



LOCAL HISTORIC OVERLAY (LHO) DISTRICT DESIGN STANDARDS

for
THE CITY OF
BURLINGTON
NORTH CAROLINA

ADOPTED 08.16.2022

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**LOCAL HISTORIC
OVERLAY (LHO) DISTRICT
DESIGN STANDARDS**

for



A large, two-story wooden house with a prominent front porch supported by white columns. The house has light-colored horizontal siding and a dark roof. A brick chimney is visible on the left side. A small weather vane sits atop the roofline. The house is surrounded by green grass and trees.

**“It is not good because
it is old, it is old
because it is good.”**

—ANONYMOUS SOURCE

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A.

INTRODUCTION

BENEFITS OF HISTORIC DISTRICTS AND LANDMARKS

Burlington's Historic Districts and local Landmarks represent a living history that was established over 150 years ago. Historic Districts and local Landmarks provide a tangible link with the past, with people and events that have made significant contributions to our history, thereby helping to shape our present and future. They give areas within the community individual character and a sense of place and connection. By preserving our Historic Districts and local Landmarks, we bridge the gap between past and future generations. Historic preservation of Historic Districts and local Landmarks has many positive effects for the community, including heritage education for all citizens, economic redevelopment, and neighborhood stabilization.

GENERAL BENEFITS

The following ten reasons to support local Historic Districts and Landmarks were prepared by Julia Rocchi with the National Trust for Historic Preservation in 2015.

- 1. Local districts protect the investments of owners and residents of historic properties.** Insensitive or poorly planned development can make an area less attractive to investors and home buyers, and thus undermine property value. In contrast, historic designation encourages people to buy and rehabilitate properties because they know their investment is protected over time.
- 2. Properties within local historic districts appreciate at rates greater than the local market overall as well as faster than similar non-designated neighborhoods.** Findings on this point are consistent across the country. Moreover, recent analysis shows that historic districts are also less vulner-

able to market volatility from interest rate fluctuations and economic downturns.

- 3. Local districts encourage better quality design.** In this case, better design equals a greater sense of cohesiveness, more innovative use of materials, and greater public appeal – all of which are shown to occur more often within designated districts than non-designated ones.
- 4. Local districts help the environment.** Historic districts encourage communities to retain and use their existing resources in established neighborhoods. This reduces the need for cars, cuts back on pollution and congestion, and eliminates landfill waste.
- 5. Local districts are energy-efficient.** Many older buildings were designed with energy conservation in mind, taking advantage of natural light, cross-ventilation and climate-appropriate materials. Preservation commissions are also increasingly improving their design guidelines to make it easier

for historic building owners to use renewable-energy technologies.

6. **Historic districts are a vehicle for education.** They are a tangible link to the past and a way to bring meaning to history and to people's lives. They preserve the original character of buildings and streets, while welcoming growth and innovation within those spaces. They are a living, active record of communities and their residents.
7. **Historic districts can positively impact the local economy through tourism.** An aesthetically cohesive and well-promoted district can be a community's most important attraction. According to a 2009 report, 78% of all U.S. leisure travelers are cultural and/or heritage travelers who spent, on average, \$994 on their most recent trips – compared to \$611 spent by non-cultural and heritage travelers. [Note: While these figures are outdated, recent studies have confirmed these same general expenditure differences.]
8. **Protecting local historic districts can enhance business recruitment potential.** Vibrant commercial cores and charming neighborhoods with character attract new business and quality industry. Companies continuously relocate to communities that offer their workers a higher quality of life, which successful preservation programs and stable districts enhance.

CERTIFIED LOCAL GOVERNMENT BENEFITS

In 1980, Congress amended the National Historic Preservation Act of 1966 to require each state to establish a procedure by which local governments may be certified to participate in the national framework of historic preservation programs. This requirement has become the “Certified Local Government (CLG) Program” in which many North Carolina counties and cities participate, including Burlington. Governments that qualify for certification must have an active and legally adequate historic preservation commission, and must meet the federal requirements for certification. The North Carolina State Historic Preservation Office allocates at least 10 percent of the money it receives from the federal Historic Preservation Fund for its CLGs to compete for a portion of that money to be used as a matching grant for eligible survey, planning, pre-development, or development activities. Furthermore, only CLGs are generally able to direct federal Historic Preservation Fund grant money toward projects relating to physical restoration and stabilization. Burlington has been a CLG since 1988.

9. **Local districts provide social and psychological benefits.** People living in historic districts enjoy the comfort of a human-scaled environment (a mix of aesthetics and functionality that fit the average person's dimensions and capabilities); the opportunity to live and work in attractive surroundings; a recognizable and walkable neighborhood; and the galvanizing effect of community-based group action.
10. **Local districts give communities a voice in their future.** By participating in the designation process, citizens can help direct their communities' path. Making these decisions together in a structured way—rather than

behind closed doors or without public comment—gives everyone involved a sense of empowerment and confidence.

BENEFITS SPECIFIC TO BURLINGTON

There are a variety of financial benefits to owners of historic properties in Burlington, including the following programs.

Investment Tax Credits for Historic Building Rehabilitations

These tax credits exist at both the federal and state level, as summarized below:

Federal Tax Credit

This long-standing financial incentive for the qualified rehabilitation of historic buildings provides a 20% investment tax credit. Main requirements include:

- The property must be listed on, or eligible for, the National Register of Historic Places (NR), or a “contributing” structure within an NR district.
- Costs must exceed the adjusted cost basis (ACB), which equates generally to the amount spent on the property (including acquisition) prior to the rehabilitation’s initiation.
- The property must be income-producing, which can include rental residential.

- The project must meet federal preservation standards (Secretary of the Interior’s Standards and Guidelines for Historic Rehabilitation).

State Tax Credit

According to the State Historic Preservation Office, “Rehabilitation of North Carolina’s historic buildings increased dramatically following the 1998 expansion of the state tax credit for historic structure rehabilitation. Since 1998, under the new state credits that enhanced the existing federal credit, 2,146 projects with a total estimated rehabilitation cost expended by private investors of \$1.36 billion have been completed.” The state program mirrors the federal program in most ways, including a 15-25% state income tax credit for income-producing structures and a 15% state tax credit for owner-occupied residential properties.

Tax Credit Results

Income producing properties that received tax credits in Burlington:

May Hosiery Mills, 612 S. Main St.
508 W. Front St.
Brooks/Campbell House, 501 W. Front St.
Churchill's, 340 S. Main St.
Churchill's, 126 E. Davis St.
Churchill's, 341 S. Spring St.
The Atlantic Bank & Trust, 358 S. Main St.
Federal Building, 430 S. Spring St.
Alamance Hotel, 514 S. Main St.



501 W. Front St. (top) and 508 W. Front St. in the West Davis - Fountain Place Historic District received state tax credits for rehabilitation projects.

Thirty-six non-income producing properties in Alamance County have received tax credits since 1998. Twenty-nine of those thirty-six projects were in Burlington.

For more information on both the federal and state tax credits for historic building rehabilitation, visit this State Historic Preservation Office website page: <https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office/restoration-5>

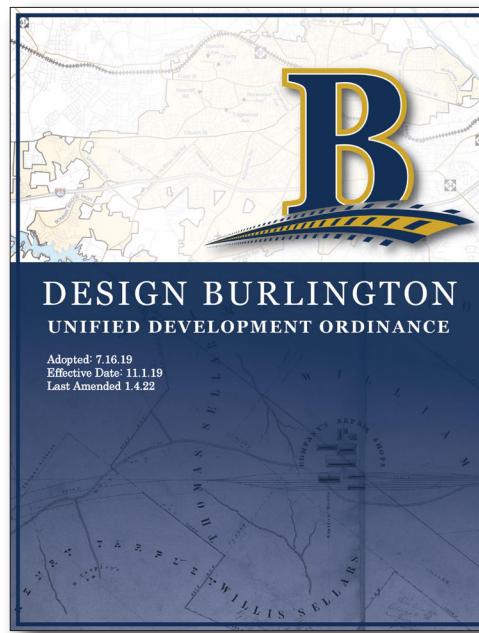
Technical Assistance from the State Preservation Office

All owners of historic buildings in North Carolina, including private individuals, may request technical advice from the Restoration Branch of the State Historic Preservation Office (HPO). Burlington's regional specialist is Mitch Wilds - (919) 814-6547. Technical consultation incurs with no cost or obligation. A building does not need to be listed in the National Register of Historic Places or have any other special historic designation to be eligible for this service. Consultations are offered on a time-available basis and may include telephone consultations, mailings of technical articles and sample specifications, on-site building inspections and evaluations, and referrals to specialty architects, contractors, and consultants. Staff cannot prepare in-depth plans and specifications

for restoration projects, but can provide printed technical information materials without charge and recommend additional books and periodicals that are available from other sources.

Potential Relief from some Zoning Requirements

One benefit of historic zoning comes with the higher level of design review that occurs relative to other areas of Burlington. Because of that added level of review pertaining to new development, the historic overlay can provide



Cover of the Burlington Unified Development Ordinance

the City with greater flexibility with respect to what land uses and development forms might be acceptable for a given area. According to the consultant who prepared the City's UDO, "Overlays can be used to relax rules and allow a wider range of uses as long as the overlay is established and changed in ways that follow state law with respect to the adoption and revision of ordinances."

STATE LEGISLATION FOR HISTORIC ZONING

For information on North Carolina enabling laws related to municipal historic preservation programs, visit the State's website at: <https://www.ncleg.gov/Search/GeneralStatutes>.

The bulk of the State's enabling legislation is found in 160D-941 through 160D-951. Below are references to the most significant statutes:

- 160D-303. Historic preservation commission.
- 160D-942. Powers of the historic preservation commission.
- 160D-944. Designation of historic districts.
- 160D-947. Certificate of appropriateness required.
- 160D-949. Delay in demolition of landmarks and buildings within historic district.

INTENT OF THE DESIGN STANDARDS UPDATE

Key goals of the process include more modernized standards, a streamline process, and a more efficient and user friendly set of guidelines.

DESIGN STANDARDS INTENT

These Design Standards for the Burlington Historic Districts and local Landmarks are intended to assist anyone involved with historic properties in the City of Burlington, including locally-designated historic properties. They provide guidance for property owners, contractors, and tenants wishing to rehabilitate or alter their Landmark properties or properties within a local Historic District. For City planning staff, City inspectors, and the City's Historic Preservation Commission (HPC) members, they serve as a guide for evaluating proposed changes. These Design Standards serve as a handbook for those who wish to preserve, protect, and educate the community regarding historic resources. Preservation objectives for Burl-

ington's Historic Districts and local Landmarks are not intended to prevent physical change, but to guide change and maintain the unique character of these important places. The City's Unified Development Ordinance (UDO) lists the following purposes of the City's historic overlay program:

- A. Promote the sound and orderly preservation and conservation of historic properties and areas;
- B. Protect, safeguard, and conserve the heritage of the City and any individual properties within the City that embody important elements of its social, economic, cultural, political, or architectural history or prehistory;
- C. Provide for the education, pleasure, and enrichment of residents and all citizens;
- D. Foster civic beauty;
- E. Stabilize and enhance property values; and
- F. Contribute to the improvement of the general health and welfare of the City of Burlington.

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B.

DESIGN REVIEW PROCESS

DESIGNATION & CITY REVIEW STRUCTURE

To understand the regulatory context of these Design Standards, a good starting point is to understand how local Landmarks and local Historic Districts are designated, as well as the governmental bodies and individuals who are involved with the design review process. This information is described below.

LOCAL HISTORIC DISTRICT & LANDMARK DESIGNATIONS

The summary below of Historic Districts and Landmarks is specifically about “local” Districts and Landmarks. Local Districts and Landmarks are designated by the City of Burlington and may or may not also have federal designation

via the National Register of Historic Places (NR). While NR properties may benefit from financial incentives, such as the federal and state investment tax credits for historic rehabilitation, they provide very little in the way of protections. Thus, local designations are necessary to provide regulatory controls for “locally designated” properties.

Local Historic Districts

Overlay Districts

Overlay zoning districts are sometimes superimposed by the City over portions of one or more underlying “base” zoning districts, conditional zoning districts, or planned development districts. The intent is to support historic preservation by supplementing general development regulations with additional more specific regulations that address special area-specific conditions, features, or plans, while maintaining the character and purposes of the

underlying base zoning district. Historic District designation is one type of overlay zoning that applies to a group of contiguous properties. It provides controls for any proposed changes to existing buildings and new construction within the district.

Historic District Criteria

To be considered for designation as a local Historic District, an area must have a concentration of properties that are historically, visually, and/or culturally related. A Historic District may include diverse types of historic properties, but they must collectively form a unified identity. Examples of potential Historic Districts include residential areas, business districts, industrial complexes, rural villages, rural landscapes, and college campuses. A Historic District is a defined geographic area, distinguishable from surrounding areas by various development characteristics, such as type, age, style, density, or development patterns.

Relationship to Zoning Districts

Regulations governing development in an overlay district are applied “in addition to” the regulations governing development in the underlying “base” zoning district, conditional zoning district, or planned development district. If the standards of an overlay district clearly conflict with those governing a base zoning district, conditional zoning district, or planned development district, the standards governing the overlay district shall dictate. In fact, the City’s Unified Development Ordinance (UDO) specifies “in cases where density or dimensional standards in the LHO [Local Historic Overlay] differ from those applicable in an underlying zoning district, the standards in the LHO shall control.”

Local Historic Landmarks

One of the opportunities for property owners in the City of Burlington is to have their property designated as a Local Historic Landmark. Per the City of Burlington Unified Development Ordinance Section 3.20.E. – Local Historic Overlay (LHO) District and the North Carolina General State Statutes Section 160D-946, a property owner may nominate their property to be Designated as a Historic Property with the ultimate approval of City Council. A direct monetary benefit of a property being designated Local Historic Landmark is property tax deferral of up to fifty percent (50%), as per North Carolina General State Statutes, Chapter A, Section

105-278. The deferral runs in perpetuity, unless the property loses its Local Historic Landmark status, due to loss of its architectural integrity or a repeal of the designation ordinance. Properties designated as a Local Historic Landmark must apply for a Certificate of Appropriateness for alterations to any portion of the designated property, including interiors if designated, and are subject to the City’s adopted Local Historic Overlay (LHO) District Design Standards. Properties both within and outside of a Local Historic Overlay (LHO) zoning district may be nominated for being a Local Historic Landmark.

HISTORIC PRESERVATION COMMISSION

Local governments may establish a historic preservation commission under North Carolina G.S. 160D-304 and 160D-941 et seq. Burlington’s Historic Preservation Commission (HPC) is a regulatory and advisory board composed of seven members appointed by Burlington’s City Council to help administer the locally-designated historic districts and local landmarks properties, as well as the associated regulations. Commission members are selected based on their interest, experience, and/or education in architecture, archaeology, history and related disciplines. The Commission is staffed by the City’s Planning Department. The Commission’s primary responsibility is to review applications for Certificates of Appropriateness (COAs).

Applications are either approved as submitted, approved with conditions, or denied. That review process ensures that proposed changes within the historic districts and to landmarks, including demolitions, moving of buildings, and landscape alterations, are consistent with the adopted Design Standards. Other responsibilities include:

- Undertaking architectural surveys for historic areas and properties.
- Recommending historic properties and Districts to City Council for local designation, as well as recommending removal from designation.
- Advising the Planning and Zoning Commission regarding proposed zoning changes within local Historic Districts or impacting local Landmarks.
- Preparing and/or recommending Design Standards for City Council approval.
- Providing technical advice about restoration, rehabilitation and infill development projects.
- Carrying out public education to increase awareness of Burlington’s heritage, historic architecture, and historic preservation program.
- Encouraging the preservation and maintenance of historic resources that might be threatened.

The sidebar on the following page explains the HPC’s Quasi-Judicial and Advisory Roles.

HPC QUASI-JUDICIAL ROLE

- When the HPC reviews Major COAs, they function as a quasi-judicial board.
- The members have less flexibility in their interactions and communications with applicants and interested parties outside of the HPC's formal evidentiary hearing.
- They follow a statutory process as laid out in NCGS 160D-406 and reflected in the UDO which include:
 - Notice of evidentiary hearings (10 to 25 days prior to the hearing)
 - Holding evidentiary hearings
 - Provision of administrative materials
 - Presentation of evidence
 - Sworn testimony
 - Subpoenas
 - Findings of fact
 - Voting
 - Notification of decision
 - Possible judicial review

HPC ADVISORY ROLE

- When the HPC functions in advisory capacity, the board members have greater leeway in how they may interact with applicants.
- Their role is to make recommendations to the Planning & Zoning Commission and City Council on matters such as, some of which may be legislative decisions:
 - Undertaking an inventory of historic properties
 - Designation of historic districts or landmarks
 - Removal of areas of an historic district or landmarks
 - Preparation of historic district standards
 - Prepare and recommend a Preservation Ordinance.
- They follow the City's Unified Development Ordinance (UDO) process.

DESIGN REVIEW COMMITTEE

The Design Review Committee is a voluntary body composed of up to five members of the community at large who may have experience or education and expertise in the field of architecture, design and construction and historic preservation. The primary task of this committee is to be an optional resource for applicants and provide free, non-binding feedback and advice regarding potential projects within the Historic Districts and about improvement projects and restoration techniques at the request of property owners.

