentieth century, and are of the same architectural styles used for residential construction in the District. Most of these buildings maintain a high degree of architectural integrity, and few have been the victims of unsympathetic alterations. Additions have been constructed to several buildings, respecting the original style of architecture. Buildings that retain their historic character include William Lord's 1825 brick store, now The Brick Store Museum, the 1929 Kennebunk Savings Bank, and the 1907 Kennebunk Free Library.

Recommendations

- Preserve and maintain historic street facades, including door and entrance surrounds. Repair or replace damaged elements with in-kind materials, matching details and finish as closely as possible. If possible, reuse existing original hardware and locks.

- If an entrance will no longer be used, leave the door in place and secure it. Removal of the door and elimination of the opening is not recommended. Any alteration should be reversible, so that doorways can be used in the future with minimal work.

- The removal of historic storefront materials is not recommended.

- An attempt to create a false history for a building by adding inappropriate elements such as an ornate doorway, a vanished storefront, stained glass, or other historically inaccurate features is not recommended.


Attached barn


Carriage house mimicking the shape and massing of house

Barns, Garages and Outbuildings

The District has two types of secondary structures, attached barns, and detached garages and outbuildings. The primary structure, the house, was attached to a connecting barn with little ornamentation until the mid nineteenth century. About 1850 the first detached barns or carriage houses were constructed in the District. On Summer Street the carriage houses often mimicked the shape and massing of the house, such as the detached carriage house of the 1854 Joseph Titcomb house. Many barns have been converted into garages, and contemporary garages have been constructed in place of original barns on some properties. Outbuildings are modest in scale and usually have little ornamentation. Most of the detached barns, carriage houses, garages and outbuildings in the District are set behind the primary structure on the site.

Recommendations

- Every effort should be made to retain historic barns, garages and outbuildings, including original doors, windows, siding, and roofing materials. If replacement of deteriorated features is necessary, repairs should be made in-kind, matching materials and finishes as closely as possible to the original.

- Preservation and reuse of existing historic barns, garages and outbuildings is recommended instead of demolition and new construction to replace the original structure. Deteriorated structures may have sufficient integrity to be rehabilitated economically.

- The replacement of garage doors will be reviewed on a case-by-case basis. The use of metal replacement doors is not recommended on historic structures.

GUIDELINES FOR SITES/FEATURES

Historic Landscapes

A well-designed contemporary garden using historic design and plantings.

Like architectural styles, American landscape styles have changed gradually over time, and design periods overlap and blend together. It is often difficult to determine which landscape style is most appropriate for a particular property. It is best to choose a landscape style that is appropriate for the period of a building, and also appropriate within the context of the surrounding landscape.

American landscape design may be loosely defined within four periods, the Colonial Period, the Natural Style, The Victoria Period, and Early Twentieth Century Style.

The Colonial Period, dating from 1620 to 1775, is usually characterized by formal geometric patterns and blocks of planting beds with paths in between. Gardens were functional; kitchen and herb gardens were a necessity. People had little time or resources for ornamental plantings. Landscapes were austere, with grass and trees only. Often a single favorite shrub was planted at the corner of the house. Stonewalls or simple wooden fences were common.

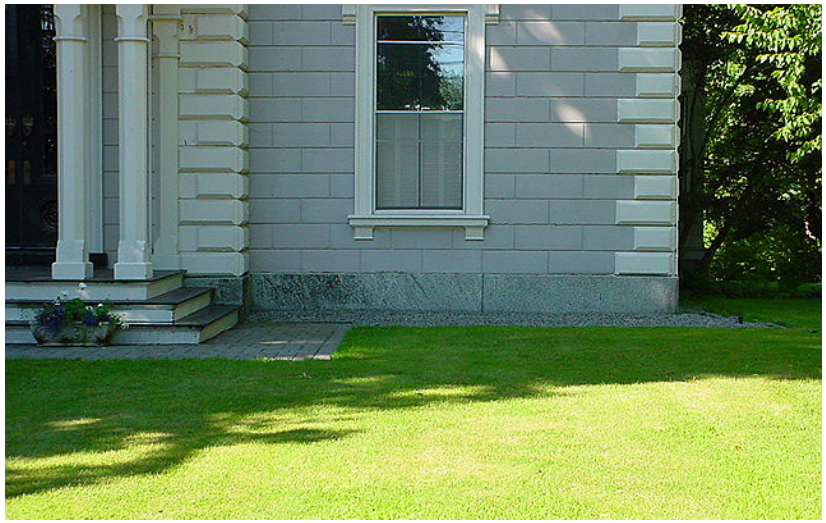
The Natural Style also referred to as the English Landscape Style or Estate Style, dates from 1776 to 1850. This period is

characterized by rolling grassed landscape with large trees placed to frame views. Park-like landscapes were often created with a wilderness of trees. These landscapes were a form of status and were designed for pleasure only. Architectural elements such as summer houses and water features were common.

The Victorian Period, or the Eclectic Landscape, dates from 1860 to 1900, when a wide variety of plants were available. Foundation plantings and bedding out of annuals, often in geometric patterns, became popular. Gardens contained an abundance of statuary and garden ornament. A wide variety of materials were used and garden elements became more decorative. This was a period of eclecticism. Cast iron fences and garden ornaments were popular, although wood fences were still popular.

The Early Twentieth Century Style, from 1900 to about 1930, was characterized by gardens divided into compartments, or spaces defined by plants and other types of garden structures. Gardens were often constructed on several levels, with terraces and sunken gardens. English perennial gardens became popular, although elements were borrowed from French and Italian gardens as well. Beyond the smaller garden spaces there was often a wild or woodland garden, or an English landscape garden.

Character-defining trees in the District.



Good examples of historically accurate foundation treatments for mid 1850s houses.

Plantings

Landscape plantings are an important part of the appearance of the District. Mature trees and plantings contribute significantly to the visual quality of a building, its surroundings, and the district as a whole. Mature trees and plantings screen many of the properties in the District, while others have an open front lawn. The character-defining features of landscape design probably represent the greatest amount of change within the District. Over time the growing patterns and life spans of plants, as well as maintenance, all contribute to significant changes in the appearance of the landscape.

Mature plantings have the same historic value as the buildings they surround. Like historic buildings, plantings require maintenance and care to survive. The same care and attention given to historic buildings should be given to historic landscapes.

Included in the appendix is a list of suggested plants for use in designing and maintaining landscapes within the District.

Recommendations

- Retain existing trees and plants that help define the character of the building and the district.

- Regular maintenance of existing trees and shrub plantings is recommended to prevent disease and serious die back of character-defining plantings.

- Install new landscaping that is compatible with its surroundings. Look beyond your site to the immediate neighborhood; consider plantings that are not only indigenous but that are balanced and proportioned to the surroundings.

- Foundation plantings are not recommended for architectural styles prior to ca 1880.


Summer Street iron and granite fence


Summer Street wood picket fence

Fences and Walls

Fences and walls remain an important character-defining feature of a historic property and of the surrounding neighborhood. Fences were designed to complement the architecture of the building and were also intended to be functional. Prior to the 1870s, most properties in the District had painted wooden fences. The most common style was a simple picket fence, with flat, square topped picket flat rails set directly into the ground. Wooden fences remained the norm at the Landing, but in the 1870s the first iron and granite fence replaced a wooden fence on the upper portion of Summer Street. Nearby property owners soon followed this example. There are only a few historic fences remaining in the District, notably two iron and granite fences on Summer Street. These fences are constructed of wrought iron mounted into granite slabs, and provide a physical rather than a visual separation.

Recommendations

- Existing fences should be maintained and repaired as necessary using in-kind materials. Wood fences should be painted or stained in a color that is compatible with the house's colors. Fencing material should not remain untreated.

- New fencing should be designed to be compatible with a property in material, proportions, and style. Fencing

of a period other than that of the historic structure should not be added, unless physical or photographic evidence exists to show that such a fence existed in the past.

- Chain link fence, stockade fences and solid masonry fencing that visually enclose the property from its surroundings are historically inappropriate.

- Fences around swimming pools should meet the building code, and will be reviewed on an individual basis.


Stonewall on Summer Street.

Walkways, Driveway, Patios and Parking Lots

The original surface material of driveways and walks in the District was dirt. Over time gravel and/or asphalt has been placed over the dirt driveways to create a more finished appearance. Walkways have been covered with gravel, brick and stone. Patios also have gravel, brick or stone surfaces. Parking lots in the District are paved with asphalt. Many parking lots in the District are the sites of demolished residential and/or commercial structures. The demolition of these buildings represents an irreplaceable loss to the history of the Town and to the historic character of the District. The use of appropriate surface materials for walkways, driveways, and patios can help reinforce the character of the District.