For major projects, such as new construction, additions or major landscaping, applicants are advised to submit a preliminary plan to the Design Review Committee early in the planning stage. Review of the proposed projects and concepts before detailed drawings are prepared can save time and expense. In this way, potential conflicts with the Design Standards can be resolved.

The Design Review Committee may meet at least once each month to review all upcoming applications for Certificates of Appropriateness which are scheduled for review by the Historic Preservation Commission. The Committee will also meet at other times upon request. Meetings with this Committee can be scheduled by Planning Department staff. Members of the Design Review Committee cannot represent an applicant on a project that is in front of the HPC.

CERTIFICATES OF APPROPRIATENESS

Unless determined to be non-reviewable as maintenance or otherwise in this Section, owners of Burlington's local Landmarks and of property in local Historic Districts are required to obtain a Certificate of Appropriateness (COA) as per state statute before making exterior changes or additions to a property, before beginning new construction, or before demolishing or relocating a property. The City's review of proposed changes ensures that work on property in Districts or on a designated Landmark is appropriate to the special character of the District or Landmark. A COA for demolition cannot be denied unless the property is deemed to be of statewide significance by the State Historic Preservation Officer (per 160D-949(c) of the state codes). In all other cases, the Commission may delay demolition or relocation for up to 365 days to explore alternatives to demolition or relocation.

CHANGES REQUIRING A COA

Proposed changes requiring a COA include: alterations, restoration, construction, reconstruction, relocation, or demolition of buildings, other structures, site work, landscaping, and the installation of awnings or outdoor signs, unless such changes are non-reviewable because they are considered maintenance or meeting emergency protocol.

FEATURES REQUIRING A COA

The provisions for a COA only apply to exterior features of the property within the Historic District. For locally designated Landmarks, review applies to both the exteriors and interiors. Exterior features include the architectural style, general design, and general arrangement of the exterior of the building or other structure, including the kind and texture of the building material, the size and scale of the building, and the type and style of all windows, doors, lights, signs, and other appurtenant fixtures. In the case of outdoor signs, "exterior features" include the style, material, size, and location of all signs. Features also include major landscaping and natural land.

TYPES OF APPROVALS: NON-REVIEWABLE WORK, MINOR WORK & MAJOR WORK

There are three types of work with respect to the type of City approval required, if required at all. While they are summarized below, please see the series of tables starting on page B.6 that specify the approval requirements based upon the project type.

Non-Reviewable Work

A COA is not required for work that is not determined to be Minor or Major work, as summarized below. **While each specific type of work must be considered on its own, non-reviewable work often has one or more of the following circumstances:**

- A. The work is not visible from a public street;
- B. The work involves only repair of existing materials in a manner that is not discernible; and/or
- C. The work involves replacement of existing materials with identical materials in a manner that is not discernible.

Also, interior work is not reviewable (with the exception of local Landmarks if the interior is part of their designation), and exterior painting of any previously-painted surface does not require review. This does not include murals or painted signage, both of which are reviewable. Murals are a Major Work and signs are a Minor Work.

Minor Work: COA from Staff

Rather than requiring an HPC review and approval, Minor Work can be reviewed and approved by the City's Planning Department. **While each specific type of work must be considered on its own, Minor Work often has one or more of the following circumstances:**

- A. The visual character of the structure is not changed;
- B. The renewal of an expired COA involves no change to approved plans and there has been no change to the circumstances under which the COA was approved initially;
- C. The minor alterations are at the rear of a structure, they do not change the essential character, and they are not visible from a public street;
- D. The work is limited to signage; and/or
- E. The proposal is for the replacement of missing architectural details, provided that one of the following conditions are met:
 1. At least one example of the detail to be replaced exists on the structure; or
 2. Physical or documentary evidence exists that illustrates or describes the missing detail or details. Examples of documentary evidence include photographs, drawings, or physical examples on the structure.

In reviewing applications for COAs for Minor Work as part of an Administrative Approval, the Planning Department must follow the detailed standards adopted by the HPC. If the application cannot be approved administratively, the Planning Department must refer it to the HPC. Also, all administrative approvals must be documented and reported to the HPC at the next regularly-scheduled meeting.

Major Work: COA from HPC

Any proposed work on a historic property that does not qualify as “Minor Work” or “Non-Reviewable Work,” as defined previously, will require a Certificate of Appropriateness (COA) from the City’s Historic Preservation Commission (HPC). Examples of such work includes significant alterations, additions, demolitions, building relocations, and murals.

If a project does not conform to the dimensional or setback requirements of the Unified Development Ordinance (UDO), the HPC approval is conditional, subject to the applicant receiving a variance from the Board of Adjustment. A violation of the HPC Design Standards is subject to the UDO Section 2.5 Enforcement.

property is secure and not a threat to public safety, the normal approval procedures shall be reinstated. **The City has authority to take immediate action in emergency situations per City Code Section 14-34.**

EMERGENCY SITUATIONS

There may be occasional circumstances in which emergencies occur that will require the normal approval process for a COA to be altered. Examples of such potential emergencies include fires, flooding, and tornados, as well as structural failures unrelated to disasters. In such circumstances, the City’s Planning Department staff and the Chair of the Historic Preservation Commission, in consultation with a City Building Codes official, shall have the authority to waive the standard COA requirements. Once the City has determined that the subject

MINOR AND MAJOR WORK MATRIX

The following pages provide a list of various types of work that might occur within Burlington's local historic districts and indicate which of the following categories the work might fall into:

Major Work: Work requiring approval via a Certificate of Appropriateness (COA) by the Historic Preservation Commission at a monthly meeting.

Minor Work: Work requiring approval via a Certificate of Appropriateness (COA) by the City's Planning Department.

No COA: Work considered routine maintenance not requiring a Certificate of Appropriateness (COA) from the City.

Also, the first page is limited to work within the public right-of-way (ROW), while the pages after that cover work on private and public property. Since issues such as visibility, compatibility and contributing versus non-contributing play into determinations regarding Major, Minor and No COA, see the following pages for information on those topics:

Visibility - pg. D.3

Compatibility - pg. D.4

Contributing versus non-contributing - pg. D.4

Another relevant issue related to design review is character. Below is a link to an NPS brief on that topic. This information is supplemental and, like all such briefs, are not part of these standards for regulatory purposes.



For more information on the topic of architectural character, see the National Park Service Preservation Brief #17: "Architectural

Character – Identifying the Visual Aspects of Historic Buildings as an Aide to Preserving their Character" at <https://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm>.

GLENCOE MILL VILLAGE

The Glencoe Mill Village Owners Association, Inc., in collaboration with The Historic Preservation Foundation of North Carolina, Inc., adopted in 1999 a Declaration of Covenants, Conditions & Restrictions (CC&Rs) that provide design standards that are much more restrictive for the Glencoe Mill Village historic district than those standards that are contained in these City of Burlington Design Standards. Those CC&Rs are a private legal instrument that is unrelated to municipal regulations. Therefore, they are not enforced by the City, but property owners within that district should refer to the CC&Rs when doing work on their historic properties. A link to those CC&Rs is provided here: <https://www.burlingtonnc.gov/653/Glencoe-Mill-Village>

Public Right-of-Way Work			
		Major Work	Minor Work
			No COA
A.	Streets, Bridges & Driveways		
A.1	Marking pavement.		
A.2	Resurfacing streets.		
A.3	Construction or repair of curbs and gutters.		
A.4	Widening or realignment of streets.*		
A.5	New curb cuts or cuts into existing sidewalks.*		
A.6	Construction of new bridges or making changes to existing bridges.*		
B.	Sidewalks & Bikeways		
B.1	Sealing, patching or repairing sidewalks.		
B.2	Constructing bike or walking paths.*		
B.3	Constructing new sidewalks.*		
C.	Utilities & Signage		
C.1	Maintaining utility poles, overhead wires, traffic signals or street lights.		
C.2	Repairing underground utilities.		
C.3	Installation of new utility poles, overhead wires, or traffic/parking signs.		
C.4	Installation of new street lighting.*		
C.5	Installing new street name signs.		
C.6	Installing identification signs.*		
D.	Landscaping		
D.1	Basic maintenance of landscape, including mowing and trimming shrubs.		
D.2	Tree pruning to remove dead or injured branches, to suppress uneven growth, pruning low branches 2" in diameter or less.		
D.3	Pruning, treating, trenching or grading within the drip line or removal of trees (need Tree & Appearance Comm. approval).		
D.4	Changes to landscaping, incl. eliminating exist. plantings or add. new plantings (need Tree & Appearance Comm. approval).		
D.5	Altering the topography.*		
E.	Streetscape & Similar Furnishings		
E.1	Repair of entrance markers, fountains or street furnishings (benches, mailboxes, trash cans, newspaper racks, etc.).		
E.2	Installation of new street furnishings (benches, mailboxes, trash cans, newspaper racks, etc.)*		
E.3	Installing or replacing playground equipment or public art.*		

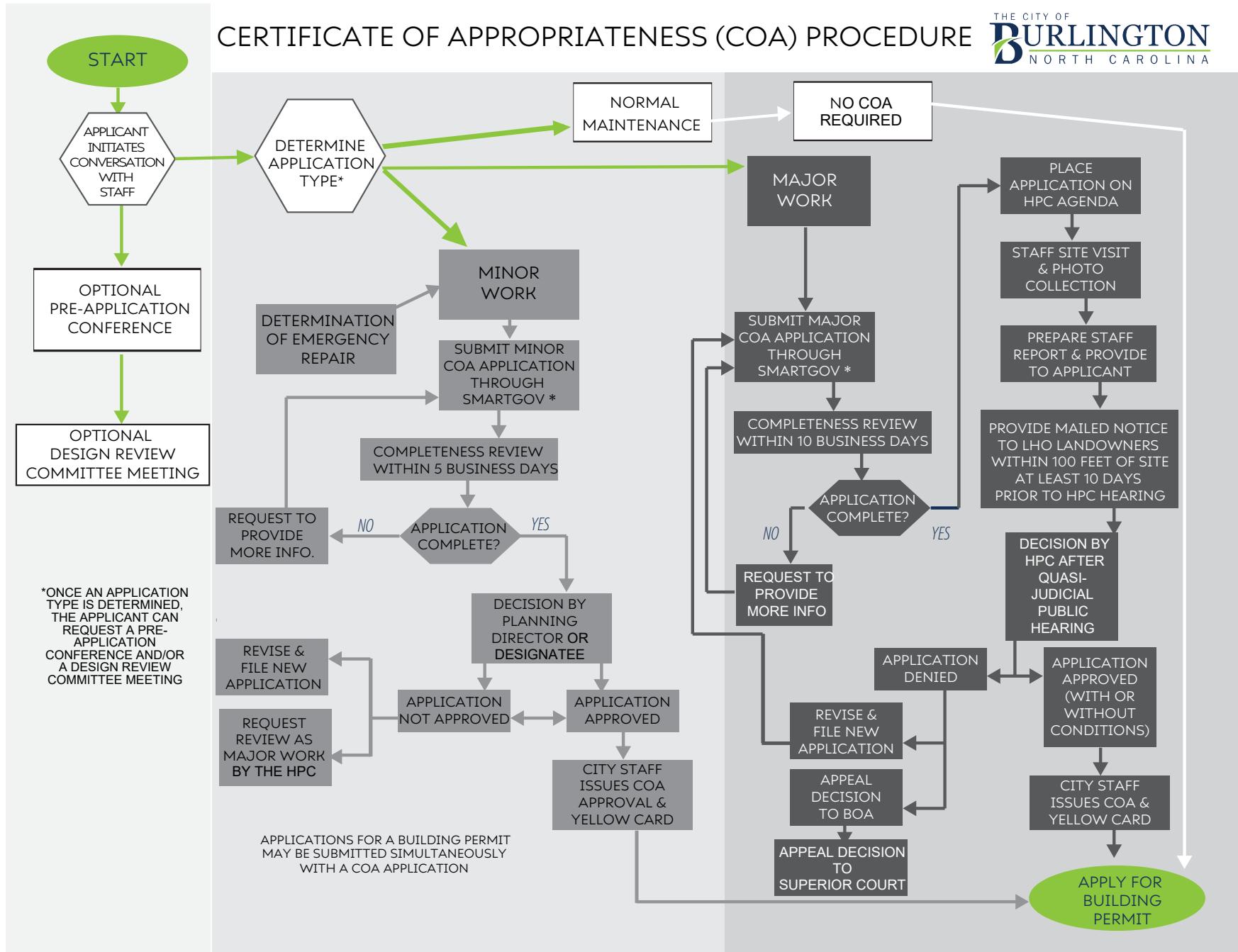
*While no COA is required, staff shall present these items to the HPC for their review and recommendation.

Public & Private Property Work				Major Work	Minor Work	No COA
A.	Structures					
	Roofs & Roof Features					
A.1	Installing gutters and downspouts (if color matches house trim color), and roof ventilators.					Green
A.2	Installing gutters and downspouts if the color does not match the trim color and is not visible from a street.			Green		
A.3	Installing gutters and downspouts if the color does not match the trim color and is visible from a street.	Green				
A.4	Installing chimney caps and roof ventilators when they are visible from a street.					Green
A.5	Replacing asphalt or fiberglass roofing with dark asphalt or fiberglass shingles.			Green		
A.6	Repairing/replacing roofing if there is a material change. Replacing asphalt or fiberglass roofing with light-colored shingles.	Green				
A.7	Replacing any roofing material with the same, including the same color, if there is no visible change.		Green			
A.8	Installing satellite dishes, permanent mechanical equipment, skylights or solar panels if it cannot be seen from a street.			Green		
A.9	Removal of non-original chimneys.			Green		
A.10	Replacement or repair of missing chimney materials or features if replacements match the original.		Green			
A.11	Changing the roof line.	Green				
A.12	Replacement or new construction of a chimney when it is similar to the original.		Green			
A.13	Replacement or new construction of a chimney when it does not match the original.	Green				
A.14	Roofing over built-in gutters or installing gutters which obscure or change architectural detailing of the façade.	Green				
A.15	Installing satellite dishes, permanent mechanical equipment, skylights or solar panels if visible from a street.	Green				
	Walls & Building Trim					
A.16	Painting siding or trim (not including previously unpainted masonry).					Green
A.17	Removing asbestos, asphalt, or other artificial siding to be repaired and repainted.			Green		
A.18	Removing asbestos, asphalt, or other artificial siding to be replaced.	Green				
A.19	Resurfacing buildings walls with new materials or adding new trim.	Green				
	Doors & Windows					
A.20	Replacement of door or window glass if it does not alter the appearance.					Green
A.21	Installing storm windows and doors if trim color matches the house trim color and the storm door is the “full view” type featuring only a peripheral framework with most of the storm door being glass..					Green
A.22	Caulking and weather-stripping.					Green
A.23	Removal of non-functional and non-wood shutters.					Green

Public & Private Property Work		Major Work	Minor Work	No COA
A.	Structures (Continued)			
A.24	Replacement of original shutters with those similar to the original. Examples of "similar" include replacing wooden louvered shutters with the same and replacing wooden paneled shutters with the same.			
A.25	Replacement of functional wood shutters or the addition of shutters where they previously did not exist (regardless of material and design).			
A.26	Replacement of windows or doors and removal, addition, or replacement of garage doors if not visible from a street.			
A.27	Replacement of windows or doors and removal, addition, or replacement of garage doors if visible from a street.			
A.28	Installation of shutters where they have not previously existed. Removal of original shutters without replacement.			
Other Building Features & Issues				
A.29	Installation, repair or replacement of air conditioners, antennae and other temporary mechanical equipment not visible from street.			
A.30	Installation, repair or replacement of air conditioners, antennae and other temporary mechanical equipment if visible from street.			
A.31	Replacing missing/deteriorated siding, trim, roof shingles, porch floor, etc. if it matches original in detail and color.			
A.32	Removal or replacement of non-original canvas awnings and canopies.			
A.33	Minor repointing and other masonry and stone repairs, such as loose bricks in steps.			
A.34	Repairing or replacing masonry foundations, installing foundation vents, and replacing wood basement doors.			
A.35	Replacing missing or deteriorated architectural details with new materials that are identical to the original details.			
A.36	New construction, additions to a building or new accessory structures.			
A.37	Demolition of any part of an existing structure.			
A.38	Moving of structures.			
A.39	Replacement of architectural details when there will be a change in the appearance of the structure if not visible from a street.			
A.40	Replacement of architectural details when there will be a change in the appearance of the structure if visible from a street.			
A.41	Installation of fire exits, fire escapes or secondary entrances.			
A.42	Installation of awnings or canopies where they have not previously existed if not visible from a street.			
A.43	Installation of awnings or canopies where they have not previously existed if visible from a street.			

Public & Private Property Work		Major Work	Minor Work	No COA
A.	Structures (Continued)			
A.44	Addition of porch handrails or balustrade, and porch enclosures.			
A.45	Applying stucco to masonry of a building.			
A.46	Painting masonry that was not previously painted, and waterproof coatings on original masonry.			
A.47	Substitution of exterior building materials with <u>alternative like-materials</u> for new construction, additions to a building, or new accessory structures projects.			
B.	Landscaping			
B.1	Landscape pruning & alterations, including vegetable & flower gardens, shrubbery, & the installation of rear yard trees. The addition or removal of individual plants (replacement must be with another species on the Recommended Plant List).			
B.2	Removing dead/diseased trees.			
B.3	Landscaping changes not visible from a street, including demolition of any part of an existing landscape feature.			
B.4	Removal of healthy large trees, if replaced by another tree on the Recommended Plant list.			
B.5	Removal of healthy large trees, if not replaced by another tree.			
B.6	Grading of property.			
C.	Other Site Features			
C.1	Installation of house numbers, mailboxes (wall mounted or free-standing), and flag brackets.			
C.2	Repairs to walks, patios, fences, driveways, and parking areas if replacement materials match original/existing in detail, dimension and color.			
C.3	Erection of temporary signs (real estate, political, etc.).			
C.4	Removal of cinderblock walks or steps. Removal of railroad ties or landscape timbers around planting beds.			
C.5	Removal of metal storage buildings.			
C.6	Installing handicapped ramps if not permanently altering exterior features and not visible from a street.			
C.7	Repair or removal of existing signs.			
C.8	Repairs to lighting fixtures if replacement materials match the original or existing materials in detail.			
C.9	Removal of a satellite dish or underground tank.			
C.10	Repairing, replacing or installing exterior lighting fixtures that comply with the standards and are appropriate to the structure.			
C.11	Repairing or replacing masonry or wood exterior stairs, landings and steps if consistent with the original design.			

Public & Private Property Work		Major Work	Minor Work	No COA
C.	Other Site Features (Continued)			
C.12	Repairing or replacing masonry or wood exterior stairs, landings and steps not visible from a street if compatible with the structure's design.			
C.13	Repairing or replacing masonry or wood exterior stairs, landings and steps visible from a street if compatible with the structure's design.			
C.14	Removal of deteriorated accessory buildings that are not original to the site or otherwise historically significant.			
C.15	Installation of side and rear yard fences.			
C.16	Installation of permanent signs that meet these Design Standards.			
C.17	Installation of permanent signs that do not meet these Design Standards.			
C.18	Replacement of a wall visible from a street if the appearance is identical to the original or building a new wall not visible from a street.			
C.19	Construction of a new wall or replacement of a wall visible from a street that is not identical to the original.			
C.20	Ground disturbing activities that affect known archaeological resources on the site.			
C.21	New parking areas, walks or driveways or replacement if there is a change to color, dimensions, location or material.			
C.22	New swimming pools, patios, decks or terraces.			
C.23	Installation of handicapped ramps if visible from a street.			
C.24	Front yard fences on any site or side yard fences on a corner lot.			
C.25	Step or stair replacement where there is no change in design, materials or color.			
C.26	Step or stair replacement where there is a change in design, materials or color.			
C.27	Applying stucco to masonry of a site feature, such as a wall.			
C.28	Painting masonry that was not previously painted, and waterproof coatings on original masonry.			
C.29	Installation of new site features such as gazebos, trellises, fountains, walk lights and walls not visible from a street.			
C.30	Installation of new site features such as gazebos, trellises, fountains, walk lights and walls visible from a street.			



*ONCE AN APPLICATION TYPE IS DETERMINED, THE APPLICANT CAN REQUEST A PRE-APPLICATION CONFERENCE AND/OR A DESIGN REVIEW COMMITTEE MEETING

APPLICATIONS FOR A BUILDING PERMIT MAY BE SUBMITTED SIMULTANEOUSLY WITH A COA APPLICATION

C.

HISTORIC CONTEXT

This section provides information on the locally-designated Historic Districts and Landmarks that are regulated by these Design Standards, and it features the following types of information:

- Burlington's Historic Development
- Building Anatomy Diagrams: Commercial / Mixed-Use, Industrial, and Residential
- Building Types and Styles
- Districts & Landmarks Descriptions

BURLINGTON'S HISTORIC DEVELOPMENT

BURLINGTON'S ORIGINS

Burlington can trace its origins to a mid-19th century plan for a railroad line across North Carolina. Individuals living in the area campaigned the North Carolina Railroad to have the tracks come their way for the objective of economic prosperity. Those spearheading the effort offered the railroad company land as the site of its regional repair and maintenance shops. In exchange for railroad stock, the property owners assembled nearly 632 acres. On January 29, 1856, the last spikes were driven into the final tie of the railroad project, uniting the cities of Goldsboro and Charlotte by rail. The next day, the first locomotive passed along the new route. Between 1855 and 1859, 57 buildings

were constructed, including structures for engine and machine shops, carpentry, blacksmithing, houses for workers and railway officials, and company headquarters. In 1863, the railroad company began to sell some of its property to individuals, and the private construction of commercial and residential buildings began. By 1864, Company Shops numbered about 300 persons. The area was officially incorporated as "Company Shops" in 1866. Of the four surviving Company Shops repair buildings located along North Main Street, none are in an unaltered condition. The only surviving distinctive dwelling from the Company Shops era is the Francis Stagg House located at 317 North Park Avenue. Although many residential structures were built during the 1870-1885 Reconstruction era, there was not a distinctive prevalent housing style. Instead, houses followed the rural vernacular traditions. They are scattered throughout the central portions of Burlington. Examples include the Stubbins House at 516 West Front Street, the Sidney A. Horne House

at 314 South Ireland Street, and the M.J. Hunt House at 916 West Davis Street.

THE RAILROAD INDUSTRY PLAYS OUT

Through a series of leases and mergers, the railroad was leased to Richmond & Danville Railroad in 1871, working as part of the Pennsylvania Railroad. In 1893, the North Carolina Railroad was folded into the Southern Railway system. Following the leasing of the railroad to Richmond & Danville, many of the railroad jobs transferred to Richmond and Manchester. With the railroad shops no longer operated there, the citizens of Company Shops decided a new name was needed. In February 1887, a contest was held to select a name, and one person submitted the name "Burlington" after reportedly seeing the name on a passing train. An appointed committee for the town then selected the name, and it was officially adopted through the North Carolina State Legislature.

TEXTILES ARRIVE

Fortunately, the seeds of a new industry were planted with the advent of several small textile plants. E.M. Holt established small textile operations along the Haw River and Great Alamance Creek. Glencoe Mills, Inc. was incorporated in

1880 by James H. Holt and William E. Holt, sons of E.M. Holt. Located along the Haw River at the site of a former grist mill, Glencoe was the last water-powered mill developed by the Holts. By 1880, steam power was available, and the mills began to locate near transportation centers. It

was during this period that the Glencoe Mills Village was developed with worker housing. Alamance County grew to eventually operate 30 cotton mills and 10 to 15 yarn manufacturing plants employing 15,000 people. The early textile venture of the Holts became known all over



Aurora Cotton Mills (source: Alamance County Public Libraries)

the world as Burlington Industries.

In 1895, a new type of textile mill was established which manufactured finished products - men's and women's hosiery. Daisy Hosiery Mill was established in 1896 with a structure on South Church Street (which has been demolished). Eventually this industry would grow to such a magnitude that Burlington would become known as the hosiery producing capital of the south. Throughout this period, Burlington became a prosperous and vibrant community filled with schools, churches, newspapers, telegraph and telephone lines, roads and a streetcar line. Only a few houses remain in Burlington that reflect the prosperity of the 1890s. The W.W. Lashley house at 415 West Davis Street and the Dr. C.M. Walters House at 311 Union Avenue are examples of the popular Queen Anne style of the period. By the turn of the century, Burlington's core comprised the central business district. The land between the mills and the business district began to develop rapidly. The area along North Main and Ireland Streets began to be subdivided. Middle class homes sprang up on East and West Webb, West Front, and Davis streets. The West Davis / Fountain Place neighborhood was developed primarily between roughly 1910 and the early-1930s. It was intentionally located at a distance from the industrial operations and the associated lower-income housing.

CIVIC AND INFRASTRUCTURE ADVANCES

The turn of the century growth brought a need for municipal services. The first telephone exchange opened in 1895. In 1901, the first graded school for white students opened on North Broad Street. By 1908, a school system with over 1,000 students was in full operation. Electricity was first available to Burlington in 1902. In 1905, a volunteer fire company was formed and the first concrete sidewalks were poured on South Main Street. Street car service began in 1911. The impressive Neo-Georgian post office (now used as a public library) was constructed at the corner of Spring and Davis streets in 1916. A new municipal building was built the same year, but it no longer stands. In 1919, a city water plant was constructed.

ECONOMIC TRANSITIONS

During the 1920s, the textile industry slowed and local businessmen saw the need for new life in that industry. With financial support from the Chamber of Commerce, Burlington Mills was established. That company would become Burlington Industries, the largest textile maker in the world. Unfortunately, the company quickly faced adversity when the market for its cot-

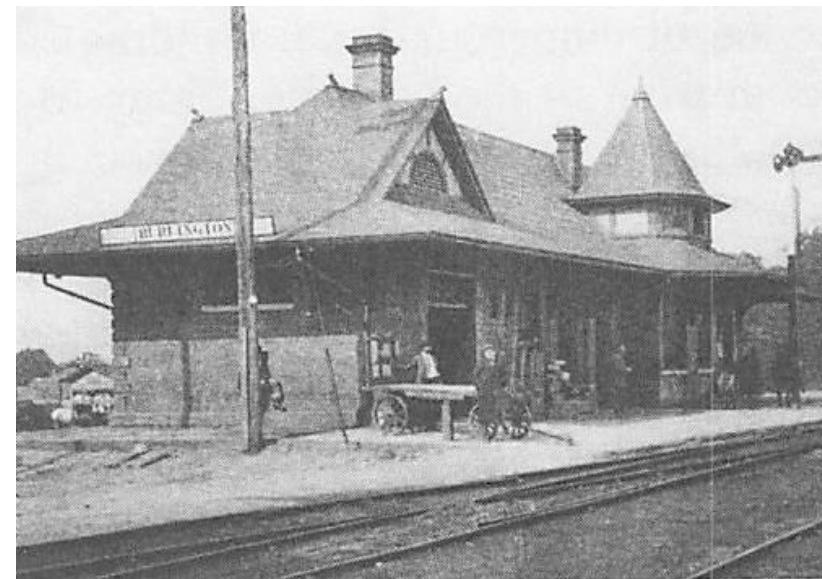
ton goods fell into depression. As a result, the mill switched to a new and untried man-made fiber-rayon. With that product, Burlington Mills became an industrial giant. By 1927, 18 hosiery and finishing mills and seven cotton mills dotted the city's landscape. The most significant venture of the 1920s was the establishment of Burlington Mills in 1924.

As with most places, the Depression years were difficult in Burlington. However, through the efforts of mill owners, ministers, and concerned citizens, some of the challenges were reversed. Mill owners sold mill houses to employees, generating pride on the part of the new home owners. Some economic diversity occurred in Burlington during World War II when an aircraft factory was opened, adding many new citizens to Burlington's work force. In 1942, the federal government purchased and leased a 22-acre site to Fairchild Aircraft Corporation for the construction of test aircraft. After two years of production, the site was leased to Firestone Tire Company for the Army's tank rebuilding program. At the close of the war, the federal government chose not to leave, but to utilize the property for government contract business. Western Electric soon arrived, adding electronics to Burlington's economic base. Their contracts ensured Burlington's participation during the Cold War manufacturing and testing of emerging defense technologies (they closed in 1991).

During the 1950s, Burlington suffered a critical water shortage, posing a threat to future growth. Consequently, a new reservoir was built in the late-1950s. Despite the new facets to Burlington's economy by the mid-20th century, textiles still prevailed, and severe recession struck in the 1970s. The unemployment rate peaked at nearly 20 percent at one point. However, diversification in the local job market eventually occurred, and there is no longer such reliance on a single industry. While textile employment still remains heavy, Burlington's largest single employer is now a medical diagnostic company. Today, Burlington enjoys a unique position in North Carolina. It is home to major industry, to growing retail and residential development.



Historic photos from "An Architectural History of Burlington, North Carolina" compiled by Allison Harris Black.



DISTRICTS AND LANDMARKS DESCRIPTIONS

In the world of historic preservation, there are two types of historic district and landmark designations: National Register (NR) districts and landmarks and local districts and landmarks. Each is summarized below.

NATIONAL REGISTER DESIGNATIONS

NR districts and landmarks are a federal designation via the National Register of Historic Places, which is overseen by the Secretary of the Interior. This status is largely honorary, as it provides very little in the way of legal protections for properties. The only exception is the “Section 106 Review” process that is required when federally funding or licensed projects have the potential to negatively impact resources listed on, or eligible for, the NR. However, even that review process does not always result in the preservation of the resource being considered. Perhaps the greatest benefit of NR designation is that qualified building rehabilitation projects following federal preservation standards are eligible for state and federal investment tax credits that can be substantial. **These standards**

apply only to local designations and not NR or National Historic Landmarks (NHL) unless they are also locally designated.

At present, there are seven NR districts in Burlington, as follows:

- Beverly Hills National Register District
- Downtown Burlington National Register District
- East Davis Street National Register District
- Glencoe Mill Village National Register District
- Lakeside Mill National Register District
- South Broad – East Fifth Streets National Register District
- West Davis - Fountain Place National Register District

Because the Glencoe Mill Village NR District and the West Davis – Fountain Place NR District are also locally designated districts, they are discussed below in the section on local designations. In addition to the **seven NR districts**, **there are also several individually listed NR properties in Burlington.**

LOCAL DESIGNATIONS

Historic designation of a district or individual property by a local government is the only regulatory tool for providing protections to historic

resources. Local historic designation carries the same legal weight as zoning and other land use and development regulations. These Design Standards are intended as an important component of Burlington’s local preservation program. Below is an overview of Burlington’s existing local Historic Districts, as well as the numerous local Landmarks.

Glencoe Mill Village Historic District

The Glencoe Mill Village district was designated on the National Register in 1979 and locally by the City in 1999. The district is located on the north bank of the Haw River about three miles north of Downtown within Burlington’s extra-territorial planning jurisdiction. The district is a remarkably well-preserved example of the 19th-century industrial villages that once flourished in North Carolina’s Piedmont region. The district covers approximately 105 acres and consists of four main components: a manufacturing and commercial complex, elements of the former power and water system, a residential and social unit, and a large tract of open space.

The district is one of the state’s most historically important industrial sites, including an 85,000 square-foot mill complex, more than 30 original mill houses, a company store, an operable hydroelectric plant, a fraternal lodge, and other associated buildings, all dating back to the early 1880s. Reliance on water pow-

er had much to do with the development of Glencoe. In the 19th century, mills were often built on isolated rural sites where water power was sufficient and where property taxes were lower. This isolation forced the owners to build housing to support their workers. The provision of other necessities in the form of a retail store, church, school and athletic teams were also included in establishing the cotton mill at Glencoe.

Glencoe Mills, Inc. was incorporated in 1880 by James H. Holt and William E. Holt, sons of the great textile pioneer E.M. Holt. Located along the Haw River at the site of a former grist mill, Glencoe was the last water-powered mill developed by the Holts. The mill manufactured cotton plaid fabric known as Glencoe Plaids or Haw River Plaids. At its peak, the Glencoe Mill Village had nearly 50 houses, and the mill employed 200 workers. The mill village was exceptionally well planned and was considered a model for mill village development at that time.

In 1899, the mill was purchased by James H. Holt's son, Robert Holt, who built a large home on Highway 62 on the Glencoe property. Upon his death, the property passed to his sister and her heirs. The mill's isolated location and its distance from transportation links hastened its obsolescence. The mill finally closed in 1954, and through the years the complex was vacated house by house. The industrial buildings were used for various commercial and industrial

purposed after the mill closed. The property remained in the Holt family until 1997 when Preservation North Carolina (PNC) purchased it. PNC developed plans for the restoration of the mill and village and for the sale of the houses to individuals for rehabilitation into single family homes.

The three-story main mill is the most significant structure on the site. It is a fine example of Victorian architecture incorporating popular features of the Italianate style. The 45-foot tower, which once supported a water tank, rises several feet above the roofline on the north facade. The mill houses were built primarily along the village's two streets: Glencoe Street and Hodges Road. The houses include three basic configurations: one story, one-and-a-half story,

and two story. Some of them feature brick nogging. The vernacular-style houses typically had hand-sawn timbers, brick pier foundations, pitched tin roofs, and simple functional design. Detached kitchens were set behind a few of the houses. Later kitchens were attached on the back of the houses forming an ell. By 1901, the attached kitchens had largely replaced the detached kitchens. There are several new infill houses in the district that are so historically accurate that they are extremely difficult to discern from the originals, and that is the result of the design standards contained in the district's Covenants, Conditions & Restrictions (CC&Rs).

A map of this district is provided on the following page.



The view in Glencoe Mill Village looking south down Haw River Trail with worker cottages in the foreground and the former mill buildings and water tower in the background.

GLENCOE MILL VILLAGE HISTORIC DISTRICT MAP



West Davis – Fountain Place Historic District

The important architecture and heritage of this district was recognized nationally in 1984 when it was listed on the National Register of Historic Places. Burlington's first locally-designated historic district was established in 1987. The district consists of portions of West Front Street, West Davis Street, Fountain Place, Trollinger Street, Tarpley Street, Peele Street and Fisher Street. The West Davis - Fountain Place Historic District is the principal intact residential neighborhood representing the urban growth and development in Burlington between 1890 and 1930. Originating as farmland sold to the North Carolina Railroad Company for company shops, the area began to evolve as a residential neighborhood in the 1880s as the community's wealthier families sought homes away from the textile mills. The district features the most significant late-nineteenth and early-twentieth century residences in Burlington. The roughly 160 primary structures in the district range from traditional vernacular one-story frame cottages, to Queen Anne and period revival styles, to bungalows.