Recommendations

- The existing historic materials used in walks and driveways should be retained, and damaged or missing materials should be replaced in-kind, matching the original as closely as possible.

- Patios should be placed at the rear of the property, or in side yards.

- Large parking areas should be visually screened from the street by appropriate walls, fences, and plantings.

- New parking should be located to the side and/or rear of existing structures.

- Demolition of existing historic buildings or plantings is not permitted for construction of parking lots. If additional parking is needed it should be located at the side or rear of existing structures.

Swimming Pools

Swimming pools are a landscape feature usually associated with modern periods of landscape design. While swimming pools would not have been found in the historic landscapes associated with the District, they may be added if care is taken to prevent them from becoming a prominent feature.

Recommendations

- Pools should be placed to the rear of the property, and not placed in front or side yards. Pools should be visually screened from the street by appropriate fences and plantings.

- Structures associated with a swimming pool should follow requirements for new construction within the District.

Lighting

During the nineteenth century light fixtures were rarely attached to buildings. Twentieth century technology made porch-ceiling lights common. Most often these light fixtures have simple glass globes.

Recommendations

- Avoid exterior light fixtures that are overly ornate, such as shiny brass, pendants, and finials on light fixtures. Porch ceiling lights with simple glass globes were common on early 20th century porches and are appropriate.

- Spot lighting is not recommended. Alternative forms of lighting should be explored where this type of lighting is desired.

Signs

Signage is an important feature of the District. Businesses, public buildings and home occupations rely on signage for building identification as well as advertisement. The installation of appropriate signs in the District is permitted and requires approval from the Commission. All signage must conform to the Sign Ordinance of the Kennebunk Zoning Code.

Recommendations

- Advice from the Code Enforcement Officer, including recommendations for compliance with the Sign Ordinance, is suggested prior to submission of an Application for a Certificate from the Commission.

- The maximum size for signage within the District is under the jurisdiction of the Office of Code Enforcement. Signs need not be made to the maximum allowable size in order to be effective.

- Sign materials should be chosen to complement the property that the sign identifies. Wooden signs with wood or iron posts and fastenings are recommended.

- Signs that require lighting should be down lit with shielded, incandescent bulbs in order to prevent light scatter. Neon is not an appropriate lighting material within the District.

- Temporary signs must comply with the Kennebunk Zoning Code. No Certificate of Appropriateness is required for signs that will be in place for the duration of the project, for example, real estate, construction, church fairs and yard sale signs.

GUIDELINES FOR NEW CONSTRUCTION

Additions


Sympathetic two-story addition at rear

A sympathetically designed addition can provide needed living space with minimal alterations to the historic fabric of a structure. Additions to historic structures are permitted, providing the design, massing, detail and finish is compatible with the design of the original structure and does not detract from the character defining features of the building. An addition may radically alter the building's appearance, and other options, such as altering the interior space or utilizing unused basement or attic areas should be considered. The need for compatibility with the original structure does not rule out the use of contemporary design.

The Commission has approved two types of additions in the past, those that are easily distinguished from the original structure, such as the large addition to the Kennebunk Savings Bank at 5 Fletcher Street, and those that more closely resemble the original style, yet can be identified as different by the trained eye, such as the addition to the ell of the Joseph Moody house at 68 Summer Street. The 1995 addition to the Kennebunk Free Library incorporates both of the design theories above. The details of the addition mimic those of the 1907 structure, but the shape and massing provide the obvious clue that the addition is contemporary.

Four factors are important when planning an addition, including context, placement, scale and materials and textures.

- Context: Begin by looking at the existing building and nearby structures, including the relationship of the building to the site, to other buildings, the set backs and yard width. If the addition is to appear to be an integral part of the original structure the design and details should mimic the original structure. If the addition is to appear to be a contemporary addition the design should incorporate details of the original structure and neighboring structures.

- Placement: If possible the addition should be placed on a secondary or rear elevation to maintain the integrity of the street view of the original structure. Additions should be attached to existing buildings in such a way that the form and integrity of the original building would not be damaged if the addition were removed.

- Scale: The scale of the addition should be the same as the original building, and should not overwhelm the historic structure.

- Materials and Textures: Depending upon the design of the addition, materials and textures compatible with the historic structure should be used. If the intention is for the addition to appear to become part of the original structure, design elements should be duplicated. If the addition is intended to be contemporary, the materials and textures should be different from the original structure.

Recommendations

- There should be at least one easily distinguished visual clue that an addition is not part of the original structure. If the addition is designed to appear to be an integral part of the original structure, a detail or design element, such as the size and/or configuration of the windows, should be different in the addition.

- A clear visual break between the original building and the addition should be provided, for example, by setting the addition back from the primary elevation of the original structure.

- Simplified cornice details, or window and door trim of a slightly different dimension from that on the original building can provide subtle clues to differentiate between the original building and new construction.

- The design and location of any new site features should be in keeping with the existing character of the property.

Roofline Additions: Dormers and Skylights

Careful consideration should be made before dormers are added to a historic building. The overall roof shape should not be altered. The dormers should be designed in correct proportion with the original building, and the materials and details should be compatible with the historic structure. Dormer windows should be of the same style as those on the building, and in proportion for the dormer.

Skylights are recommended as an effective alterative to dormers only if placed on secondary elevations. The placement of skylights on the roof should coordinate with the existing window fenestration, either as a continuation of the vertical rows or located between.

Recommendations

- New gable dormers should be narrow, usually one window in width. The details of the dormer, such as the window surround, rake boards and roofing material, should match the details of the historic structure.

- Skylights should be placed on secondary elevations to minimize their visibility, and should be flat in design.

- New wall or shed dormers should be placed on secondary elevations. The details of the dormer, such as the window surround, rake boards and roofing material, should match the details of the historic structure.

Fire Escapes

Fire escapes may be mandated by the Kennebunk Code Enforcement Officer for certain historic structures, and coordination with the Code Enforcement Officer may be required. If a fire escape is part of an existing building or must be included on the building, it must meet the current building code to provide an acceptable level of life safety.

A fire escape should detract as little as possible from the character defining features of the structure. Fire escapes should be placed on rear elevations if possible. Consideration should be given to the design and materials of the fire escape. Wood is often used in the District, resulting in poorly designed fire escapes that detract from a historic building's character. Pressure treated wood, unless painted, is subject to cracking, splitting and warping. The effective use of the fire escape may be seriously impaired by conditions such as snow and ice, which can build up on solid tread steps. At the present time the most historically compatible designs for fire escapes on

historic structures are constructed of iron or aluminum, painted black. Metals provide greater strength than wood, and open treads prevent snow and ice buildup.

Nice example of a sympathetic fire escape

Accessibility Considerations

Modifications may need to be made to a historic building so that it will be in compliance with current accessibility code requirements. Modifications to introduce or enhance access for persons with disabilities shall in part comply with current provisions of the Americans with Disabilities Act Accessibility Guidelines [ADAAG], Section 4.1.7 Accessible Buildings; Historic Preservation. Interior access design requirements for historic structures do not fall under the jurisdiction of this Commission even though they are required by local, state, and federal accessibility regulations. Coordination with the Code Enforcement Officer may be required.

Careful planning must be undertaken so that the work does not threaten or destroy the historic character of the structure, or result in the loss of character defining features, while at the same time providing the highest level of access with the lowest level of impact.

Recommendations

- To minimize visual impact, an accessible entrance ramp should be introduced on a secondary [side or rear] elevation, if possible, and from grade at an existing walk or pathway to an existing porch or doorway.
- Handrails should be as unobtrusive as possible. Iron, painted black, often is the least conspicuous material.

- Landscaping can be used to lessen the visual impact of an accessible entrance ramp.
- When possible, raising surrounding grade to meet an entrance and sloping approaching walkways at no greater than 5% or 1:20 slope minimizes impact on the building elevation while meeting regulatory requirements for sloped walkways.

New Buildings

The design of new structures within the District is important to maintain the appearance and character of the entire District. The District has a strong visual continuity, which is dependant upon scale, setback, roof form, and materials. A new building should be designed so these elements do not conflict with the continuity of the District. The following guidelines offer general recommendations on the design of new buildings. The intent of these guidelines is not to be overly specific or dictate designs, but to provide a general design framework for new construction. The goal is to encourage compatible construction while discouraging incompatible development.

Scale

Scale refers to the size of a building in relation to surrounding buildings, as well as the relationship of a building to its site. Most houses in the District are one-and-one-half stories to two-and-one-half stories in height, and are three to five bays in width. The height and width of any new building should be designed within the average height and width of its immediate surroundings.

Massing

The mass of a building can be described as the boxlike forms that fit together to create the overall shape and footprint of a structure. Massing is the three-dimensional form of a structure. Massing of Colonial and Federal era buildings was simple, while Italianate and Queen Anne houses were designed with complex and intersecting masses. The massing of a new building in the District should relate to the structures in closest proximity while not replicating their design.

Setbacks

The front setback is the distance between a building's façade and a public right-of-way. The setbacks in the District tend to be very uniform depending on the location in the District and the age of the house. Homes constructed prior to 1830 have shallow setbacks, and buildings constructed after 1830 have deeper setbacks. A new building should follow the precedents established by neighboring structures; however, a slight setback beyond the immediate surroundings is an acceptable method of differentiating between old and new structures. Current zoning requirements must be adhered to regarding setbacks.

Materials

The selection of materials and textures for a new building should be compatible with and complement the surrounding buildings. For example, most of the buildings within the District are clad with painted wood clapboards and feature flat corner boards; therefore, wood siding is an appropriate sheathing material for a new building. Artificial sheathing materials are prohibited. If the design of a new building is contemporary and is compatible with its surroundings, non-traditional materials may be considered appropriate.

Roof Form

An important component of the District's visual appeal is its eclectic mix of historic roof shapes. The most common roof shape is a side or front gabled roof. A few houses have hipped or Mansard roofs. The roof of the new building should reflect the predominant shapes of neighboring structures.

GUIDELINES FOR DEMOLITION

As stated in the Historic Preservation Ordinance, no person shall demolish any structure or exterior architectural feature in the District until he/she has been granted a Certificate of Appropriateness from the Historic Preservation Commission. Demolition is irreversible. Demolition by neglect, or a deliberate lack of routine care and maintenance resulting in severe deterioration of a historic structure, is not considered an adequate reason for demolition.

Recommendations

- Every effort should be made to retain historic structures and all exterior architectural features.

- If a Certificate of Appropriateness for demolition is granted it will be done so only with the express provision that the structure and exterior architectural features will be fully documented in photographs and/or drawings, and include a written description of the existing condition of the structure.

Glossary of Terms

Alligatoring – shrinkage of paint film in a pattern resembling alligator skin.

Applied trim – decorative detail added to the surface of a structure. The bay windows of the George Wise house at 67 Summer Street feature applied trim.

Architectural integrity – the degree to which a structure retains its original style and details.

Articulated – architectural features, which appear to be three-dimensional.

Balloon framing – a system of wood frame construction in which the vertical members extend from the sill to the roof plate, and the horizontal members are nailed to them, made necessary in the District after the first growth lumber had been cut by c. 1840.

Baluster – a vertical member used to support a railing.

Bargeboard –a decorative board under the gable end of the roof used to hide the ends of the horizontal roof members; also known as a verge board.

Bay - a major spatial division of a building marked by window and door openings or vertical supports such as pilasters.

Bracket – a projecting member, often decorative, that supports an overhang.

Casement – a window sash that opens its entire length on hinges.

Character defining features – original architectural details of a building that give the building its unique character, such as clapboard siding, original windows or slate roofing material.

Chalking – the formation of a powdery substance on painted surfaces caused by weathering.

Column – a structural member, usually composed of a base, a shaft, and a capital, that supports a horizontal load, such as a porch.

Cornice – any molded projection that finishes a wall; also the upper portion of an entablature, resting on the frieze.

Conservation - action taken to prevent decay and preserve the historic fabric of a building.

Crenellations – a design element of alternating solid parts and openings, designed to resemble a fortified parapet.

Defining architectural features – original details of a structure that give it a unique character, such as the siding, the entrance surround and the windows.

Dentil – a small, tooth like block placed in a band on the cornice of a building.

Deteriorated – features of a structure, which have eroded, usually due to weathering or neglect.

Eaves – the projecting overhang at the lower edge of the roof.

Ell – an addition that extends from the rear or side of a building.

Entablature – in classical architecture a horizontal member composed of an architrave at the bottom, the frieze in the middle, and the cornice at the top, usually placed at the top of a wall, window or door surround.

Extant – a structure that remains standing.

Elevation – one of the sides of a structure; also, referring to an architectural drawing of a particular side of a structure.

Façade – the primary elevation of a building, generally referring to the front.

Fenestration – the arrangement of windows on an elevation.

Frieze - a decorative band along the top of a wall, immediately below the cornice.

Flush boards – sheathing composed of boards with a tongue along one edge and a groove along the other, installed to create a seamless appearance; also known as match boards.

Gable – the triangular part of an exterior wall formed between the angles of a double-pitched roof.

Gable roof – a roof that has a gable at either end. On a side gabled structure the gables are on the ends, and on a front gabled structure the gable is on the primary façade.

Grille – an openwork barrier, of wood or metal, used to protect an opening.

Hipped roof – a roof that slopes upward from all four sides of the building to the ridge.

Historic fabric – the original construction materials.

In-kind – material of the same color and composition as the original.

Lintel – the timber or stone that spans an opening and supports the weight above it.

Mansard roof – a roof that has a double-pitched slope on all four sides of the building, with the lower slope more steeply pitched and straight, concave or convex in shape.

Massing – the three dimensional form of a structure created by the boxlike forms that fit together to create the overall shape and footprint.

Monochromatic – used to describe a paint palette of one color.

Muntin – a framing member to hold panes of glass in a window; also known as a mullion.

Pediment – the triangular gable end of a roof above a horizontal cornice, either open or closed; also used to describe ornamentation above windows and door.

Pilaster – a column, usually with a capital and a base, which is attached to a building.

Post and lintel – construction using vertical columns, or posts, to support a horizontal member, or lintel, over an opening.

Preservation – basic maintenance required for a building to remain functional and in good repair for the current occupant.

Primary elevation – the façade of a structure.

Rake boards – molding along the sloping edge of a gable.

Repair – in reference to historic materials, the method using the least degree of intervention possible to maintain architectural character and historic fabric, such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing according to recognized preservation methods.

Restoration – the return of a building to its appearance at a particular time in history, usually by the removal of later alterations.

Ridge – the intersection of the sloping sides of a roof; also usually the highest point of the roof.

Rusticated – the appearance of recessed joints and textured block faces.

Secondary elevation – any elevation other than the façade.

Sheathing – the exterior material of a building.

Shutter dogs – a decorative piece, usually metal, placed on a shutter to hold it closed.

Spalling - the chipping or scaling of a hardened concrete or masonry surface usually caused by freeze-thaw cycles.

Streetscape – a view incorporating several structures and their surroundings.

Water tables – a horizontal ledge on a wall used as a drip molding to divert water from the face of a building.

Window hood – a decorative window surround with a projecting lintel and brackets.

PERIOD GARDEN PLANT LIST

Compiled by Donna Kabay from the following sources:
'Landscapes and Gardens for Historic Buildings'. Rudy J. and Joy Putman Favretti.
'Recreating the Period Garden'. edited by Graham Stuart Thomas
'American Gardens of the Eighteenth Century'. Ann Leighton
'American Gardens of the Nineteenth Century'. Ann Leighton

PERIOD 1600 - 1699

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
HERBACEOUS PLANTS			
Achillea millefolium	Yarrow	sun	perennial
Aconitum napellus	Aconitum	shade	perennial
Alcea rosea	Hollyhock	sun	annual or perennial
Amaranthus caudatus	Love-lies-bleeding	sun	annual
Anemone pulsatilla	Wind flower, Pasque flower	sun or part sun	perennial
Antirrhinum majus	Snapdragon	sun or part shade	annual
Aquilegia sp.	Columbine	sun or part shade	perennial
Aster sp.	Aster	sun	annual or perennial
Bellis perennis	English Daisy	sun	annual or perennial
Calendula officianalis	Calendula	sun	annual
Campanula medium	Canturbury Bells	sun or part shade	biennial
Campanula persicifolia	Bellflower	sun or part shade	perennial
Cheiranthus cheiri	Wallflower	sun or part shade	perennial
Convallaria majalis	Lily-of-the-valley	sun or shade	perennial
Crocus vernus	Crocus	sun or part shade	perennial
Delphinium ajacis	Larkspur	sun	annual
Dianthus sp.	Pinks	sun	annual or perennial
Digitalis purpurea	Foxglove	sun or part shade	biennial
Epimedium alpinum	Barrenwort	part sun	perennial
Eranthis hyemalis	Winter aconite	sun or shade	perennial
Erythronium dens-canis	Dodtooth violet	shade	perennial
Fritillaria imperalis	Crown Imperial	sun or part shade	perennial bulb
Fritillaria meleagris	Chequered lily	sun or part shade	perennial bulb
Geranium maculatum	Cranesbill	sun or part shade	perennial
Geranium robertianum	Cranesbill	sun or part shade	perennial
Geranium lancastrense	Cranesbill	sun or part shade	perennial
Gladiolus sp.	Gladiola	sun	annual
Gomphrena globosa	Globe Amaranth	sun	annual
Helleborus niger	Lenten or Christmas rose	part shade	perennial
Hemerocallis flava	Yellow daylily	sun or shade	perennial
Hepatica sp.	Liver-worts	shade	perennial
Hyacinthus sp.	Hyacinth	sun or part shade	perennial bulb