The westward development of the neighborhood is evident in the concentrations of Queen Anne and early period revival styles in the eastern half of the district, and later, purer period revival style houses in the west. In fact, the 1000 block of West Davis Street devoted exclusively



The West Davis-Fountain Place district features a variety of architectural styles as well as unique site features on Fountain Place such as pedestrian-scale street lights and a fountain that functions as a roundabout.



to period revival-style houses.

Overall, however, the district conveys a strong sense of continuity and heterogeneity due to the location of a few early structures in the western end of the district, the appearance throughout of four-square houses and bungalows built from the 1910s through the early-1930s. The district is characterized by fine craftsmanship, including a variety of exterior materials such as wooden clapboards and shingles, brick, stucco and various types of stone.

For five decades, Burlington's foremost merchants, businessmen and industrialists chose this West Burlington district as the location for their fashionable houses. The visual quality of the neighborhood is enhanced by the variety

of street layouts and natural and man-made embellishments. West Front and West Davis streets are broad avenues, lined with very tall hardwoods that create a canopy over much of the pavement. An island planted with mature crepe myrtles bisects the wider 1000 block of West Davis. Trollinger and Peele streets are narrower, and Tarpley is so narrow that it is a one-way street. Fountain Place is a 1920s development whose focal point is a landscaped fountain midway between its two ends. The entrance to Fountain Place from West Davis Street is marked on either side by stone pillars and low stone walls.

A map of this district is provided on the following page.

WEST DAVIS – FOUNTAIN PLACE HISTORIC DISTRICT MAP



LOCAL LANDMARKS

Burlington has five locally-designated historic landmark properties. These properties include:

- Minter Cobler House
- May Hosiery Apartments (144 East 4th Street)
- Dentzel Menagerie Carousel (1386 South Main Street)
- Aurora Cotton Mill (741 East Webb Avenue)
- Southern Railway Depot (200 South Main Street)



Southern Railway Depot

These landmarks contribute to the story and fabric of Burlington's rich history. In accordance with the Local Historic Overlay (LHO) provisions of the City's Unified Development Ordinance (UDO), owners of properties to be considered for landmark designation must initiate the process for designation. Therefore, owner consent is required.



Denzel Menagerie Carousel (source: Greensboro News and Record)



Minter Cobler House

BUILDING ANATOMY DIAGRAMS

The diagrams on the following pages help to illustrate and identify some of the key elements of historic building types.

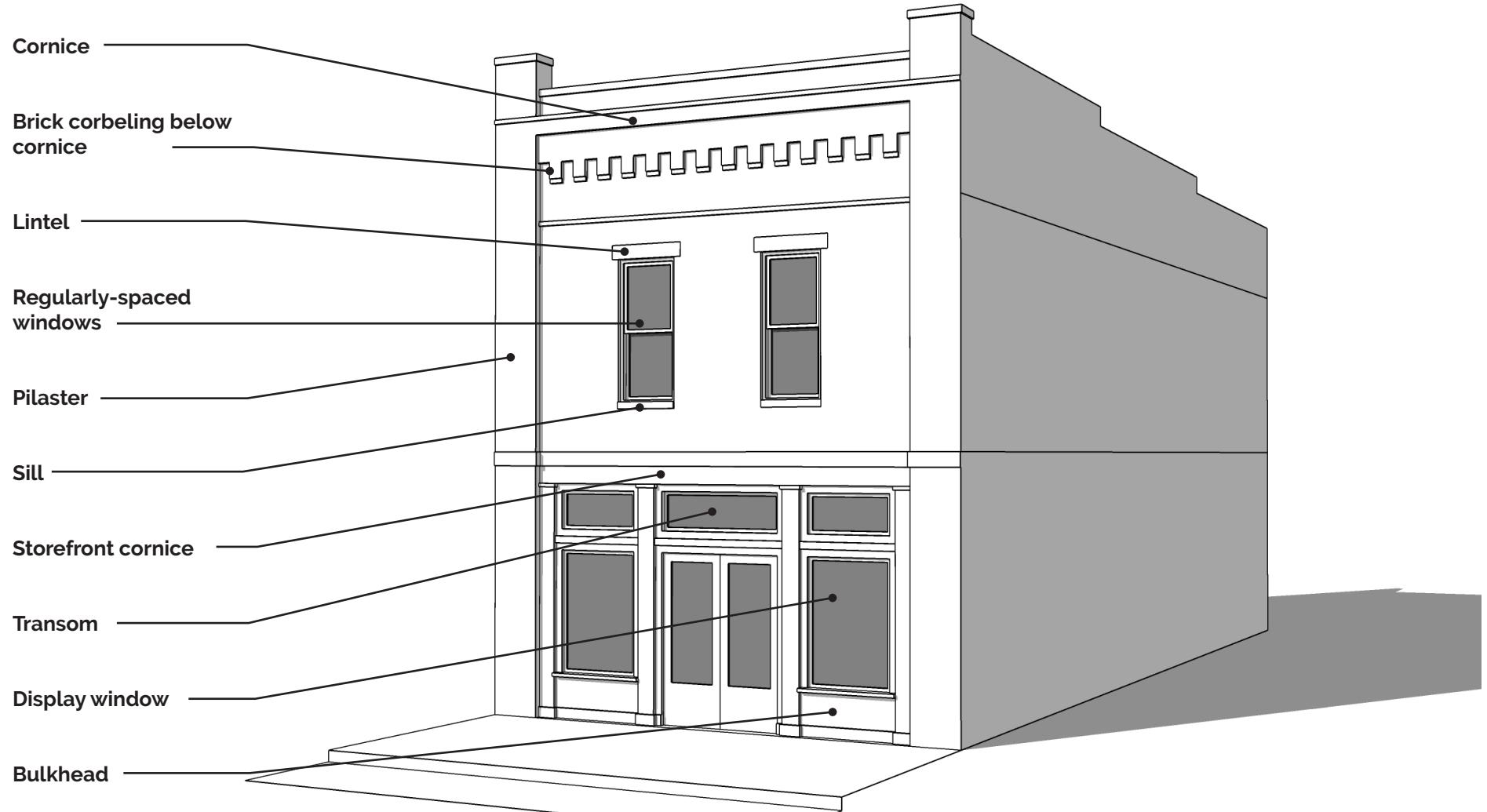


May Hosiery



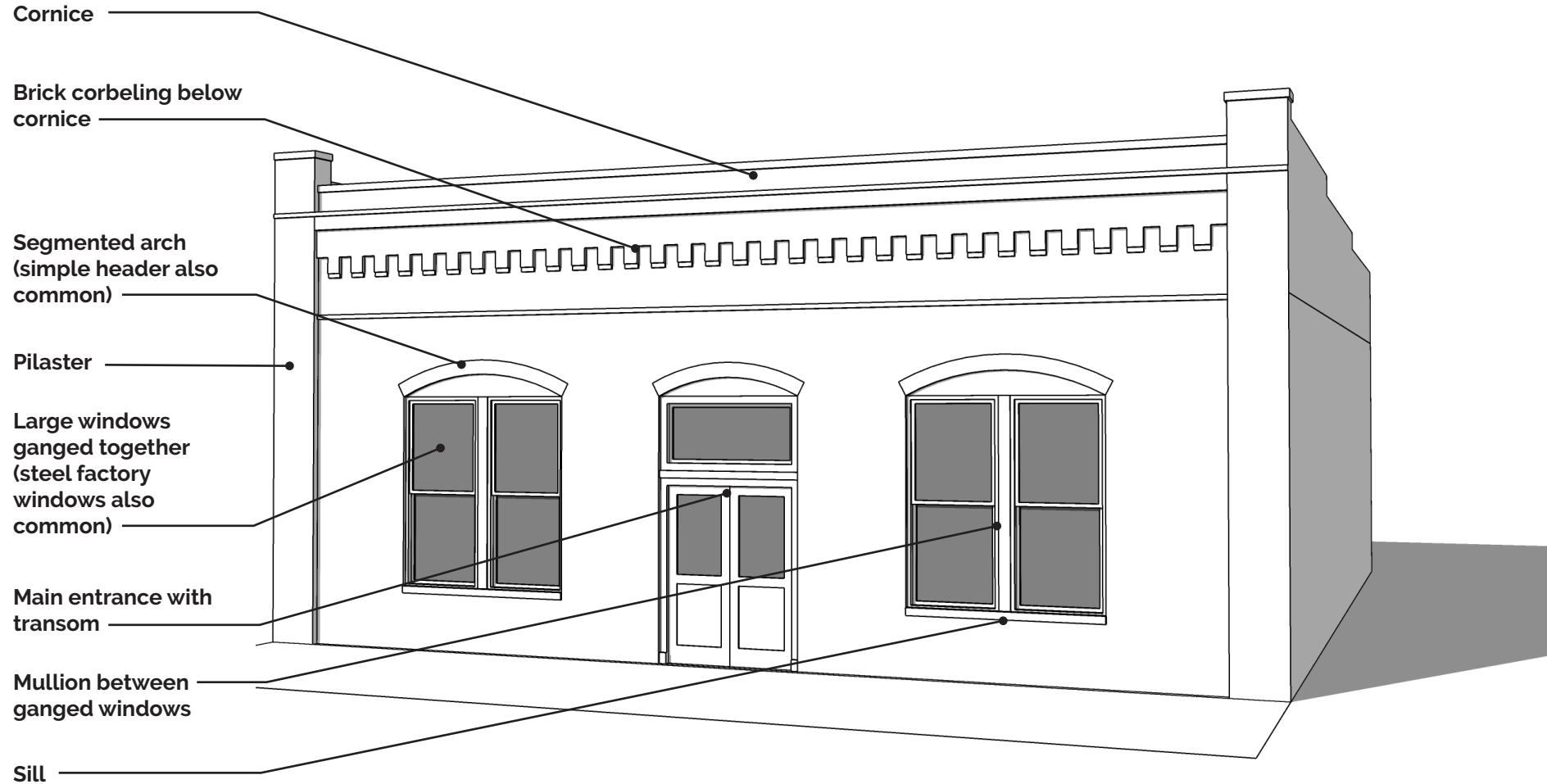
Aurora Cotton Mill

BUILDING ANATOMY DIAGRAMS



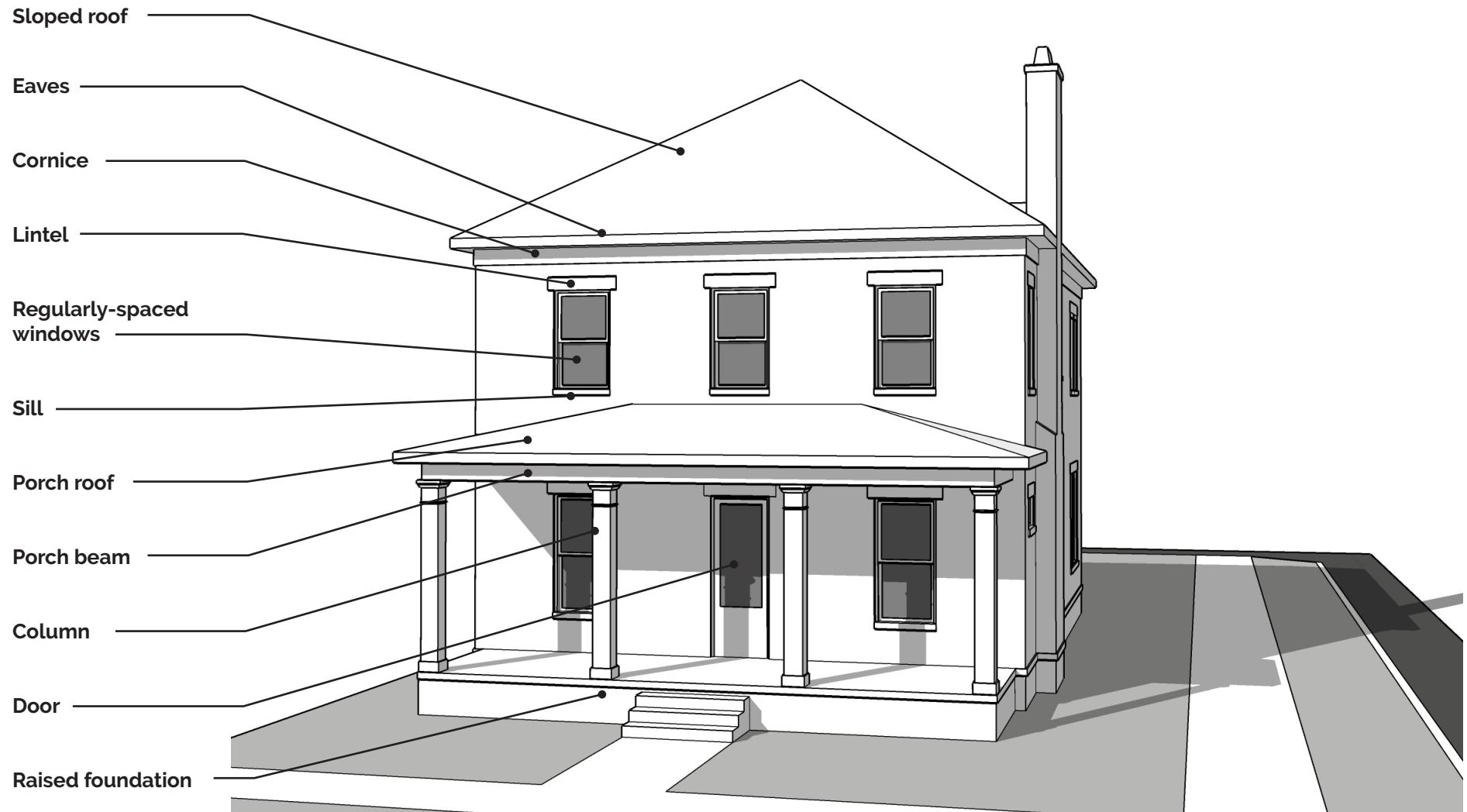
TYPICAL COMMERCIAL / MIXED-USE BUILDING ANATOMY DIAGRAM

BUILDING ANATOMY DIAGRAMS (CONTINUED)



TYPICAL INDUSTRIAL BUILDING ANATOMY DIAGRAM

BUILDING ANATOMY DIAGRAMS (CONTINUED)



TYPICAL RESIDENTIAL BUILDING ANATOMY DIAGRAM

ARCHITECTURAL STYLES AND BUILDING TYPES

As with most communities, Burlington has a broad range of architectural styles and building types. Below is a summary of those styles and types found throughout the community, both within the locally designated Historic Districts and Landmarks, and elsewhere. Architectural styles have been organized based upon the three primary building types for Burlington's historic buildings: Commercial / Mixed Use, Industrial, Residential, and Institutional.

With respect to the architectural styles, some are repeated among the various building types. For each architectural style, sequenced by peak eras of popularity, the following information is provided:

- **Style name:** The name used in this section is the most commonly used name in Burlington, as some style names have geographic variations.
- **Era:** While there may be exceptions of later examples, these are the years during which the style was most popular.
- **Common Features:** Although these architectural features are indeed “common,” plenty of exceptions might exist for any given style, including the local example

being cited.

- **Local Example:** A local example that reflects this style is described, including its address and a photograph. Information on these buildings has been adapted from relevant National Register nominations or other sources of information.

It shall also be kept in mind that many buildings

defy a particular distinct architectural style. A good example would be 19th and 20th century commercial buildings that are essentially a brick box with a storefront, windows, and some architectural detailing, but that lack the distinct characteristics of any specific style. Such buildings are no less significant than those that reflect a particular architectural style, but they may not fit neatly into an architectural style category.



Although this is a recent infill building, it illustrates that some urban commercial buildings defy a particular style, but are still appropriate to their context.

COMMERCIAL/MIXED-USE BUILDING TYPES

Three specific Commercial / Mixed Use building architectural styles have been identified in Burlington.

The majority of Burlington's historic commercial and mixed-use buildings can be found in and near Downtown. They stretch a broad range of styles and non-styles, as reflected by the buildings illustrated on this page.

As with many historic commercial and mixed-use areas, the majority of building do not reflect any particular architectural style. Two examples of that fact are Buildings A and B shown here. Building A is a small commercial building in the Glencoe Mill Village district that may have been used as either a store and/or an office. Building B is located at 400 South Main Street and its storefront and upper floor windows have been altered. Both of these buildings are relatively simple and the most ornate features are corbeling and other articulation along the cornice.

An example of a building that does not represent a clear style, but rather is "influenced" by a style, is Building C located at the northwest corner of East Davis and South Spring Streets. This three-story brick structure has a heavy rounded corner treatment that is characteristic of Romanesque Revival buildings, as well as unpainted dark red brick. However, it lacks many

of the other attributes of that style, such as heavy rounded arch door and window openings.

Finally, there are some commercial and mixed-use buildings that do reflect a particular style. Building D is the 1928 Paramount Theater located at 128 East Front Street, which has a Neoclassical style of architecture. Similarly, Building E at 428 South Spring Street is an Art Deco building that offers a much smaller-scaled version of this style relative to the Atlantic Bank and Trust Building located around the corner on East Davis Street.



Gothic Revival – Commercial

Era: Late-19th & Early-20th centuries

Common Features: The most commonly identifiable features of Gothic Revival commercial buildings include the following:

- Pointed arches used for windows, doors, and decorative elements like porches, dormers, or roof gables.
- Tudor arch windows and doors
- Gothic detailing such as the use of quatrefoil and lancet arches

Local Example: 132 East Davis Street

Although the original storefront and upper floor windows have been altered, this three-story commercial building located in Downtown Burlington is distinctive in several ways. Most striking is the white masonry cladding that makes it stand out from the other buildings on the block face. The features that make this building Gothic, or at least Gothic influenced, is the detailing. Both a decorative band between the second and third floors and the cornice of the parapet wall capping the building feature quatrefoil and lancet arch motifs. This building shares many of the same characteristics as Kress Buildings, which are typically either Art Deco or Gothic Revival, but it is not known if such an association existed for this particular building.