PERIOD 1600 - 1699

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
HERBACEOUS PLANTS CONTINUED			
Impatiens balsamina	Balsam	shade	annual
Iris sp.	Flags	sun	perennial
Lamium sp.	Nettle	shade	perennial
Lathryus latifolius	Sweet Pea	sun	perennial
Leucojum vernum	Snowdrop	sun or shade	perennial bulb
Lilium auratum	Lily	sun	perennial bulb
Lilium canadense	Meadow lily	sun	perennial bulb
Lilium martagon	Turk's cap lily	sun	perennial bulb
Lilium speciosum var. album	Lily	sun	perennial bulb
Lobelia cardinalis	Cardinal Flower	part sun or shade	perennial
Mirabilis jalapa	Four-o-clocks	sun or part shade	annual
Muscari botryoides	Grape hyacinth	sun	perennial bulb
Narcissus sp.	Daffodils	sun	perennial bulb
Nigella damascena	Love-in-a-mist	sun	annual
Paeonia officianalis	Peony	sun	perennial
Papaver sp.	Poppy	sun	perennial
Pulmonaria angustifolia	Lungwort	shade	perennial
Sanguinaria canadensis	Bloodroot	shade	perennial
Scabiosa atropurpurea	Scabiosa	sun	perennial
Tagetes sp.	Marigold	sun	annual
Thalictrum aquilegifolium	Meadow rue	sun or part shade	perennial
Tropaelum majus	Nasturtium	sun or shade	annual
Tulipa sp.	Tulip	sun	perennial bulb
Viola sp.	Violets	sun or shade	annual or perennial

PERIOD 1600 - 1699

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
WOODY PLANTS			
Acer rubrum	red maple	sun	tree
Buxus sempervirens	Boxwood	shade	shrub
Campsis radicans	Trumpet flower	sun	vine
Cercis canadensis	Redbud	sun or shade	small tree
Cornus florida	Dogwood	sun or part shade	small tree
Cornus mas	Cornelian cherry dogwood	sun	small tree
Cornus stolonifera	Redosier dogwood	sun or part shade	shrub
Corylus americana	Hazelnut	sun	shrub
Cotinus coggygria	Smoke tree	sun	shrub or small tree
Daphne mezereum	Daphne	part sun	shrub
Hamamelis virginiana	Witch hazel	sun or part shade	shrub
Hibiscus syriacus	Rose-of-sharon	sun	shrub
Juniperus virginiana	Eastern red cedar	sun	shrub
Ligustrum vulgare	Privet	sun or shade	shrub

PERIOD 1600 - 1699

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
WOODY PLANTS CONTINUED			
Lindera benzoin	Spice bush	shade	shrub
Liquidamber styraciflua	Sweet gum	sun	tree
Liriodendron tulipifera	Tulip tree	sun	tree
Malus pumila	Apple	sun	tree
Myrica pennsylvanica	Bayberry	sun	shrub
Parthenocissus quinquefolia	Virginia creeper	sun or shade	vine
Philadelphus coronarius	Mock orange	sun	shrub
Pinus sp.	Pine tree	sun	tree
Platanus occidentalis	Sycamore	sun	tree
Populus sp.	Poplar	sun	tree
Quercus alba	White oak	sun	tree
Quercus rubra	Red oak	sun	tree
Rosa centifolia	Cabbage Rose	sun	shrub/vine
Rosa damascena	Damask Rose	sun	shrub/vine
Rosa gallica	French Rose	sun	shrub/vine
Rosa moschata	Musk Rose	sun	shrub/vine
Sambucus canadensis	Elderberry	sun	shrub
Sassafras albinum	Sassafras	sun	tree
Syringa vulgaris	Lilac	sun	shrub
Thuja occidentalis	Arbovitae	sun	shrub or tree
Tsuga canadensis	Hemlock	sun or part shade	shrub or tree
Viburnum opulus	Cranberry bush viburnum	sun	shrub

HERB GARDEN PLANTS 1600 - 1776

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
Achillea millefolium	Yarrow	sun	perennial
Allium schoenoprasum	Chives	sun	perennial
Anethum graveolens	Dill	sun	perennial
Angelica archangelica	Angelica	sun or part shade	perennial
Anthemis nobilis	Chamomile	sun	perennial
Artemisia abrotanum	Southernwood	sun	perennial
Artemesia dracunculus	Tarragon	sun	annual
Borago officianalis	Borage	sun	annual
Coriandrum sativum	Coriander	sun	annual
Foeniculum vulgare	Fennel	sun	perennial
Lavendula officinalis	Lavender	sun	perennial
Melissa officinalis	Balm	sun	perennial
Mentha sp.	Mint	sun or shade	perennial
Nepeta cataria	Catnip	sun or part shade	perennial
Ocimum basilicum	Basil	sun or part shade	annual
Petroselinum crispum	Parsley	sun or part shade	perennial
Rosmarinus officianalis	Rosemary	sun	annual
Ruta graveolens	Rue	sun or part shade	perennial

HERB GARDEN PLANTS CONTINUED 1600 - 1776

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
Salvia officianalis	Sage	sun	perennial
Santolina chamaecyparissus	Santolina	sun	perennial
Symphytum officinale	Comfrey	sun or part shade	perennial
Tanacetum vulgare	Tansy	sun or part shade	perennial
Thymus serphyllum	Thyme	sun	perennial

PERIOD 1700 - 1776

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
HERBACEOUS PLANTS			
Adiantum pedatum	Maidenhair fern	shade	perennial
Anaphalis margaritacea	Everlasting flower	sun	annual
Aquilegia canadensis	Columbine	sun or shade	perennial
Celosia argentea	Cockscomb	sun	annual
Chelone glabra	Turtlehead	part shade	perennial
Coreopsis lanceolata	Tickseed	sun	perennial
Dianthus caryophyllus	Carnations	sun	perennial
Dianthus plumarius	Cottage pinks	sun	perennial
Galanthus nivalis	Snowdrop	sun or shade	perennial bulb
Geranium maculatum	Crane's bill	sun or part shade	perennial
Geranium robertianum	Herb Robert	sun or part shade	perennial
Helianthus annus	Sunflower	sun	annual
Hibiscus moscheutos	Rose mallow	sun	perennial
Hyacinthus orientalis	Purple hyacinth	sun or part shade	perennial bulb
Impatiens balsamina	Balsam	shade	annual
Iris cristata	Dwarf Iris	sun	perennial
Iris pallida	Bearded Iris	sun	perennial
Iris pseudacorus	Yellow Iris	sun	perennial
Lathyrus maitimus	Beach pea	sun	perennial
Lathyrus odoratus	Annual sweet pea	sun	perennial
Lunaria annua	Money plant	sun	annual
Lychnis viscaria	Catch fly	sun	perennial
Monarda didyma	Bee balm	sun	perennial
Narcissus jonquilla	Narcissus	sun	perennial bulb
Paeonia suffruticosa	Tree Peony	sun	perennial
Papaver orientale	Poppy	sun	perennial
Phlox divaricata	Blue phlox	sun or part shade	perennial
Phlox maculata	Phlox	sun	perennial
Phlox paniculata	Garden phlox	sun	perennial
Primula vulgaris	English primrose	sun or part shade	annual
Rudbeckia hirta	Black eyed susan	sun	perennial
Scilla siberica	Squill	sun	perennial bulb
Tiarella cordifolia	Foam flower	shade	perennial
Trollius asiaticus	Trollius	sun or shade	perennial
Vinca minor	Periwinkle	sun or shade	perennial
Viola sp.	Violets	sun or shade	perennial