- A** White masonry cladding
- B** Pointed arch (implied)
- C** Lancet arch detailing
- D** Quatrefoil detailing
- E** Quatrefoil parapet

Neoclassical

Era: 1895-1950

Common Features: Drawn heavily from Greek Revival and early Classical revival styles, features include:

- A grandeur of scale, simplicity of geometric forms, and strong horizontal and vertical lines.
- Greek or Roman detailing, dramatic use of columns, and a preference for blank walls.
- Masonry cladding.

Local Example: 114 West Front Street

This classical looking two-story commercial building is clad in cast stone and features strong vertical and horizontal lines. Classical detailing includes pilasters at either end of the façade with Ionic capital, and a heavy cornice having both dentils and modillion blocks. The front entrance has a smaller-scaled version of the pilasters and classic cornice as the overall façade, and the second floor features a continuous series of ganged windows.



- A** Cast stone facade
- B** Ganged windows
- C** Pilasters
- D** Cornice
- E** Dentils
- F** Modillion blocks

Art Deco

Era: 1920-1940

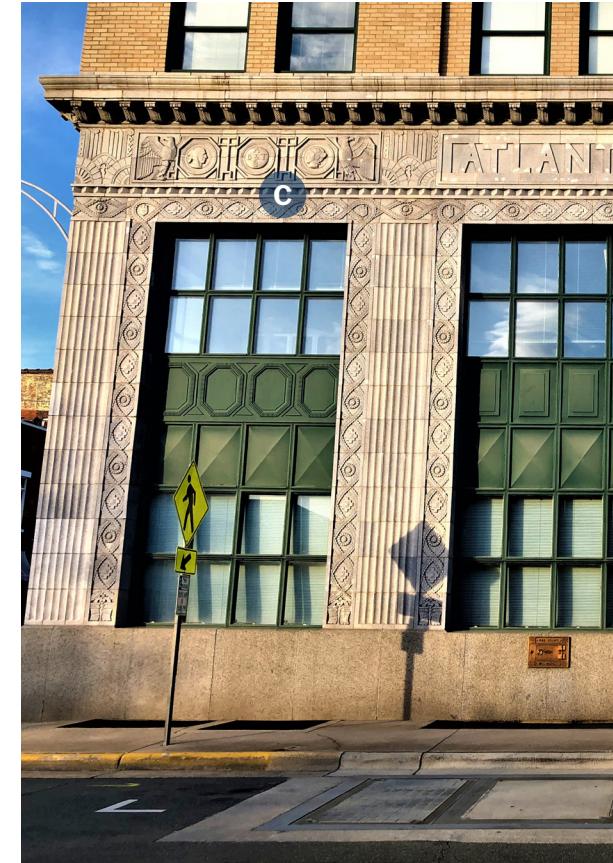
Common Features: Considered to be the first American architectural style that looked forward instead of back in time, features include:

- Smooth walls (often concrete or stuccoed), a sharp linear appearance, and a stepped front facade.
- Geometric decorative elements include chevrons, zigzags, and other geometrical patterns.
- Windows are typically positioned in a strip/row.
- Low-relief decorative panels are sometimes found at entrances, around windows, and along roof edges or as string courses.
- Some use of tiles and glass block.

Local Example: 358 South Main Street – Atlantic Bank & Trust Building

The City's National Register nomination describes this building as follows:

"Charles Hartmann also designed Burlington's foremost example of the Art Deco style, the nine-story (Former) Atlantic Bank and Trust Company Building (358 South Main Street), which also ranks as one of the best representatives of the style in the entire state. A profusion of stylized low relief ornament in granite cover-



ing the lower two and upper two floors emphasizes the vertical orientation of the nine-story building. At the lower floors, carved ribbons intertwined around stylized foliate and geometrical medallions enframe pilasters and run across the top of the mezzanine windows. The decoration is most elaborate at the top where an alternating series of carved cattle skulls and Aztec-derived masks surmount foliate capitals."

A Solid and differentiated base

B Emphasis on vertical orientation

C Low relief ornament

RESIDENTIAL BUILDING TYPES

Nine specific Residential building architectural styles have been identified in Burlington.

Burlington's historic residential buildings offer the widest range of forms and styles. On one end of the spectrum is the Glencoe Mill Village district with its very simplistic vernacular design. On the other end of the spectrum is the West Davis – Fountain Place district with its wide range of styles, including many formal high styles. Below is a summary of some of Burlington's historic residential buildings that are pictured on this page.

Building A is located in Glencoe and represents the most common of the three primary housing types in that district. This version is the two-story type, relative to the one-story type and the one-and-a-half story type. It has a simple frame construction with clapboard cladding and three bays. It also features a simple gable roof.

Building B represents one of more simple types of houses found in the West Davis – Fountain Place district. Not only is it among the earliest wave of housing in that area, but it falls within the “vernacular frame house” category that has only slightly more ornamentation than the mill village housing in places such as Glencoe Mill Village.

High style architecture found in West Davis-Fountain Place and other neighborhoods in Burlington is represented by Building C. This two-story Queen Anne style house displays some of the most typical characteristics of this style, including a varied steeply-pitched roof line, an expansive front porch, and decorative millwork on the porch and in the gables in the form of vergeboard.



Building D reflects multi-family housing, as opposed to the single-family detached houses that dominate most of Burlington's historic neighborhoods. Such housing is more common on the edges of Downtown, and the example shown here is a two and three-story brick Colonial Revival building. It has two projecting bays on the front that are symmetrically balanced, each bay is capped with a pediment, and the front entrance features a pedimented surround with Georgian detailing.



Gothic Revival

Era: 1830-1860

Common Features: The most commonly identifiable feature of the Gothic Revival style include the following:

- Pointed arches used for windows, doors, and decorative elements like porches, dormers, or roof gables.
- Steeply pitched roofs and front facing gables
- Board-and-batten wooden cladding
- Delicate wooden trim featuring vergeboards (or bargeboards)

Local Example: 317 North Park Avenue – Stagg House

Built between 1857 and 1859, this is not a very pure example of this style, and it appears to have Italianate influences. This building is thought to be the oldest existing house in Burlington. The City's National Register nomination describes this building as follows:

"One of the most distinctive early buildings, remaining in Burlington is the Stagg House (317 North Park Avenue), a picturesque bracketed cottage built in the late 1850s. This handsome example of a variation of the Gothic Revival style, probably adapted from a popular pattern book of the time (and perhaps influenced by Al-



Souce: Wikipedia

exander Jackson Davis' Locust Grove built for E. M. Holt several miles south of CompanyShops in 1849) is notable for its variety of turned and sawn ornament: bracketed eaves, distinctive bargeboard ornamenting the gables, a scalloped frieze, an entrance with side lights and elliptical fan light, and a turned porch balustrade."

- A** Gables (Italianate inspired here)
- B** Decorative bargeboard
- C** Scalloped frieze

Queen Anne

Era: 1880-1910

Common Features: Named for England's Queen Anne, the style is more closely related to medieval forms of architecture from the previous Elizabethan and Jacobean eras. It is characterized by some of the following features:

- An asymmetrical front facade with decorative elements.
- A turret with a conical roof positioned on a front corner of the building.
- A large and elaborate porch, decorative spindle work, brackets, and textured wall surfaces, such as fish-scale shingles.
- Vibrant paint colors.

Local Example: 426 West Front Street – Morrow-Barnwell House

Built during the early-1890s, below is an excerpt of the most relevant information from the West Davis – Fountain Place National Register nomination:

"This large Queen Anne residence is a significant surviving representative of the homes built by the growing number of professionals and businessmen attracted to Burlington in the last decades of the nineteenth century as the town was being transformed into an industrial city. It was built circa 1892... Features of the two-story frame structure include its irregular



configuration, entrance through a side stair hall, a gable on high hipped slate roof, a wraparound porch with porte cochere and polygonal pavilion supported by classical columns on brick piers, and elaborate chimneys with paneled stacks and corbeled caps."

Other examples of this style in the West-Davis – Fountain Place district include the Thomas Sellers House at 504 West Front Street and the Dr. T.W. Patterson House at 715 West Front Street.

- A Asymmetrical facade**
- B Hipped roof with cross gables**
- C Porte Cochere**
- D Elaborate porch**
- E Small panes surround large pane**

Vernacular Mill House

Era: 1880-1920

Common Features: Houses in Glencoe Mill Village were designed to be simple and functional, but attention was paid to quality construction. Construction details include brick nogging, timber framing, clapboard siding, brick pier foundations, and pitched tin roofs. The size of the houses varies from three to six rooms, but the average room size is 16 ft. by 16 ft. The mill houses that remain today consist of three basic types:

- Type 1: Originally a four room, two-story side gable with an end chimney, this house has a one-story front porch supported by four simple posts lacking ornamentation. One-story kitchen ell were added to the rear of the houses by 1910. Some original, detached, board-and-batten kitchens still exist. These kitchens are typically one-story 20 ft. by 12 ft. structures and usually have a porch.
- Type 2: Originally a two room, one-story side gable with a central chimney, this house has a front porch. Rear kitchen ell were also added to these structures.
- Type 3: Originally a one-and-a-half story, side gable house with a central chimney. The front porch is two bays wide and supported by un-ornamented posts. There are



- A Type 1: Two-story Side Gable
- B Type 2: One-story Side Gable
- C Type 3: One and a half story Side Gable
- D Clapboard siding
- E Brick pier foundation
- F V-crimp metal roofs

two rooms on the first floor and two rooms on the second. Some have a rear ell which served as a kitchen.

Vernacular Frame House

Era: 1890-1910

Common Features: This style has some similarities to the Vernacular Mill Houses found in the Glencoe Mill Village district, although there is more variety in design. Although this is not a formalized architectural style with clearly characterizing elements, some of the general features include the following:

- One or two-story frame structure (more typically two stories)
- Clapboard siding
- Three bays with a central front door (sometimes featuring a simple portico or a porch)
- Sometimes includes a gable end bay on the front façade
- Relatively steep gable roof
- A lack of architectural ornamentation

Local Example: 916 West Davis Street – Moses Jackson Hunt House

This house was built during the early 1890s. Below is an excerpt from the West Davis – Fountain Place National Register nomination:

“One of the small group of pre-1900 houses on West Davis Street, this traditional structure ca. 1892 was built circa 1892 for Reverend Noses Jackson Hunt, a Methodist minister. The two-story frame residence features a sin-



gle-pile, central hall plan, a side gable roof with a central facade gable, and Victorian interior details. A one-story porch with turned and sawn ornament is the dominant feature of the simple facade. Aluminum siding alters the original appearance of the structure, and several rear additions have changed its basic configuration.”

Other examples of this style include the one-story version at 609 West Front Street, which features a front porch, as well as the circa 1902 Colonial Revival influenced Atwater-Walker House at 911 West Davis Street.

- A Three rank facade with central entry
- B Clapboard sideing
- C Steep gable roof
- D Simple detailing

Tudor Revival

Era: 1890-1940

Common Features: This style is rooted in medieval English building traditions paying tribute to architecture from the English Elizabethan and Jacobean eras. Common features include:

- Decorative half-timbering, particularly within gable-end facades.
- Steeply-pitched roofs, cross gables, and overhanging gables on second stories.
- Prominent chimneys.
- Narrow multi-paned windows.
- Patterned stone or brickwork.

Local Example: 411 Fountain Place - Walker-Love House

This Tudor Revival style house was built during the mid-1930s. Below is an excerpt about the building from the Burlington Historic District Walking Tour brochure prepared by the City's Office of Public Information in conjunction with the Historic Preservation Commission of the City of Burlington:

"This brick Tudor cottage was constructed during the mid-1930s. The narrow facade features a steeply pitched gable roof with a sweep to a kick roof which covers a side sunroom. The dormers, which are clad with stucco, extend on either side of the roof ridge. The front facade



features an exposed chimney and a projecting vestibule with a gable roof and a circular window above the round-arch door opening."

Other local examples of the Tudor style include the Henry Atwater House at 514 Fountain Place and the Sharpe-Somers House at 623 West Davis Street.

- A** Steep gabled roof
- B** Exposed chimney
- C** Arched entry
- D** Roof sweep

Colonial Revival

Era: 1930-1940

Common Features: This architectural style was popular in the late-19th and early-20th centuries, , and a subset was the Georgian Revival style, pictured here. The Colonial Revival style includes the following common features:

- Rectangular shape, two or three stories in height, a symmetrical front facade, regularly-spaced single windows, and a gable or hipped roof.
- Front door with sidelights topped by transom windows, and some type of decorative accent over the front door.
- Columned porch or portico, pedimented doors or windows, and a cornice with dentils or modillions.

Local Example: 1011 West Davis Street – Holt-McEwan House

This Georgian Revival style house was built in 1925. Below is an excerpt from the West Davis – Fountain Place National Register nomination:

“This impressive Georgian Revival residence was constructed in 1925... The house is a two-story brick structure with one-story sun room and porte cochere imitating the hyphens of the Georgian style. At the center of the five-bay façade is a one-story elliptical entrance portico with Ionic columns. The entrance exhibits



the sidelights and elliptical fanlight typical of the Georgian style. Classically derived gable dormers are centered above the central bay and between the two bays at each side. Other features include a modillioned cornice, round-arch window openings with keystones on the first floor, and flat-head openings with keystones on the second.”

Other local examples of the Colonial Revival style is the L.E. Atwater House at 903 West Davis Street, the circa 1925 James Atwater House at 518 Fountain Place, and the J.W. Murray House at 703 West Davis Street.

- A** Symmetrical facade
- B** Sidelites and fanlight above door
- C** Classically inspired portico
- D** Cornice with modillions
- E** Arched windows with keystones
- F** Classically inspired dormers

American Foursquare

Era: 1890-1940

Common Features: The American Foursquare is a two-story house with a rectangular footprint and a front porch that runs along the full width of the house. It generally has little adornment inside or out—a direct response to the heavy detailing of the Victorian era. Variants include the Colonial, Craftsman and Prairie style Foursquares. The most commonly identifiable features of this style include the following:

- 2 or 2½ stories
- Large, central dormers
- Low-pitched hipped or pyramidal roofs
- Deep porch with wide stairs stretching the full width of the house
- Large, grouped windows to let in lots of light

Local Example: 406 West Front Street

Similar to the Bungalow style, individual examples of Foursquares are not very well documented in both the West Davis – Fountain Place National Register nomination and the Burlington Historic District Walking Tour brochure. Nevertheless, this local example features a pyramidal roof crowned with a central chimney and it has a dormer window in the front. The roof pitch is low with wide eaves. It has a three-bay facade and an overall symmetrical design.



The cladding is clapboard and ganged windows exist on both floors. The front door is surrounded by both sidelights and a transom. The brick foundation is substantially raised, the porch extends across the full front of the facade, and the stairs are concrete.

Other local examples of this style include the 1926 Dr. Raymond Troxler House at 517 Fountain Place, 720 West Front Street, and the neighboring Tingen-Long House located next door at 724 West Front Street.

- **A** Full-width porch
- **B** Hipped roof
- **C** Central dormer
- **D** Deep eaves

Craftsman / Bungalow

Era: 1930-1940

Common Features: This style has British roots, but gained the earliest American popularity in California, and includes the following features:

- Low-pitched gable roofs with wide, unenclosed eave overhangs.
- Roof rafters that are typically exposed, and decorative beams or braces are often added under the gables.
- Porches with roofs supported by tapered square columns.

Local Example: 716 West Davis Street

Although well-preserved and restored Bungalows are prevalent and very contributing to the character of Burlington's historic neighborhoods, individual examples are not very well documented in both the West Davis – Fountain Place National Register nomination and the Burlington Historic District Walking Tour brochure. Regardless, this particular example features brick construction for the steps, porch balustrade and piers, and chimneys. It also features clapboard siding, an irregular roof pattern with low-pitched roofs having very wide eaves. Vertically-oriented ganged windows create a horizontal orientation to the fenestration. Other important features include the dormer window and exposed decorative brackets under the roof eaves.



Other examples of this style include the 1916 William Manley Baker House at 727 West Davis Street.

- A** Low-pitched hip roof
- B** Dormer
- C** Brackets
- D** Brick porch balustrade
- E** Square columns
- F** Double-hung windows

Dutch Colonial Revival

Era: 1910-1930

Common Features: This architectural style is a subtype of the Colonial Revival style of architecture. In addition to features of the Colonial Revival style in general, specific features include:

- A gambrel roof, which has a low sweeping shape and is the most distinguishing feature.
- Dormer sheds and windows are often in the roof, and eaves are frequently flared.
- A columned porch or portico, pedimented doors or windows, and a cornice with dentils or modillions.

Local Example: 613 Fountain Place – J. Spencer Love House

Built in the 1920s, below is an excerpt from Burlington Historic District Walking Tour brochure:

“This house was constructed in the mid-1920s for J. Spencer Love, a founder of Burlington Mills after his return from WWI. Burlington Industries, as it was renamed in 1955, was one of the first adopters of rayon textiles. Love’s home is a two-story frame structure clad in wide German siding with a gambrel roof, a three-bay facade and a wide shed dormer. The central entrance has a single-bay, gable-roofed porch on slender columns, and the double-shouldered



brick exterior end chimney is flanked by small six-light windows.”