PERIOD 1700 - 1776

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
WOODY PLANTS			
Abies balsamea	Balsam	sun	tree
Acer saccharum	Sugar maple	sun	tree
Aesculus hippocastanum	Horse chestnut	sun	tree
Alnus rugosa	Alder	sun	shrub or small tree
Amalanchier canadensis	Shadblow serviceberry	sun or part shade	shrub or small tree
Betula lenta	Black birch	sun	tree
Betula nigra	River Birch	sun	tree
Buxus sempervirens	Boxwood	shade	shrub
Carya ovata	Shagbark hickory	sun	tree
Celastrus scandens	American bittersweet	sun or shade	vine
Chionanthus virginicus	Fringe tree	sun or part shade	small tree
Clemetis virginiana	Clemetis	sun	vine
Clethra alnifolia	Summersweet	sun or shade	shrub
Comptonia peregrina	Sweet fern	sun or shade	groundcover
Cornus florida rubra	Pink flowering dogwood	sun or part shade	small tree
Crataegus oxyacantha	English hawthorn	sun	small tree
Crataegus phaenopyrum	Washington hawthorn	sun	small tree
Cytisus scoparius	Scotch broom	sun	shrub
Diospyros virginiana	Persimmon	sun	tree
Eleagnus angustifolia	Russian olive	sun	tree
Euonymus alatus	Burning bush	sun or part shade	shrub
Fagus grandifolia	American beech	sun	tree
Fagus sylvatica	European beech	sun	tree
Fothergilla gardenii	Dwarf fothergilla	sun or shade	shrub
Fraxinus americana	White ash	sun	tree
Geditsia tricanthos	Honey locust	sun	tree
Halesia carolina	Carolina silverbell	sun or part shade	shrub or small tree
Hydrangea arborescens	Hydrandea	sun or part shade	shrub
Ilex glabra	Inkberry	shade	shrub
Ilex verticillata	Winterberry	sun or shade	shrub
Juglans cinerea	Butternut	sun	tree
Juniperus communis	Juniper	sun	shrub
Kalmia latifolia	Mountain laurel	shade	shrub
Leucothoe axillaris	Leucothoe	shade	shrub
Nyssa sylvatica	Tupelo	sun	tree
Oxydendrum arboreum	Sourwood	sun	tree
Pinus nigra	Austrian pine	sun	tree
Pinus strobus	White pine	sun	tree
Potentilla fruticosa	Potentilla	sun	shrub
Prunus maritima	Beach plum	sun	shrub
Quercus velutina	Black oak	sun	tree
Salix babylonica	Weeping willow	sun	tree
Sophora japonica	Pagoda tree	sun	tree
Syringa vulgaris	Lilac	sun	shrub
Taxus canadensis	American yew	sun or shade	shrub

PERIOD 1700 - 1776

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
WOODY PLANTS CONTINUED			
Tilia europa	Linden	sun	tree
Ulmus americana	Elm	sun	tree
Viburnum dentatum	Arrowwood	sun or part shade	shrub
Viburnum lentago	Sheepberry	sun or part shade	shrub
Vaccinium macrocarpon	Cranberry	sun	shrub

PERIOD 1776 - 1850

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
HERBACEOUS PLANTS			
Aconitum napellus var. album	White monk's hood	shade	perennial
Allium molly	Yellow garlic	sun	perennial bulb
Allium roseum	Rose garlic	sun	perennial
Althaea officinalis	Marsh mallow	sun	perennial
Anemonella thalictroides	Rue anemone	part shade	perennial
Aqualegia alpina	Alpine columbine	sun or part shade	perennial
Aquilegia vulgaris	Columbine	sun or part shade	perennial
Armeria maritima var. elongata	Sea pink	sun	perennial
Artimisia absinthium	Wormwood	sun	perennial
Aster alpinus	Alpine aster	sun	perennial
Aster novae-angliae	New England aster	sun	perennial
Baptisia australis	False indigo	sun	perennial
Browallia americana	Browalia	shade	annual
Calceolaria pinnata	Slipper plant	shade	annual
Caltha palustris	Marsh marigold	shade	perennial
Campanula carpatica	Bellflower	sun or part shade	perennial
Campanula glomerata	Clustered bellflower	sun or part shade	perennial
Campanula persicifolia	Bellflower	sun or part shade	perennial
Campanula pyramidalis	Pyramidal bellflower	sun or part shade	perennial
Centaurea moschata	Sweet sultan	sun	perennial
Chrysanthemum coronarium	Chrysanthemum	sun or part shade	perennial
Cimicifuga racemosa	Bugbane	shade	perennial
Clemetis integrifolia	Virgin's bower	sun	perennial
Cleome sp.	Spider flower	sun	annual
Coreopsis verticillata	Thread leaf coreopsis	sun	perennial
Cypripedium acaule	Lady slipper orchid	shade	perennial
Datura metel	Datura	shade	annual
Delphinium elatum	Larkspur	sun	annual
Dianthus chinensis	China pink	sun	perennial
Dianthus deltoides	Maiden pink	sun	perennial
Dianthus superbus	Superb pink	sun	perennial
Dicentra cucullaria	Dutchman's breeches	part shade or shade	perennial
Digitalis ferruginea	Rusty foxglove	part shade	perennial
Digitalis lutea	Straw foxglove	part shade	perennial

PERIOD 1776 - 1850

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
HERBACEOUS PLANTS CONTINUED			
Digitalis purpurea alba	White foxglove	part shade	perennial
Dodcatheon meadia	Shooting star	shade	perennial
Echinacea purpurea	Coneflower	sun	perennial
Echinops riteo	Globe thistle	sun	perennial
Euphorbia marginata	Snow-on-the-mountain	sun	perennial
Filipendula hexapetala	Filependula	sun	perennial
Filipendula ulmaria	Meadowsweet	sun	perennial
Geranium macrorrhizum	Crane's bill	sun or part shade	pereniial
Helianthus annuus var. nanus	Dwarf sunflower	sun	annual
Helianthus atrorubens	Red sunflower	sun	annual
Helianthus giganteus	Giant sunflower	sun	annual
Helleborus foetidus	Hellebore	shade	perennial
Hepatica americana	Liverleaf	shade	perennial
Heuchera americana	Coral bells	sun or shade	perennial
Ipomoea purpurea	Morning glory	sun	annual vine
Iris flava	Red Iris	sun	perennial
Iris pumila	Dwarf Iris	sun	perennial
Iris sibirica	Siberian Iris	sun or shade	perennial
Iris sisyrinchium	Crocus Iris	sun	perennial
Iris versicolor	Iris	sun	perennial
Jeffersonia diphylla	Twin-leaf	shade	perennial
Liatris spicata	Gay feather	sun	perennial
Lilium speciosum	Lily	sun	perennial
Lilium superbum	Lily	sun	perennial
Linaria purpurea	Toadflax	sun or part shade	perennial
Linum perenne	Flax	sun	perennial
Lobelia siphilitica	Cardinal flower	part shade	perennial
Lupinus hisutus	Great Blue lupin	sun	perennial
Lupinus perennis	Lupin	sun	perennial
Lychnis coeli-rosea	Rose campion	sun	perennial
Lychnis flos-cuculi	Meadow campion	sun	perennial
Lychnis flos-jovis	Campion	sun	perennial
Moluccella laevis	Bells of Ireland	shade	annual
Myosotis arvensis	Forget-me-not	sun or shade	perennial
Narcissus sp.	Daffodil	sun	perennial bulb
Nigella hispanica	Love-in-a-mist	sun or part shade	annual
Oenothera fruticosa	Evening primrose	sun or part shade	perennial
Oenothera perennis	Evening primrose	sun or part shade	perennial
Paeonia tenuifolia	Thread leaved peony	sun	perennial
Papaver somnifera	Poppy	sun	perennial
Papaver rhoeas	Corn poppy	sun	annual
Penstemon hirsutus	Hairy penstemon	sun	perennial
Penstemon laevigatus	Smooth penstemon	sun	perennial
Phlox drummondii	Annual phlox	sun	annual
Phlox stolonifera	Creeping phlox	sun	perennial

PERIOD 1776 - 1850

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
HERBACEOUS PLANTS CONTINUED			
Phlox subulata	Ground phlox	sun or part shade	perennial
Physostegia virginiana	Dragon head	sun or part shade	perennial
Podophyllum peltatum	May apple	shade	perennial
Polygonatum multiflorum	Solomon's seal	shade	perennial
Primula polyantha	English primrose	shade	annual
Primula veris	Cowslip	part sun	perennial
Reseda odorata	Mignonette	part shade or shade	annual
Rudbeckia fulgida	Rudbeckia	sun	perennial
Scilla peruviana	Squill	sun	perennial bulb
Stachys lanata	Lamb's ears	part shade	perennial
Stachys officianalis	Lamb's ears	part shade	perennial
Trillium sp.	Wake robin	shade	perennial
Thymus vulgaris	Common thyme	sun	perennial
Verbascum phoeniceum	Mullein	sun or shade	perennial
Viola sp.	Violets	sun or shade	annual or perennial
Zinnia elegans	Zinnia	sun	annual

PERIOD 1776 - 1850

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
WOODY PLANTS			
Acer palmatum	Japanese maple	sun or part shade	small tree or shrub
Acer platanoides	Norway maple	sun	tree
Acer pseudoplatanus	Sycamore maple	sun	tree
Acer saccharinum	Silver maple	sun	tree
Aesculus hippocastanum	Horse chestnut	sun	tree
Ailanthus altissima	Tree of heaven	sun or shade	tree
Betula lutea	Yellow birch	sun	tree
Betula papyrifera	Paper white birch	sun	tree
Betula pendula	European white birch	sun	tree
Betula populifolia	Grey birch	sun	tree
Carpinus betulus	European hornbeam	sun	shrub or tree
Cladrastis lutea	Yellowwood	sun	tree
Clemetis alpina	Clemetis	sun	vine
Clemetis orientalis	Oriental Clemetis	sun	vine
Clethra alnifolia	Summersweet	sun or shade	shrub
Cornus alternifolia	Pagoda tree	sun or shade	shrub or small tree
Cornus mas	Cornelian cherry dogwood	sun or part shade	shrub or small tree
Cornus racemosa	Dogwood	sun	shrub
Cornus sericea	Red twig dogwood	sun	shrub
Daphne cneorum	Daphne	part shade or shade	shrub
Elaegnus angustifolia	Russian olive	sun	tree
Erica carnea	Heath	part shade	shrub
Euonymus alatus	Burning bush	sun or part shade	shrub

PERIOD 1776 - 1850

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
WOODY PLANTS CONTINUED			
Euonymus japonica	Evergreen euonymus	sun or shade	shrub
Forsythia suspensa sieboldii	Weeping forsythia	sun	shrub
Fothergilla gardenii	Dwarf fothergilla	sun or shade	shrub
Gaultheria procumbens	Wintergreen	shade	groundcover
Ginkgo biloba	Maidenhair tree	sun	tree
Gleditsia tricanthos	Honey locust	sun	tree
Halesia carolina	Carolina silverbell	sun or part shade	tree
Hibiscus syriacus	Rose-of-sharon	sun	shrub
Hydrangea arborescens	Hydrangea	sun or part shade	shrub
Hydrangea macrophylla	Hydrangea	sun or part shade	shrub
Ilex laevigata	Winterberry	sun or part shade	shrub
Kalmia angustifolia	Sheep laurel	sun or shade	shrub
Koelreteria paniculata	Golden rain tree	sun	tree
Leucothoe axillaris	Leucothoe	shade	shrub
Ligustrum japonicum	Privet	sun or shade	shrub
Lonicera japonica	Honeysuckle	sun or shade	groundcover
Magnolia macrophylla	Big-leaf magnolia	sun	tree
Magnolia x soulangiana	Saucer magnolia	sun or part shade	tree
Malus prunifolia	Siberian crab apple	sun	tree
Paeonia suffruticosa	Peony	sun	shrub
Picea glauca	White spruce	sun	tree
Pieris floribunda	Mountain andromeda	shade	shrub
Pinus mugo	Mugo pine	sun	shrub
Pinus sylvestris	Scotch pine	sun	tree
Platanus occidentalis	Plane tree	sun	tree
Populus nigra var. italica	Lompardy poplar	sun	tree
Populus tremuloides	Quaking aspen	sun	tree
Prunus glandulosa	Flowering almond	sun	shrub
Prunus serrulata	Flowering cherry	sun	tree
Quercus macrocarpa	Burr oak	sun	tree
Quercus palustris	Pin oak	sun	tree
Quercus robur	English oak	sun	tree
Quercus velutina	Black oak	sun	tree
Rhamnus cathartica	Buckthorn	sun or shade	shrub
Rhamnus frangula	Buckthorn	sun or shade	shrub
Rhododendron catawbiense	Rhododendron	part sun or shade	shrub
Rhododendron indicum	Azalea	part sun or shade	shrub
Rhododendron maximum	Rhododendron	part sun or shade	shrub
Rhus typhina	Staghorn sumac	sun	shrub
Rosa alba	Rose	sun	shrub
Rosa blanda	Hudson bay rose	sun	shrub
Rosa centifolia	Moss rose	sun	shrub
Rosa centifolia var parvifolia	Cabbage rose	sun	shrub
Rosa multiflora	Wild rose	sun	shrub
Rosa rugosa	Beach rose	sun	shrub

PERIOD 1776 - 1850

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
WOODY PLANTS CONTINUED			
Salix babylonica	Weeping willow	sun	tree
Sophora japonica	Pagoda tree	sun	tree
Sorbus acuparia	Mountain ash	sun	tree
Spirea salicifolia	Willow-leaved spirea	sun	shrub
Stewartia malacondendron	Stewartia	sun or part shade	shrub or small tree
Styrax grandifolius	Snowbell	sun or part shade	small tree
Syringa vulgaris	Lilac	sun	srub
Thuja occidentalis	Arbor Vitae	sun	shrub or tree
Ulmus americana	American elm	sun	tree
Ulmus parvifolia	Chinese elm	sun	tree
Ulmus pumila	Dwarf elm	sun	tree
Vaccinium corymbosum	Highbush blueberry	sun or part shade	shrub
Viburnum alnifolium	Alder-leaved viburnum	sun	shrub
Viburnum plicatum	Japanese snowball	sun	shrub
Viburnum tomentosum	Viburnum	sun	shrub
Wisteria sinensis	Chinese wisteria	sun	vine
Xanthorhiza simplicissima	Yellow root	shade	ground cover

PERIOD 1850 - 1900

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
HERBACEOUS PLANTS			
Acanthus sp.	Bear's breech	sun or part shade	annual
Achillea filipendulina	Yarrow	sun	perennial
Achillea millefollium	Fernleaf yarrow	sun	perennial
Achillea ptarmica	Yarrow	sun	perennial
Achillea tomentosa	Wooly yarrow	sun	perennial
Aconitum autumnale	Monk's-hood	shade	perennial
Agapanthus africanus	African lily	sun or shade	annual
Ajuga reptans	Carpet bugle	shade	perennial
Aloe sp.	Aloe	sun	annual
Althaea officianalis	Marsh-mallow	sun	perennial
Althaea rosea	Hollyhock	sun	perennial
Alyssum repens	Sweet alyssum	sun or part shade	annual
Alyssum saxatile	Basket of gold	sun or part shade	perennial
Amaranthus tricolor	Fountain plant	sun	annual
Anemone blanda	Windflower	part shade	perennial
Anemone hupehensis japonica	Autumn windflower	part shade	perennial
Anemone japonica	Japanese anemone	part shade	perennial
Anemone nemorosa	Wood anemone	part shade	perennial
Anemone pulsatilla	Pasque flower	part shade	perennial
Anemone sylvestris	Windflower	part shade	perennial
Anthemis tinctoria	Yellow chamomile	sun	perennial

PERIOD 1850 - 1900

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
HERBACEOUS PLANTS CONTINUED			
Antirrhinum glutinosum	Snapdragon	sun	annual
Aqualegia caerulea	Rocky mountain columbine	sun or part shade	perennial
Aqualegia canadensis	Canada columbine	sun or part shade	perennial
Aqualegia chrysantha	Golden columbine	sun or part shade	perennial
Arabis alpina	Alpine rock cress	sun	perennial
Armeria maritima	Sea pink	sun	perennial
Aruncus sylvester	Goat's beard	sun	perennial
Asclepias tuberosa	Butterfly weed	sun	perennial
Asparagus sprengeri	Asparagus fern	part shade or shade	annual
Asperula odorata	Sweet woodruff	shade	perennial
Aster novae-angliae	New England aster	sun	perennial
Astilbe japonica	Meadow sweet	part shade or shade	perennial
Aubrieta sp.	Aubrieta	sun	perennial
Baptisia australis	False indigo	sun	perennial
Berginia cordifolia	Berginia	shade	perennial
Caladium bicolor	Caladium	shade	annual
Campanula carpatica	Carpet bell flower	sun	perennial
Campanula isophylla	Bell flower	sun	perennial
Campanula medium	Carpet bell flower	sun	perennial
Campanula carpatica	Canterbury bells	sun	biennial
Campanula rotundifolia	Harebell	sun	perennial
Chrysanthemum sp.	Chrysanthemum	sun	perennial
Clemetis haracleifolia var davidiana	Clemetis	sun	perennial
Clemetis integrifolia	Virgin's bower	sun	perennial
Clemetis recta	Virgin's bower	sun	perennial
Convallaria majalis	Lily-of-the-valley	sun or shde	perennial
Coreopsis lanceolata	Tickseed	sun	perennial
Corydalis nobilis	Corydalis	shade	perennial
Crocus versicolor	Crocus	sun or shade	perennial bulb
Dahlia sp.	Dahlia	sun	annual
Datura sp.	Datura	shade	annual
Delphinium sp	Delphinium & Larkspur	sun	perennials and annuals
Dianthus barbatus	Sweet william	sun	annual
Dianthus deltoidies	Maiden's pink	sun	perennial
Dianthus gratianopolitanus	Cheddar pink	sun	perennial
Dianthus plumarius	Cottage pink	sun	perennial
Dicentra exima	Bleeding heart	sun or shade	perennial
Dicentra spectabilis	Bleeding heart	part shade or shade	perennial
Dictamnus albus	Gas plant	sun	perennial
Digitalis purpurea	Foxglove	part shade	perennial
Dodecatheon media	Shooting star	shade	perennial
Epimedium grandiflorum	Barrenwort	shade	perennial
Eranthis hyemalis	Winter aconite	sun or shade	perennial
Filipendula ulmaria	Meadowsweet	sun or part shade	perennial
Gaillardia aristata	Gaillardia	sun	perennial