- A Steeply pitched gambrel roof
- B Continuous dormer
- C Entry portico

INSTITUTIONAL TYPES

Burlington's most prominent historic institutional buildings are churches, while others include governmental and similar buildings. The two buildings pictured on this page provide illustrative examples. Building A is the Southern Railway Depot, which is described in the City's National Register nomination as follows:

"Though primarily Queen Anne in its style, the 1907 Southern Railway Depot (moved from Webb Avenue to 200 South Main street) (National Register), executed in brick with a slate roof, conical tower, and stone sills, exhibits Tudoresque elements in the applied half-timbering of the gables and in the heavy timbering exposed in the deep roof overhang."

Thus, while this structure does have influences from a particular style, it has not been considered a pure example of the Queen Anne style of architecture.

Building B is one of Burlington's numerous historic churches. The First Baptist Church is located at 400 South Broad Street. Built in 1924, it is a two-story pale brick Neoclassical Revival style building with cast stone ornamentation. The front facade features a massive pedimented portico with columns crowned with Ionic capitals. The educational building was added in 1939, and a Sunday School and chapel wing was added in the 1950s. The property was listed on the National Register of Historic Places in 1984.



A



B

Gothic Revival

Era: 1830-1860

Common Features: The most commonly identifiable feature of the Gothic Revival style include the following:

- Pointed arches used for windows, doors, and decorative elements like porches, dormers, or roof gables.
- Steeply pitched roofs and front facing gables
- Board-and-batten wooden cladding
- Delicate wooden trim featuring verge-boards (or bargeboards)

Local Example: 300 East Webb Avenue – St. Athanasius Church

Built in 1879, the City's National Register nomination describes this building as follows:

"... built in 1879 and obviously inspired, albeit belatedly, by architect Richard Upjohn's Rural Architecture, published in 1852. Featuring the hallmarks of the Gothic Revival variant known as "Carpenter Gothic," the small church is characterized by a board and batten exterior, steeply pitched gable-front roof, curvilinear sawn trim, lancet windows, and a small rose window with colored glass in a geometric design with fleur-de-lis and clover motif. The Carpenter Gothic style made an encore here in 1887 when



the design of St. Athanasius was emulated for the smaller gable-front parish house (NR) with narrow vertical board sheathing and simpler detail built in the church's south yard."

- **A** Steep front-facing gable roof
- **B** Lancet windows
- **C** Board and batten siding
- **D** Decorative trim

Neoclassical

Era: 1750-1940

Common Features: Common Features: Inspired by the architecture of ancient Greece and Rome, this style spans centuries and features various subsets such as the Greek Revival style that was popular between the 1830s and 1860s. Examples of common features include:

- Massive scale
- Symmetrical floorplans
- Ornate detailing (quoins, modillions, pedimented porticos)
- Prominent columns with Doric, Ionic or Corinthian capitals
- Gardens around buildings follow geometric patterns

Local Example: 415 South Church Street – First Christian Church

The City's National Register nomination describes this building as follows:

"At the west edge of the Central Business District, the First Christian Church (United Church of Christ), built in 1920, is an example of the unusual and distinctive Akron church type - a cubical form in a central plan with a semi-circular sanctuary. Its exterior is covered in red-dish-brown tapestry brick with brick quoins at the projecting corners. The building derives its



interior and exterior detail from both ancient

Greek and Roman antecedents. On the exterior the most notable features are the two monumental projecting porticos with Tuscan columns supporting large pediments painted white with large dentils, facing each of the streets at its corner site, and the high dome resting on an octagonal base. The dome also is a focal point of the interior, where large and very colorful stained glass windows complement the classical decoration executed in wood."

- A** Symmetrical facade
- B** Brick quoins
- C** Large pediment
- D** Classical cornice
- E** Dome

Eclectic

Era: 1910-1950

Common Features: Eclecticism is a 19th and 20th-century architectural style in which a single piece of work incorporates a mixture of elements from previous historical styles to create something that is new and original. In architecture, these elements may include structural features, decorative motifs, distinct historical ornament, traditional cultural motifs or styles from other countries, with the mixture usually chosen based on its suitability to the project and overall aesthetic value.

Local Example: 513 West Front Street – First Reformed United Church of Christ

This structure was built in two phases during the 1920s and 1940s. Below is an excerpt from Burlington Historic District Walking Tour brochure. While it does not refer to this building as being Eclectic, it does reference its Romanesque influences:

"Among the most distinctive religious edifices in Burlington, the church's education building was erected in 1925, and the sanctuary was constructed from 1940-1941. Benton and Benton, a Greensboro architectural firm, designed both buildings. Elements of the Romanesque style are evident in the facade. There is a three-part entrance with twelve paneled double doors set in carved stone arched openings. The



engaged columns feature Corinthian capitals. The semi-circular transoms are marked with the Greek cross, which is repeated in stone at the peak of the gable. A rose window is exhibited above the middle door. The windows repeat the rounded arches found at the entrance openings. The church features a notable bell tower."

- A** Romanesque inspired arches
- B** Rose window
- C** Arched corbels

Art Moderne

Era: 1930-1955

Common Features: The Art Moderne style is generally associated with the industrial design of ships, airplanes, and automobiles, especially in the 1930s and 1940s. It was the prevalent modernistic form after 1930. It is characterized by:

- Smooth surfaces
- Curved corners
- Glass blocks
- A horizontal emphasis that produces a streamlined aesthetic

Local Example: Walter M. Williams High School
- 1307 South Church Street

The 2021 Architectural Survey for West Burlington describes this structure as follows:

"The Art Moderne style was also employed for the 1948-1951 Walter M. Williams High School (AM2714), its overall aesthetic indicating an efficient, state-of-the-art building for learning, while its scale and symmetrical façade with cast-concrete detailing give the building a sense of formality and permanence. The main entrance and the entrances to the Auditorium and Gymnasium all feature doors with transoms separated by curved concrete and with a molded concrete surround. Bands of concrete



across the façade and grouped windows with horizontal panes contribute to the horizontality of the building while curved bays with two-and-a-half story glass block windows at the intersections of the building's wings mimic the curved concrete at the entrances."

- A Ganged windows
- B Horizontal banding
- C Curved cast door surrounds

INDUSTRIAL BUILDING TYPES

This building type is very significant relative to Burlington's early growth as an industrial town. The community's earliest such buildings can be found in the Glencoe Mill Village Historic District. While not located within the City's boundaries, it is part of Burlington's extraterritorial jurisdiction for planning, including historic zoning. Other historic industrial areas in Burlington include the vicinity of Downtown, such as the historic May Hosiery plant and Aurora Cotton Mill. While Burlington has wonderful examples of late-19th century and early-20th century industrial architecture, most such buildings defy any particular architectural style. That circumstance is not unlike many of Downtown Burlington's commercial buildings. Despite a few examples of Art Deco buildings and some other discernible styles, most are basic multi-story brick buildings. The same principle applies to most of Burlington's historic industrial buildings. Regardless, Burlington's historic industrial buildings have many common characteristics that reflect a high degree of craftsmanship, visual cohesiveness, and architectural character. Common features include the following:

- Physical Form: Typically large footprint rectilinear-shaped buildings
- Building Heights: One to three stories

- Primary Materials: Brick is the primary cladding, but cast stone and concrete are secondary materials
- Fenestration: For Burlington's oldest industrial buildings, windows are tall and narrow. For early-20th century buildings, they tend to be larger with square or horizontally-oriented rectilinear shapes.
- Architectural Features: Buildings in the Glencoe Mill Village from the late-19th century include substantial architectural detailing, including arched windows with masonry window hoods, quoins at building

corners, and cornices with brick corbelling. Early-20th century industrial buildings tend to have less architectural detailing.

In addition to continuing their original use for industrial purposes, these buildings are often tremendous candidates for adaptive reuse. For example, buildings that were once part of the May Hosiery plant near Downtown Burlington are now used for housing. Such projects typically benefit from the federal and state investment tax credits for historic building rehabilitation.





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DESIGN STANDARDS

GENERAL PRINCIPLES: THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

Before going into the detailed design standards that are tailored to Burlington's Historic Districts and Landmarks, it is important to first consider the most general preservation principles. Those have been created at the federal level by the Secretary of the Interior and are overseen by the National Park Service (NPS). Most design guidelines for Historic Districts and Landmarks across the country are rooted in these federal standards for both legal and substantive reasons. Below is an introduction to these standards, followed by the actual standards. *All of this is taken directly from the original source – the NPS – and has not been altered for the purposes of these Design Standards.*

INTRODUCTION TO THE STANDARDS

The Secretary of the Interior is responsible for establishing standards for all programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed in or eligible for listing in the National Register of Historic Places. The Standards for Rehabilitation (codified in 36 CFR 67 for use in the Federal Historic Preservation Tax Incentives program) address the most prevalent treatment. "Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

Initially developed by the Secretary of the Interior to determine the appropriateness of proposed project work on registered properties

within the Historic Preservation Fund grant-in-aid program, the Standards for Rehabilitation have been widely used over the years - particularly to determine if a rehabilitation qualifies as a Certified Rehabilitation for Federal tax purposes. In addition, the Standards have guided Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control; and State and local officials in reviewing both Federal and non-federal rehabilitation proposals. They have also been adopted by historic district and planning commissions across the country.

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construc-

tion. To be certified for Federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s), and where applicable, the district in which it is located.

As stated in the definition, the term “rehabilitation” assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building’s historic character. For example, certain treatments - if improperly applied - may cause or accelerate physical deterioration of the historic building. This can include using improper repointing or exterior masonry cleaning techniques, or introducing insulation that damages historic fabric. In almost all of these situations, use of these materials and treatments will result in a project that does not meet the Standards. Similarly, exterior additions that duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the Standards.

As of 2022, Burlington’s only existing locally-designated historic districts are primarily residential. Regardless, standards are provided here for non-residential buildings for two reasons: 1) both current districts include existing non-residential buildings and/or zoning; and 2) there is potential for new districts that might

include numerous non-residential buildings.

THE SECRETARY OF THE INTERIOR’S STANDARDS FOR REHABILITATION

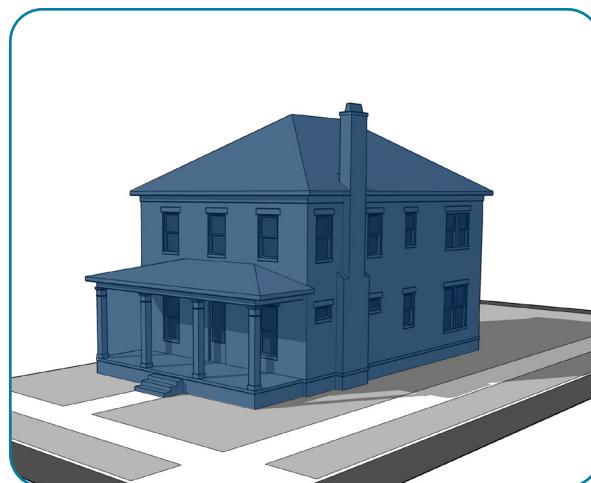
The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building’s site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy his-

historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

VISIBILITY DIAGRAMS



HIGH: Street-facing Facades

Facades with visibility from a public street require the highest level of consideration. Corner lots, like the diagram above, are particularly significant.

VISIBILITY AND CONTEXTUAL COMPATIBILITY

Two important factors when considering proposed building alterations and additions are the level of visibility of the proposed work and the site's context. Below are key principles for both issues:



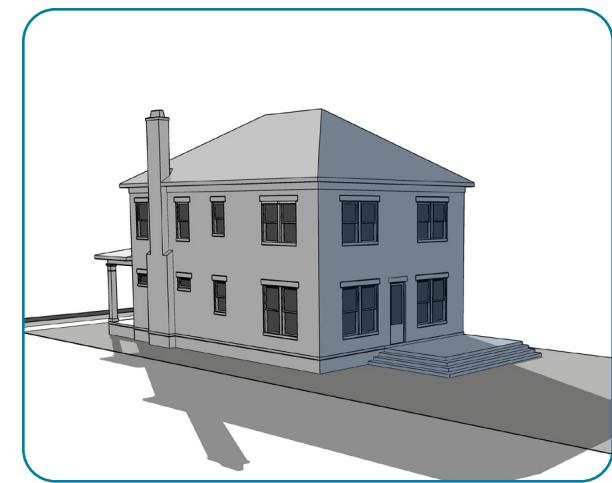
MODERATE: Side Facades Visible from Streets

Side facades with visibility from a public street require a high level of consideration. Determination of visibility will require field observation.

VISIBILITY

Whether the proposal being considered relates to alterations of an existing building or new infill construction, the visibility of a structure is an important consideration. The following principles shall be factored when considering the visibility of a property's area of proposed change:

- Areas of a property that are visible from a public street shall be given the highest level of consideration since they have the great-



LOW: Areas Not Visible from Streets

Facades with no, or very limited visibility, from a public street require the least level of consideration.

est visual impact upon the character of a historic area.

- Areas that are only visible from a public alley shall be given a secondary level of concern because such areas are not as significant as those areas visible from a street. It is acknowledged that Burlington is a community with very few existing alleys.
- Rear building elevations lacking adjacency to a public alley are given the lowest level of priority and are typically the best location for substantial building alterations and additions.
- For corner lots, the portion of the lot located behind the rear facade of the primary structure (even when visible from a street) should be treated less stringently than other areas visible from a street.

CONTEXTUAL COMPATIBILITY

The issue of a historic property's physical context is most relevant in light of new infill development since that context will determine the appropriateness of the proposed new development. Questions that might be asked in considering the compatibility of new development include the following:

1. What is the relationship of the street's primary buildings to the street and its adjacent buildings, including front and side building setbacks?

2. What is the average building height of buildings on the street?
3. What are the various roof forms on the street, including the pitch and materials of roofs?
4. What is the overall form, scale, orientation and massing of buildings on the street? Orientation refers to whether a building's primary (long) axis is parallel or perpendicular to the street.
5. Do the buildings on the street have features such as stoops, porches and similar components on the front facade?
6. What other building features convey the character of the street, such as cladding materials, the percentage of glazing on facades, the orientation and rhythm of door and window openings, and architectural detailing?
7. What are the characteristics of the street's site features, such as streetscapes, driveways, parking lots, lighting, signage, landscaping and rear outbuildings?

Finally, determining compatibility shall be based upon the area's existing historic buildings that create the context, as opposed to more recent and often incompatible buildings. For example, in a neighborhood dominated by bungalows and American Four Squares, the front setback of a new infill building shall not be based upon a neighboring ranch house that was constructed after the neighborhood's main era of significance.

CONTRIBUTING VERSUS NON-CONTRIBUTING BUILDINGS

As defined in the "Glossary of Terms" section at the end of this document, contributing properties are those that "contribute" to the character and significance of a historic area, while non-contributing do not. Typically, non-contributing properties feature buildings that were constructed in an era after the majority of those in the district, or the building is from the era of significance, but has been substantially altered so as to no longer contribute. The concept of contributing versus non-contributing buildings is important in light of the following three scenarios:

1. When a building is proposed for demolition, depending upon other variables, a non-contributing building is more likely to be approved for demolition than would be a contributing building.
2. When alterations are proposed for a building, they shall be much more carefully considered for a contributing building than for a non-contributing building. However, alterations that make a non-contributing building even less contributing (less compatible) should be avoided.

3. When new infill development is proposed, compatibility with nearby contributing buildings is important, while compatibility with non-contributing buildings is not.

To determine whether a particular property is contributing or non-contributing, there are two options. One is to consult any existing historic sites inventory that may be available, such as that associated with the district's NR nomination. These often include maps or lists that distinguish between contributing and non-contributing properties. Short of such explicit information, other sources include NPS Preservation Brief #17, as well as the section "C. Historic Context" part of this document with respect to architectural styles, building types and the descriptions of specific historic districts.

Regardless of whether a building is contributing or non-contributing, it is still subject to the requirements of these Design Standards.

It is noteworthy that, in addition to contributing and non-contributing buildings, a third category is sometimes recognized for "intrusion" buildings. This concept considers non-contributing buildings as having a neutral visual impact upon the character of a historic area, while intrusions have a clearly negative impact that dilutes and undermines the visual cohesiveness of the area.

Sidebars throughout this document like the one to the right reference additional information on particular topics. This information is supplemental and is not part of these standards for regulatory purposes.



This building's scale, materials and design fail to contribute to the character of Burlington's historic Downtown.

A NOTE ABOUT IMAGES AND GRAPHICS IN THIS SECTION



This symbol indicates a positive example of a standard



This symbol indicates a negative example of a standard



This symbol references useful supplemental information, but is not part of these standards



For more information on the topic of architectural character, see the National Park Service Preservation Brief #17: *"Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aide to Preserving their Character"* at <https://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm>. This information is supplemental and not part of these standards.

MATERIAL DETERIORATION AND REPLACEMENT

As is repeated throughout this document, these Design Standards are based on an overarching principle of retaining historic fabric to the greatest extent possible. This principle means that the top priority is always for materials and finishes to be retained and preserved. If necessary, they should be repaired, and they should only be replaced in kind when the materials and finishes are too deteriorated to be repaired.

If an applicant seeks to replace a material and/or finish, they must be able to clearly document that retaining and repairing it is not a viable option. Such documentation shall include high-quality photographs to illustrate the extent of deterioration. Examples of deterioration might include wood rot, corrosion of metal, and crumbling of plaster, but deterioration shall be beyond the point of repair before replacement is allowed.