PERIOD 1850 - 1900

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
HERBACEOUS PLANTS CONTINUED			
Galanthus nivalis	snowdrop	part shade or shade	perennial
Galtonia candicans	Giant summer hyacinth	sun	annual
Gentiana andrewsii	Gentian	shade	perennial
Geranium sanguineum	Geranium	sun	perennial
Gypsophila paniculata	Baby's breath	sun or part shade	perennial
Helianthus sp.	Sunflower	sun	annual
Helleborus niger	Christmas rose	shade	perennial
Hemerocallis flava	Daylily	sun or shade	perennial
Hepatica americana	Liver-leaf	shade	perennial
Hibiscus moscheutos	Giant mallow	sun	perennial
Hosta caerulea	Blue plantain	shade	perennial
Hosta plantaginea	Plaintain lily	shade	perennial
Hosta sieboldii	Plaintain lily	shade	perennial
Hyacinthus sp.	Hyacinth	sun	perennial bulbs
Ipomoea purpurea	Morning glory	sun	annual vine
Iris cristata	Crested Iris	sun	perennial
Iris x germanica	German Iris	sun	perennial
Iris kaempferi	Japanese Iris	sun	perennial
Iris orientalis	Iris	sun	perennial
Iris pumila	Dwarf Iris	sun	perennial
Iris reticulata	Iris	sun	perennial
Iris siberica	Siberian Iris	sun	perennial
Iris verna	Dwarf Iris	sun	perennial
Knipofia uvaria	Red hot pokers	sun	perennial
Lathyrus latifolius	Everlasting pea	sun	perennial
Leontopodium alpinum	Edelweiss	sun	perennial
Leucojum vernum	Snowflake	part shade or shade	perennial
Liatris spicata	Gay feather	sun	perennial
Ligularia japonica	Groundsel	part shade	perennial
Lilium canadense	Meadow lily	sun	perennial
Lilium candidum	Madonna lily	sun	perennial
Lilium pyrenaicum	Turkscap lily	sun	perennial
Lilium speciosum	Japanese lily	sun	perennial
Lilium superbum	Turk's cap lily	sun	perennial
Lilium tigrinum	Tiger lily	sun	perennial
Limonium latifolium	Sea levender	sun	perennial
Linum perenne	Flax	sun	perennial
Lobelia cardinalis	Cardinal flower	shade	perennial
Lupinus sp.	Lupine	sun	perennial
Lychnis chalcedonica	Maltese cross	sun	perennial
Lysimachia sp.	Loosestrife	sun or part shade	perennial
Macleaya cordata	Plume poppy	sun or part shade	perennial
Malva moschata alba	Musk mallow	sun	perennial
Miscanthus sinensis gracillimus	Maiden grass	sun	perennial
Miscanthus sinensis zebrinus	Zebra grass	sun	perennial

PERIOD 1850 - 1900

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
HERBACEOUS PLANTS CONTINUED			
Mitchella repens	Partridgeberry	shade	perennial
Monarda didyma	Bee balm	sun	perennial
Muscari sp.	Grape hyacinth	sun	perennial bulb
Narcissus poeticus	Pheasant eye	sun or part shade	perennial bulb
Narcissus pseudonarcissus	Daffodil	sun or part shade	perennial bulb
Oenothera missourensis	Evening primrose	sun or part shade	perennial
Oenothera speciosa	Evening primrose	sun or part shade	perennial
Osmunda regalis	Royal fern	shade	perennial
Paeonia sp.	Peony	sun	perennial
Paeonia tenuifolia	Peony	sun	perennial
Papaver sp.	Annual poppy	sun	annual
Papaver oriental	Oriental poppy	sun	perennial
Pelargonium peltatum	Ivy-leaved geranium	sun	annual
Pelargonium zonale	Zonal geranium	sun	annual
Petunia x hybrida	Petunia	sun or part shade	annual
Phalaris arundinacea var. picta	Ribbon Grass	sun	perennial
Pholx paniculata	Garden phlox	sun	perennial
Pholx subulata	Ground phlox	sun or part shade	perennial
Platycodon grandiflorus	Balloon flower	sun	perennial
Primula japonica	Japanese primrose	shade	perennial
Primula vulgaris	English primrose	shade	annual
Rudbeckia lanciniata	Coneflower	sun	perennial
Salvia pratensis	Meadow sage	sun	perennial
Scabiosa caucasica	Pincoushion flower	sun	perennial
Thymus serphyllum	Mother-of-thyme	sun	perennial
Trillium sp.	Trillium	shade	perennial
Trollius europaeus	Trollius	sun	perennial
Tropaeolum majas	Nasturtium	sun or shade	annual
Tulipa sp.	Tulip	sun	bulb
Verbascum sp.	Mullein	sun	perennial
Veronica gentianoides	Speedwell	sun	perennial
Vinca minor	Trailing vinca	part sun or shade	perennial
Viola cornuta	Horned violet	shade	perennial
Viola pedata	Bird's foot violet	shade	perennial

PERIOD 1850 - 1900

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
VICTORIAN BEDDING PLANTS			
Agave americana	Century plant	sun	annual
Ageratum sp.	Ageratum	sun or part shade	annual
Begonia semperflorens	Begonia	shade	annual
Begonia x tuberhybrida	Tuberous begonia	shade	annual
Canna sp.	Canna lily	sun	annual bulb
Centaurea gymnocarpa	Dusty miller	sun or shade	annual

PERIOD 1850 - 1900

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
VICTORIAN BEDDING PLANTS CONTINUED			
Chrysanthemum sp.	Daisies	sun	annual or perennial
Coleus sp.	Coleus hybrids	shade	annual
Cuphea platycentra	Cigar flower	shade	annual
Echeveria sp.	Hen & chickens	sun	annual or perennial
Gladiolus sp.	Gladiola	sun	annual bulb
Lobelia erinus	Creeping lobelia	part shade	annual
Lobularia maritima	Sweet alyssum	sun or part shade	annual
Nierembergia sp.	Cupflower	part shade	annual
Oxalis corniculata var atropurpurea	Oxalis	sun or shade	annual
Pelargonium sp.	Geraniums	sun	annual
Ricinus communis	Castor oil plant	sun	annual
Salvia splendens	Scarlet sage	sun	annual
Santolina chamaecyparissus	Lavender-cotton	sun	annual
Sedum acre	Stone crop	sun	annual
Tulipa sp.	Tulip	sun	perennial bulb
Vinca rosea	Periwinkle	part shade	annual
Viola tricolor var. hortensis	Pansie	part shade	annual

PERIOD 1850 - 1900

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
WOODY PLANTS			
Abies balsamea var. hudsonia	Dwarf hudson bay fir	sun	tree
Abies concolor	White fir	sun	tree
Acer palmatum	Japanese maple	sun or part shade	tree
Acer platanoides	Norway maple	sun	tree
Acer pseudoplatanus	Sycamore maple	sun	tree
Acer rubrum	Red maple	sun	tree
Aeaculus hippocastanum	Horse chestnut	sun	tree
Berberis thunbergii	Japanese barberry	sun	shrub
Berberis thunbergii atrpurpurea	Purple barberry	sun	shrub
Betula lenta	Black birch	sun	tree
Betula lutea	Yellow birch	sun	tree
Betula papyrifera	Paper white birch	sun	tree
Betula pendula	European white birch	sun	tree
Buddleia davidii	Butterfly bush	sun	shrub
Buxus sempervirens	Boxwood	shade	shrub
Callicarpa japonica	Beauty berry	sun or part shade	shrub
Campsis radicans	Trumpet vine	sun	vine
Carpinus betulus	European hornbeam	sun	tree
Catalpa bignonioides	Catalpa	sun	tree
Cercidiphyllum japonicum	Katsura tree	sun	tree
Chaenomeles japonica	Japanese quince	sun	shrub
Chamaecyparis pisifera	Sawara false cypress	sun	shrub