THE CASE OF WOOD ROT

Although deterioration can occur to a range of materials that are part of a historic building, one of the most common such materials is wood. Rotted wood can compromise the structural integrity of supporting columns, and it can even cause floors, walls, or roofs to collapse. Wood windows, doors, porch columns, siding, exterior trim and other places where wood gets wet and may not have been painted frequently enough can quickly deteriorate. Properly maintaining the exterior of a building can prevent rot, but skipping a needed painting cycle, letting gutters back up, missing a roof leak, or failing to caulk around windows and doors, allows water to seep in and wood rot to occur.

Although wood rot is potentially a serious problem, if caught soon enough, it can be easily repaired without the need to replace any elements of the building. A variety of products exist that can restore strength to weak rotted wood. By using epoxy adhesives intended for the repair of rotted wood, a deteriorated wooden element can be restored into a durable and water-resistant material. The first step is to apply an epoxy consolidant, which can soak deeply into the wood fibers without the need to cut out any of the damaged wood. It can be brushed, poured or injected into the wood. Once the consolidant dries, the previously deteriorated wood will be solid again. Next, if the wood rot is so bad that damaged areas are completely missing, a putty-like epoxy can be pressed into place where needed. Once hardened, it can be sanded by hand or with an electric sander. It can then hold paint, be nailed or screwed into, or routed/carved for decorative effects.

Although this wood rot has resulted in the substantial loss of wood, it is not beyond repair. Use of epoxy adhesives and consolidants can restore this wood so that it can be put back to use.

1. HISTORIC BUILDINGS: MAINTENANCE AND ALTERATIONS

The focal point of most historic districts within an urbanized area is the architecture. A community's historic architecture provides its citizens with a connection to the past. It also provides an aesthetically pleasing and pedestrian-friendly environment, thereby enhancing the quality of life in the community. Architecture is defined by the building elements that were dominant during the building's period of construction. Therefore, it is important to protect those elements so that the history of the building can be interpreted. Primary architectural features include the building materials, roofs, walls, windows, doors, porches, storefronts, and similar elements. Because all of these building elements individualize the architecture, careful consideration must be given prior to making any exterior changes to a historic property.

This section on the maintenance and alterations is organized by the building components found in Burlington's historic areas. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in

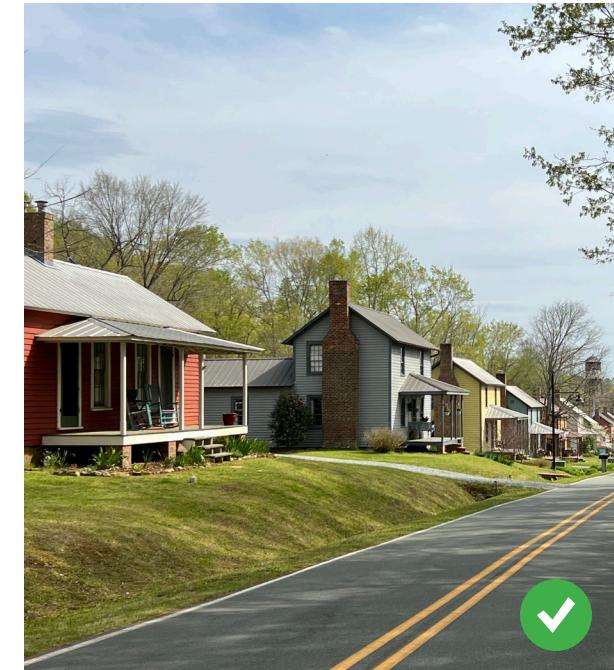
RETENTION OF HISTORIC FABRIC

The philosophy of design standards is based on an overarching principle of retaining historic fabric to the maximum extent possible. This philosophy prioritizes that materials and finishes be: (1) identified, retained, and preserved; (2) protected and maintained; (3) repaired; and (4) replaced in kind when too deteriorated to be repaired. Design standards in effect across the country share this philosophy based on the Secretary of the Interior's Standards for Rehabilitation. These federal standards are available at: <http://www.nps.gov/tps/standards/rehabilitation/rehab/guide.htm>.

design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.



For information on how to understand historic buildings, see the National Park Service Preservation Brief #35: *"Understanding Old Buildings: The Process of Architectural Investigation"* at <https://www.nps.gov/tps/how-to-preserve/briefs/35-architectural-investigation.htm>. This information is supplemental and not part of standards.



These houses in Glencoe Mill Village have been well-maintained over time.

WALLS

The walls are the framework that define a historic building and delineate its form. The wall materials can sometimes help to indicate a building's age, type and style. In the case of commercial and mixed-use buildings in a historic downtown, the side walls often mirror the side property lines. In residential areas, they characterize and differentiate between individual buildings. A wall's shape, materials, finishes, and details all contribute to the character of a historic building. Individual buildings and materials shall be taken into consideration when beginning a project impacting a building's walls. In historically commercial and mixed-use areas, wall materials typically include stone, brick, concrete, stucco, and metal. In historically residential areas, wall and foundation materials usually feature stone, brick, stucco, and wood. In Burlington's older industrial areas, walls are primarily brick.

Maintenance

Regular maintenance of historic walls shall include the following:

- *Conduct routine inspections* to ensure that walls are sound and not in need of repair.
- *Maintain the gutter system* so that water does not damage exterior walls.
- *Ensure that walls are free from vegetation,*

insect infestation, and water damage.

- *Check porches and chimneys for separation from the supporting wall.*

Design Standards

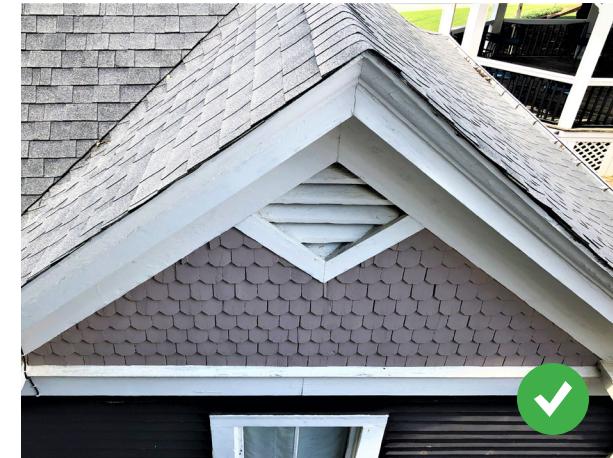
Design Standards for walls include the following:

A. Preservation

1. *Maintain and preserve walls and their details* that contribute to the significance of the building. These features include wall materials such as wood, brick, masonry, stucco, metal, glass, shingles, and their architectural details.
2. *Retain trimwork* such as brackets under eaves, spindlework, and vergeboard, specialty siding and accent finishes.
3. *Do not obscure original facades with replacement materials* such as metal "slipcovers" hiding historic commercial buildings or vinyl siding on a house's exterior.

B. Repair

1. *Repair historic walls using recognized and accepted preservation methods.*
2. *Historic walls and their features shall not be visually obscured by the installation of modern substitute materials.*
3. *Remove obsolete building elements* such as unused mounting brackets and



Top: This vent and wood fishscale shingles have been well preserved.

Above: The original facades have been obscured by mid-20th century "slipcovers."

anchors, junction boxes, cables and conduits, and other such features.

C. Replacement

1. *Replace only the damaged portion of a historic wall* if it is deteriorated beyond repair and such deterioration is clearly documented. Materials identical to the original shall be used.
2. *Wall components that must be replaced shall be identical to the original* in size, scale, texture, detail, craftsmanship, material, and color. For instance, if a new design is necessary, the design shall be compatible with the historic building based on documented evidence.
3. *New wall features that compromise the building's integrity shall be avoided.* Examples of such features and materials include windows, vents, balconies, chimneys, and doors, as well as installing artificial siding atop historic siding. Compromising a building's historic integrity includes creating a false sense of history.
4. *Substitute materials may be considered* when the material cannot be repaired or when the material is no longer available.
5. *Plywood is a prohibited material for wall cladding.* Also, wood shakes or shingles which are incongruous with the design of the building should not be used.



6. *The careful removal of artificial siding material and the restoration of the original siding is encouraged.* Caution should be observed when removing any asbestos material, particularly that which is in a friable state.

See the section on materials starting on page D.34 for standards relating to wall materials.



Top: While attractive, these added wooden pilasters create a false sense of history.

Above: The corner stripping required for the vinyl siding on this house negatively alters its character.

FOUNDATIONS

In many cases, a building's foundation is finished in a different material than the exterior walls. Foundations are usually built of brick or stone, although concrete block was often used on some early-20th century buildings. In some cases, stucco is used as a finishing material. Solid, pier, and infilled pier foundations are all characteristic of historic foundations. Individual buildings and materials shall be taken into consideration when beginning a foundation project. Pier and underpinning construction may be of different material historically in residential construction. Foundations, which carry the load of a building to the ground, can differ from underpinning material and even from the infill material. During the 18th and 19th centuries, residential construction was typically atop piers that frequently had underpinning and/or infill construction. However, in the early to mid-20th century, continuous foundations became common. Porches are often supported by brick piers in which the gaps between piers are screened with a wooden lattice work.

Maintenance

Regular maintenance of historic foundations shall include the following:

- *Conduct routine inspections* to ensure the foundations are sound and not in need of repair.

- *Maintain the downspout system and splash blocks* designed to carry water away from the base of the foundations so that water does not cause damage to foundations.
- *If downspouts connected to underground drains are prone to clogging, repair them as needed.* An alternative is to disconnect the downspout from the drain and attach a long flexible pipe to the end of the downspout to direct the water away from the building, but that is only a temporary solution.
- *Check the ground around the foundation for adequate drainage away from foundations,* including at least a slight slope in the grade away from the building. Ideally, the grade under a building should be higher than the adjacent grade; otherwise, water can collect under a building. Standing water under or adjacent to a building can easily be wicked up masonry walls and increase the moisture content of wood framing members atop a foundation and increase the dampness in a building. However, grade adjustments are not always possible, especially for commercial buildings that abut neighboring buildings. Adding a sump pump and moisture barrier is another option to reduce water from under a building. Regardless, grading changes shall not dump concentrated amounts of water onto neighboring properties or create drainage problems that did not previously exist.

- *Make sure that foundations are free from vegetation* (including ivy), insect infestation, and water damage.

Design Standards

Design Standards for exposed foundations include the following:

A. Preservation

1. *Maintain and preserve foundations their underpinnings, infill materials, and their details* that contribute to the significance of the building. These include wall materials such as brick, masonry, and stucco, as well as historic latticework that may exist between piers.
2. *Keep ventilation openings in the foundation clear and avoid filling.* If the ventilation cover ("grill") contributes to the architectural character of the building, such as decorative cast iron grills, maintain the original design. If missing, attempt to replace such covers with identical designs.
3. *Conduct regular inspections and maintenance* of historic foundations, as described above in the section on Maintenance. Occasional repointing of mortar joints may be required.
4. *Historic foundations and their features shall not be visually obscured* by the installation of modern substitute ma-

- terials, such as a stucco parge coat. To the extent that a building's foundation materials or design contribute significantly to the character of the building, foundation landscaping shall be minimized so as to avoid completely hiding the foundations unless there is historic precedent for such landscaping.
5. *Painting and waterproofing the exposed parts of foundations is not allowed.* Non-porous coatings trap moisture which, upon freezing, accelerates deterioration and sometimes causes interior damage.
 6. *Trees should not be planted near a foundation* because the roots hold moisture and can crack foundations as they grow.

B. Repair

1. *Repair historic building foundations* using recognized and accepted preservation methods.
2. *Avoid cladding, parging, or otherwise covering historically exposed foundation materials.*
3. *Recess underpinning or infill materials behind the front of the historic piers.* Openings between brick piers may be filled in with matching masonry materials or lattice.

4. *When a foundation must be repaired or rebuilt, the original bricks or stones should be used or replaced* by bricks or stones that are similar in size, color, and surface texture to the original. For recycled bricks, the weathered side should be put on the outside, or the whole purpose of using recycled bricks is defeated.
5. *Repointing should match the design and color* of the original mortar joints.
6. *In rebuilding a foundation, the existing bond patterns and mortar joints should be duplicated.* Bandboards, brick header rows and other visible horizontal design elements should match and align with the existing elements.



The design of the brick infill between the historic brick piers is inappropriate.

C. Replacement

1. Replace only the damaged portion of a historic foundation if it is deteriorated beyond repair. Materials and methods identical to the original shall be used.
2. Foundation components that must be replaced shall be identical to the original in size, scale, texture, detail, craftsmanship, material, and color range. If a new design is necessary, the design shall be compatible with the historic building based on documented evidence.
3. Substitute materials may be considered when the material cannot be repaired or when the material is no longer available.
4. Exposed concrete blocks and framed concrete shall not be used.
5. Venting of a foundation is necessary. Vents should be painted a color which blends with the existing foundation color.
6. Access doors to the foundation area should be located in an area not visible from a street.

GLENCOE RESIDENTIAL FOUNDATIONS

As with many aspects of historic houses in the Glencoe Mill Village district, there are very specific patterns pertaining to building foundations. Foundations in this district shall adhere to the following standards:

PORCH PIERS

1. Porches are supported by rectilinear exposed brick piers. Typically, the piers are located to align with the wooden posts above them that support the porch roof.
2. With the exception of occasional landscaping, nothing is used to fill or screen the space between the piers (no lattice work, etc.).

MAIN STRUCTURE FOUNDATIONS

1. Solid brick foundations should be used that match the bricks used for the porch piers
2. Foundations feature air vents spaced every few feet. They are rectangular and horizontally oriented, and located at the top of the foundation immediately below the wooden portions of the house. They have vertical slats that are uniform in their spacing.
3. An alternative to solid brick foundations is to utilize brick piers with the voids between them screened with painted wooden latticework.



ROOFS

Roofs are obviously important as the most fundamental component to protect a building from the elements, followed closely in importance by the walls. Roofs and roof forms help to convey critical architectural characteristics.

With respect to residential buildings, towers and turrets characterize the Queen Anne style, mansard roofs characterize the Second Empire style, and gambrel roofs characterize the Dutch Colonial Revival style. Other common residential roof forms include gable-front, side-gable, low-pitched, steep-pitched, multi-gable, and dormers. Roofing materials can also define certain styles, such as clay tiles often used for Mediterranean and Mission Revival style buildings, as well as slate shingles commonly used on Second Empire style buildings. Other historic roofing materials can include wood shingle, metal, copper, sheet iron, and tin plate iron. Houses in the Glencoe Mill Village District are dominated by gable roofs with V-Crimp metal roofs. Roofing materials on historic buildings were usually dark in color. White or very light colored roofs lose some of their visual definition and generally are less attractive because shingle joints stand out more and they become discolored over the years. The Building Code of the State of North Carolina requires that no more than two layers of roofing materials be applied to a residence.



For more information on historic roofing, see the National Park Service Preservation Brief #4: *"Roofing for Historic Buildings"* at <https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm>.

For information on historic wooden shingle roofs, see the National Park Service Preservation Brief #19: *"The Repair and Replacement of Historic Wooden Shingle Roofs"* at <https://www.nps.gov/tps/how-to-preserve/briefs/19-wooden-shingle-roofs.htm>.

For information on dealing with slate roofs, see the National Park Service Preservation Brief #29: *"The Repair, Replacement and Maintenance of Historic Slate Roofs"* at <https://www.nps.gov/tps/how-to-preserve/briefs/29-slate-roofs.htm>.

For information on historic clay tile roofs, see the National Park Service Preservation Brief #30: *"The Preservation and Repair of Historic Clay Tile Roofs"* at <https://www.nps.gov/tps/how-to-preserve/briefs/30-clay-tile-roofs.htm>.

For more information on lightning protection, see the National Park Service Preservation Brief #45: *"Lightning Protection for Historic Structures"* at <https://www.nps.gov/tps/how-to-preserve/briefs/50-lightning-protection.htm>.

This information is supplemental and not part of these standards.

In historically commercial and industrial areas of Burlington, the roof forms are typically flat or low-pitched and screened from view by a parapet wall on the front facade. However, there are several exceptions in the case of other building types, such as churches. Consequently, each building must be viewed for its individual characteristics, as well as its visual impact on its surroundings.

Maintenance

Often, when a historic building begins to deteriorate, it starts with a leaky roof. To maintain the condition of a roof, the following maintenance steps shall be followed:

- *Conduct routine inspections of the roof*, including examining the roofing structure, valleys, materials, flashing, gutters and downspouts.
- *Keep roof valleys, gutters and downspouts*

- Keep metal roofs painted to avoid corrosion, unless it was historically unpainted, such as copper..
- Replace flashing and counterflashing as needed with like materials.
- Check gutters and downspouts for any rusting and leaks.
- Routinely check roofs for worn edges and ridges, bubbling of the shingles, nails popping up, and moss forming on the surface. Mineral granules collecting in gutters or at the base of downspouts is an indication that shingles should be replaced.

Standing seam metal can be an attractive and durable roofing material when appropriate for the particular building type and architectural style. Copper is resistant to rust and other forms of deterioration. For other types of sheet metal that are prone to rusting, a terne coating can be applied. Terne is a form of tinplate, an alloy of lead with 10-20% tin. Also, many new metal roofing systems feature small holes and connecting elements that will eventually lead to leaks. However, elastomeric coatings can be applied to terne roofs suffering from small holes and rust to extend their lifespan. Other roof maintenance needs that need to be considered, depending upon the roof type, include: avoiding wind-driven rain from getting into ridge covers; and the need for copper or stainless steel slate hooks to repair loose slates on slate roofs.