PERIOD 1850 - 1900

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE (ZONE 5 HARDY)
WOODY PLANTS CONTINUED			
Chionanthus virginicus	White fringe tree	sun	small tree
Celastris lutea	American yellow wood	sun	tree
Clemetis x jackmanii	Clemetis	sun	vine
Clemetis paniculata	Sweet autumn clemetis	sun	vine
Clemetis tangutica	Golden clemetis	sun	vine
Clemetis virginiana	Virgin's bower	sun	vine
Clethra alnifolia	Sweet pepper bush	sun or shade	shrub
Cornus alba siberica	Red twig dogwood	sun	shrub
Cornus florida	Flowering dogwood	sun	tree
Cornus florida rubra	Pink dogwood	sun	tree
Cornus kousa	Kousa dogwood	sun	tree
Cornus kousa variegata	Variegated dogwood	sun	tree
Corylus maxima purpurea	Purple hazelnut	sun	shrub
Cotinus coggygria	Purple fringe	sun	shrub
Cotoneaster horizontalis	Rock spray	sun	shrub
Cryptomeria japonica	Cryptomeria	sun	tree
Cytisus scoparius	Scotch broom	sun	shrub
Daphne cneorum	Rose daphne	part shade	shrub
Deutzia gracilis	Slender deutzia	sun	shrub
Diospyros virginiana	American persimmon	sun	tree
Eleagnua angustifolia	Russian olive	sun	tree
Enkianthus campanulatus	Redvein enkianthus	shade	shrub
Erica carnea	Heath	part shade	shrub
Euonymus alatus	Winged euonymus	sun or shade	shrub
Euonymus fortunei	Creeping euonymus	sun or shade	shrub
Exochorda racemosa	Pearl bush	part shade	shrub
Fagaus grandifolia	American beech	sun	tree
Fagaus sylvatica	European beech	sun	tree
Fagaus sylvatica atropurpurea	Copper beech	sun	tree
Fagaus sylvatica pendula	Weeping beech	sun	tree
Forsythia suspensa	Forsythia	sun	shrub
Fothergilla gardenii	Dwarf fothergilla	sun or shade	shrub
Ginkgo biloba	Maiden hair tree	sun	tree
Gleditsia tricanthos	Honey locust	sun	tree
Halesia carolina	Silver bell tree	sun or part shade	small tree
Hamamelis mollis	Chinese witch hazel	sun or shade	shrub
Hamamelis virginiana	Witch hazel	sun or shade	shrub
Hibiscus syriacus	Althea	sun	shrub
Hydrangea paniculata	Tree hydrangea	sun	small tree
Hydrangea petiolaris	Climbing hydrangea	shade	vine
Hydrangea quercifolia	Oak leaved hydrangea	sun or part shade	shrub
Ilex crenata	Japanese holly	part shade	shrub
Ilex verticillata	Winterberry holly	sun or part shade	shrub
Juniperus communis	Juniper	sun	shrub
Juniperus horizontalis	Creeping juniper	sun	shrub

PERIOD 1850 - 1900

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE(ZONE 5 HARDY)
WOODY PLANTS CONTINUED			
Juniperus virginiana	Eastern red cedar	sun	shrub
Kalmia latifolia	Mountain laurel	shade	shrub
Kerria japonica	Kerria	sun	shrub
Koelreuteria paniculata	Golden rain tree	sun	tree
Larix decidua	European larch	sun	tree
Ligustrum amurense	Privet	sun or shade	shrub
Liquidambar styraciflua	Sweet gum	sun	tree
Liriodendron tulipifera	Tulip tree	sun	tree
Lonicera japonica	Trailing honeysuckle	sun or shade	groundcover
Lonicera sempervirens	Trumpet honeysuckle	sun or shade	vine
Lonicera tatarica	Tatarian honeysuckle	sun or shade	shrub
Magnolia macrophylla	Big leaf magnolia	sun	tree
Magnolia x soulangiana	Saucer magnolia	sun	tree
Magnolia stellata	Star magnolia	sun	small tree
Malus floribunda	Japanese crabapple	sun	tree
Malus sargentii	Sargent crabapple	sun	small tree
Myrica pennsylvanica	Bayberry	sun or part shade	shrub
Oxydendrum arboreum	Sourwood	sun	tree
Pachysandra terminalis	Japanese spurge	part sun or shade	groundcover
Parthenocissus quinquefolia	Virginia creeper	sun or shade	vine or groundcover
Parthenocissus tricuspidata	Boston ivy	sun or shade	vine or groundcover
Phellodendron amurense	Amur cork tree	sun	tree
Philadelphus coronarius	Mock orange	sun	shrub
Picea abies	Norway spruce	sun	tree
Picea glauca	White spruce	sun	tree
Picea pungens	Blue spruce	sun	tree
Pieris japonica	Japanese andromeda	shade	shrub
Pinus mugo	Mugo pine	sun	tree
Pinus nigra	Austrian pine	sun	tree
Platanus occidentalis	Sycamore	sun	tree
Populus tremuloidies	Quaking aspen	sun	tree
Prunus maritima	Beach plum	sun	shrub
Prunus sargentii	Flowering cherry	sun	tree
Prunus subhirtella pendula	Weeping cherry	sun	tree
Quercus alba	White oak	sun	tree
Quercus montana	Chestnut oak	sun	tree
Quercus palustris	Pin oak	sun	tree
Quercus robur	English oak	sun	tree
Rhododendron catawbiense	Catawba rhododendron	part sun or shade	shrub
Rhododendron maximum	Rosebay rhododendron	part sun or shade	shrub
Rhododendron mucronulatum	Korean rhododendron	part sun or shade	shrub
Rhododendron vaseyi	Pinkshell azalea	part sun or shade	shrub
Rhododendron viscosum	Swamp azalea	part sun or shade	shrub
Rhodotypos scandens	Jetbead	part sun or shade	shrub
Rhus aromatica	Fragrant sumac	sun	shrub

PERIOD 1850 - 1900

BOTANICAL NAME	COMMON NAME	CULTURE	TYPE (ZONE 5 HARDY)
WOODY PLANTS CONTINUED			
Rosa sp.	Hardy roses	sun	shrub or vines
Rosa mutiflora	Wild rose	sun	shrub
Rosa rugosa	Beach rose	sun	shrub
Salix babylonica	Weeping willow	sun	tree
Sciadopitys verticillata	Umbrella pine	sun	tree
Sorbus acuparia	Mountain ash	sun	tree
Spirea bumalda	Spirea	sun	shrub
Spirea japonica	Spirea	sun	shrub
Spirea prunifolia	Bridal wreath	sun	shrub
Spirea salicifolia	Willow leaf spirea	sun	shrub
Stewartia pseudocamellia	Stewartia	sun or part shade	tree
Styrax japonicus	Japanese snowbell	sun	tree
Symphoricarpos albus	Snowberry	sun or part shade	shrub
Symphoricarpos orbiculatus	Coralberry	sun or part shade	shrub
Syringa japonica	Japanese tree lilac	sun	tree
Syringa chinensis	Chinese lilac	sun	shrub
Syringa vulgaris	Common lilac	sun	shrub
Taxus cuspidata	Yew	sun	shrub or tree
Tilia americana	Linden	sun	tree
Tsuga canadensis	Canadian hemlock	sun or shade	shrub or tree
Ulmus americana	American elm	sun	tree
Ulmus parvifolia	Chinese elm	sun	tree
Ulmus pumila	Siberian elm	sun	tree
Viburnum opulus	European cranberry bush viburnum	sun	shrub
Viburnum tomentosum	Viburnum	sun	shrub
Weigela florida	Weigela	sun	shrub
Wisteria floribunda	Japanese wisteria	sun	vine
Zelkova serrata	Japanese zelkova	sun	tree

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CREDITS

The Kennebunk Historic Preservation Overlay District Design Guidelines were prepared for the Town of Kennebunk, Maine, by Turk Tracey & Larry Architects, LLC, as consultants to the Kennebunk Historic Preservation Commission. Turk Tracey & Larry Architects, LLC, was responsible for the preparation of the written and graphic material of these guidelines in coordination with the Kennebunk Historic Preservation Commission.

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- Donna Kabay
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