GLENCOE RESIDENTIAL ROOFS

As explained in the section of these Standards regarding foundations, many aspects of historic houses in the Glencoe Mill Village district follow very specific patterns. Residential roofs in this district shall adhere to the following standards:

1. Both the porch roofs and main structure roofs shall be covered in metal 5 V-Crimp roofing.
2. Metal roofs can be either painted or unpainted.
3. Roof slopes shall follow the same slopes as those of the other houses in the district.
4. Porch roofs shall have the same slope as the main roof, or it can be slightly lower.
5. Porch roofs shall be hipped on the sides.

It is noteworthy that the Glencoe Mill Village Covenants, Conditions, and Restrictions (CCRs) lists appropriate roof materials as ““5-V” tin roofs, standing seam tin roofs or wood shingle tin roofs.” Regardless, V-Crimp roofs comprise roughly 95% of the existing roofs and, consequently, should be strongly encouraged.



Design Standards

The following Design Standards apply to roofs of historic buildings:

A. Preservation

1. *Retain and preserve original roof forms, configurations and materials as defining characteristics of the building and area.*
2. *Significant roof features shall not be removed.* Instead, they shall be repaired or replaced. Examples of such features include cresting, finials, parapets, cornices, and the decorative exterior segment of chimney flues.
3. *Gutters and downspouts shall be painted* for protection from rust, with the exception of copper.

B. Repair

1. *Do not use inappropriate roofing materials*, such as coatings that can hold in moisture and accelerate deterioration. For example, the application of tar to metal roofs is prohibited, as tar contains small amounts of sulphur that can pit the metal.
2. *Do not use tar or asphalt products* to patch slate or metal roofing.
3. *Sheet metal such as copper, galvanized metal or aluminum with a baked enamel finish* shall be used for flashing and counterflashing to provide watertight

joints where roof planes change or protruding features such as chimneys, vents and dormers interrupt the roof surface.

C. Replacement

1. *Historic roofs with materials such as tile, slate, and metal shall be repaired by replacing only deteriorated sections.* Where such materials are deteriorated on front facades, consider consolidating intact materials from the rear to maintain the appearance as viewed from the associated street.
2. *Replace only the damaged portion of a roof using materials identical to the original*, and only when the portion of the historic roof is deteriorated beyond repair.
3. *Substitute materials may be considered* when the material cannot be repaired or when the material is no longer available.
4. *Substitute roofing material shall be compatible with the visual characteristics of the historic material.* Select colors, textures, patterns, and finishes in light of the original materials. Dark asphalt, fiberglass and composite shingles are most appropriate in the absence of historic roofing materials. White and light colored roofing material shall be avoided with the exception of flat roofs where the intent is to reflect

or otherwise reduce heat build-up.

5. *Replace missing roof features with features that are identical to the original* in size, scale, texture, detail, craftsmanship, material, and color. If no evidence exists regarding the characteristics of the missing roof feature, it shall be compatible with the historic building and surrounding historic area.
6. *Replace gutters and downspouts that are beyond repair with materials and designs that match the original.* They shall not damage or conceal architectural features.
7. *Concealed, built-in gutter systems that are historic shall not be replaced by modern exposed gutters.*

D. Roof Features

1. *New roof features such as skylights, dormers, vents and solar panels shall not be introduced* if they compromise the historic roof design, material, integrity, elements or character of the area. If approved, they shall be located so as to not be visible from any streets.
2. *New dormers shall not be added* to an existing historic roof when visible from a street unless historic evidence exists that such dormers existing historically.
3. *When new dormers are added, the proportions shall be compatible with the roof scale and shape.* Often, new



This corner building's solar panels inappropriately face the street.

dormers are too large or poorly proportioned to the roof. Historic evidence of original dormers shall be investigated, and comparable historic buildings might be modeled for the correct design.

4. **Encourage the removal or replacement of inappropriate dormers and other later features.** Dormers were sometimes added to a roof long after the building's era of significance and they can often be incompatible with the balance of the

building's design. In such cases, they shall be removed or replaced by more compatible dormers.

5. **Mechanical and communications equipment shall not compromise the appearance of a roof when visible from a street.** Examples of such equipment include skylights, antennas, satellite dishes, and ventilators. When possible, they shall be placed on a roof plane not visible from streets.

CHIMNEYS

Original chimneys are significant features of historic houses and should be preserved. On a Victorian house, the chimney might be very tall with extensive corbelling at the top. Stone chimneys are found on many Craftsman style houses. Deteriorated chimneys should never be shortened nor the brickwork parged. Loose bricks should be re-laid and the chimney re-pointed. Chimneys which have not been used for some time should be inspected before they are reused. Many are unsafe due to deterioration or the need for flue liners. Chimney caps have become an integral element to the external features of a historic structure and have taken on a variety of shapes and forms. Queen Anne and Tudor Revival style homes typically utilized terra cotta chimney cap designs. Colonial Revival homes have utilized corbelling or extended flues with a stone or concrete cap. Most recently, formed sheet metal or cast iron has been used.

A. Preservation

1. **Preserve the original design of chimney masonry.** Brick corbelling, clay chimney pots, or other original features should be preserved and repaired rather than removed.
2. **Removal of chimneys or furnace stacks is acceptable if they were added after the original construction and if the ap-**

pearance of the structure will otherwise remain unchanged.

B. Repair

1. *Repair or rebuild original chimneys visible from a street rather than removing or shortening them when they become deteriorated. Special care should be taken to ensure that repairs blend in color, composition, and texture.*
2. *Parging (covering with cement) is prohibited as an alternative to repointing deteriorated chimney masonry.*
3. *Metal caps are acceptable if they are unobtrusive and do not alter the design of the chimney. The design of the chimney cap should be chosen in context to the architecture of the house and the materials of the chimney.*

C. Replacement

1. *Wooden boxed chimneys are inappropriate in the historic districts.*
2. *Unpainted masonry should not be painted.*
3. *Chimneys made of materials that simulate brick or stone are not acceptable as alternatives to the authentic materials.*



The design and detail of the chimney on this infill house in Glencoe Mill Village (left) derives from the original chimney on this historic home nearby (right).

DOORS & WINDOWS

Architecturally, doors and windows (or fenestration) have functional purposes to provide access to buildings and to admit light and air. Aesthetically, they form a pattern of solids and voids that establish a design character for the building's facade. It is also important to consider the details that accent windows and doors.

The design of doors and door surrounds can be important factors that help to define the architectural style of a building. For example, Colonial Revival style houses often feature Georgian fanlights above the door and vertically-oriented sidelights flanking either side of the door. Significant door details that characterize styles include surrounds, panels, thresholds, sidelights, fanlights, transoms and hardware.

The configuration of windowpanes can indicate a building's style of architecture and period of construction. Significant window details that characterize styles include window hoods, brackets, muntins, moldings, sash, surrounds, frames, shutters, blinds and hardware. As just one example, a window containing multiple panes on the upper sash over a single pane sash is typical of the Craftsman or Bungalow style built between 1905 and 1935. In Burlington's historically residential areas, the majority of windows are double-hung wood sash with a variety of pane configurations depending on the period and style of architecture. In historically

HISTORIC WINDOWS AND ENERGY EFFICIENCY

Despite negative marketing campaigns, historic wood windows have the same, if not more, efficiency than new windows if maintained properly. Experts at the National Trust for Historic Preservation and the Department of Energy have declared that weatherization of existing windows can be more cost-effective than replacement. The following shall guide any window replacement project:

- Pre-1940s wood windows are typically more durable and resistant to rot due to their likely construction of old growth wood;
- Historic windows are made of individual components that can be replaced versus newer windows that are built as a single unit requiring complete replacement if it fails;
- Replacement windows that are high quality are expensive forcing a longer return on investment, however, many fail long before that return;
- Cost effective methods of weatherization, such as storm windows and shades, can produce energy savings comparable to replacement windows;
- Improving the efficiency of historic windows has a lower environmental impact than replacement windows due to the energy required to produce new windows and their often shorter life.

How to Improve the Efficiency of Historic Windows?

- Maintain windows in good working order;
- Minimize water penetration by maintaining caulk or putty;
- Reduce air infiltration by using weather stripping;
- Seal and insulate sash cord weight pockets;
- Lock windows to improve seal between sashes; and
- Install storm windows per the standards in this section.

commercial and mixed-use districts, the buildings usually have large display windows on the first floor as part of the storefront. The majority of windows on the upper stories, on the other hand, are double-hung wood sash windows. In the Glencoe Mill Village district, houses have

either 9-over-6 or 6-over-6 double-hung sash windows.

With respect to windows, it should always be kept in mind that the material of the historic window is superior to that of any replacement material. Historic wood is much more durable



This house appears to have retained its original doors and windows.

than new wood, as the wood density is inferior to that of historic wood. This concept is evidenced by the fact that poorly maintained historic windows can still be repaired for further service. Maintenance is easier for a historic sash, and proper maintenance can extend its life indefinitely. With even a modest supply of tools and minimal training, anyone can replace a broken windowpane. A common myth is that replacement windows will pay for themselves in energy efficiency. In fact, replacement windows must be replaced on a cyclical basis as gaskets and seals begin to fail. Finally, steel windows can be some of most durable materials in a historic building.

REPAIRING HISTORIC WINDOWS

Repairing the original windows in an older building is more appropriate and cost effective than replacing them with new ones. Wooden-framed windows are usually relatively easy and inexpensive to repair. The sashes may stick because they are warped or swollen with moisture, or because of years of paint build-up. The sash may not open properly because of broken sash cords. Getting them to work may be as simple as moving the stop molding out a bit, scraping off excess paint, and replacing the sash cord. If the sash is too loose, the stop may need to be moved in slightly. Reglazing, weather-stripping, and caulking will help to stop air leaks. Finally, rotten wood can be rejuvenated by using wood consolidation products.



For information on how to properly repair wooden windows, see the National Park Service Preservation Brief #9: "*The Repair of Historic Wooden Windows*" at <https://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>.

For information on dealing with historic steel windows, see the National Park Service Preservation Brief #13: "*The Repair and Thermal Upgrading of Historic Steel Windows*" at <https://www.nps.gov/tps/how-to-preserve/briefs/13-steel-windows.htm>.

For information on historic stained and leaded glass, see the National Park Service Preservation Brief #33: "*The Preservation and Repair of Historic Stained and Leaded Glass*" at <https://www.nps.gov/tps/how-to-preserve/briefs/33-stained-leaded-glass.htm>.

This information is supplemental and not part of these standards.

Maintenance

To maintain the condition of historic doors and windows, the following maintenance steps shall be followed:

- *Conduct routine inspections* to ensure the doors and windows are sound and not in need of repair, such as the provision of new window sash cords.
- *Prevent water from entering around the frame of doors and windows* by sealing the seams with caulk, including insuring proper glazing.
- *Prevent water from entering* through interior and exterior glazing putty through routine maintenance.
- *Maintain a sound paint film on exterior and interior surfaces.*
- *Install effective weather-stripping* to increase energy efficiency.

Design Standards

The following Design Standards apply to historic doors and windows:

A. Preservation

1. *Preserve and maintain historic doors and windows*, as well as historic materials, details, and features of the doors and windows that contribute to the character of the historic building.

2. *Glazing surrounding doors and windows shall not be covered, painted or otherwise altered.* Examples of such character-defining features to be preserved include transoms and sidelights.
3. *Historic door and window materials shall only be removed when an accurate restoration necessitates its removal.* Examples of such materials include conventional glass, stained glass, textured glass, leaded glass, beveled glass, glass block, and tracery.
4. *Infill material shall be recessed to maintain the outline of the original opening* if a historic door or window opening on a secondary or rear elevation of a masonry building is to be enclosed.

B. Repair

1. *Repair historic doors, windows and their details and features using accepted preservation methods.*
2. *Double-pane glass may be used as a repair or replacement material* in an existing sash if it is generally compatible with the reflective quality of the existing glazing elsewhere on the building and if the muntin is deep enough to accommodate insulated glazing. However, because insulated glazing will fail at some point as the sealer (gasket) deteriorates, the installation of a single-glazed window with a storm sash is preferable. The dead air space with a storm sash is much deeper than the space between the two glazing units and the storm will eliminate air infiltration around the blind stop.
3. *Substitute materials may only be considered when the material cannot be repaired or when the material is no longer available.*
4. *Encourage the replacement of later non-historic windows and doors, and those that are missing*, with new windows and doors that are based on historic doors from the building or documentary evidence. Replacement material shall match the historic material in size, shape, design, texture, scale, color, and (where possible) material.
5. *Do not alter the opening size and shape of historic windows and doors to accommodate new doors or windows.* Likewise, the historic framing and detailing surrounding the opening shall be preserved.
6. *Replacement windows should be the*

C. Replacement

1. *Replace only the damaged feature or portion of a feature of a door or window* if it is damaged beyond repair. Use materials identical to that of the historic feature.

2. *Substitute materials may only be considered when the material cannot be repaired or when the material is no longer available.*

3. *Encourage the replacement of later non-historic windows and doors, and those that are missing*, with new windows and doors that are based on historic doors from the building or documentary evidence. Replacement material shall match the historic material in size, shape, design, texture, scale, color, and (where possible) material.

4. *Do not alter the opening size and shape of historic windows and doors to accommodate new doors or windows.* Likewise, the historic framing and detailing surrounding the opening shall be preserved.

5. *Replacement windows should be the*

same material as the original windows. Aluminum-clad wood, vinyl-clad wood, cellular PVC, composite, fiberglass, or steel (if original to the structure) may be approved provided the windows are solid in composition and closely match the original windows in dimensions, profile, and general overall appearance.

6. *The replacement of clear glass can only be done with clear glass.* Tinted, frosted, reflective or opaque glass is inappropriate.
7. *Only 9-over-6 or 6-over-6 double-hung sash windows shall be used* for houses in the Glencoe Mill Village district.
8. *Jalousie windows and sliding windows are prohibited* in the historic districts.

D. Shutters

Originally shutters served practical purposes. They provided ventilation when it rained during summer months and protected the window during storms. Today, their original purpose is often forgotten and they are added to houses for ornamentation. Modern shutters often do not match the dimensions of the window and are often constructed of artificial materials such as vinyl or aluminum. Only wood shutters that fit their windows are acceptable in historic districts. Narrow, shutter-like trim pieces anchored flat to the sides of the building detract from the appearance of the structure and are

inappropriate

1. *If the structure did not originally have shutters, they should not be added.* Existing shutters and their hardware should be repaired and retained.
2. *Replace only the damaged portion of a blind or shutter, or the entire blind or shutter, only if it is too deteriorated to be repaired.* Replacement blinds or shutters are acceptable where the historic blind or shutter is missing. Replacement blinds or shutters must match the historic in size, shape, design, scale, color, craftsmanship, and material. Aluminum may be an acceptable substitute material, especially on higher floor elevations, but vinyl is not because it is not durable, especially when subject to paint failure. Shutters shall fit the size of the windows and also be mounted on hinges and operable.
3. *Details, features, and shutters shall not be applied to a historic building without documentary evidence that it is appropriate to that building.* Details shall not be used to create a false sense of history.
4. *When shutters are appropriate, they shall fit the window size.* They must also be installed with hinges to either be operable or appear to be operable. Shutters should be attached to the



These shutters are sized to fit the window and include shutter hardware so as to be operable, or appear operable.

window casing and not siding. Shutters shall be made of wood, unless it can be proven that a composite material will hold its appearance over time. With the exception of a style such as Colonial Revival, shutters should be louvered rather than the solid paneled type.

E. Storm Doors & Windows

1. *Storm windows shall not obscure the character defining elements of the window.* If the window is a double-hung window, install a storm window with a divider that matches the elevation of the meeting rail of the existing sash. Storm sash frames shall have a narrow profile and finished in the same color as the window sash. Additional dividers shall be located to align with window mullions. The storm window shall be installed in a manner that does not damage the existing window or window frame.
2. *Storm doors shall be full-light to allow clear visibility of character-defining elements of the door.* The storm door shall be finished in a color or stain similar or compatible with the existing door. The storm door shall be installed in a manner that does not damage the existing door or frame.
3. *Only a limited range of materials and finishes are appropriate for storm doors and windows.* Select storm doors and windows that are wood, composite, or metal with a painted or baked-on enamel finish that matches the door or window. Avoid unpainted metal storm doors and window.
4. *Interior storm windows can be an*

option. They shall have no mullions or muntins that are visible from the exterior. Use storm windows with features such as air-tight gaskets, ventilating holes, and removal clips to minimize the potential for condensation. However, exterior storm windows are preferable to protect the historic sash and to avoid condensation from collecting on the flat window stool.

F. Other Door & Window Issues

1. *New openings (doors or windows) shall not be installed on facades visible from a street.* If new openings must be installed for adaptive use purposes, they shall be installed on secondary elevations of the building. They shall be installed in such a way as to not compromise the architectural significance of the building.
2. *The use of snap-in muntins is inappropriate on historic windows.* Nor is it appropriate to install snap-in muntins to create a false sense of history.
3. *Avoid the installation of air conditioning units in windows, particularly on a building's front facade.* Not only are they out of character with historic buildings, but improper installation and maintenance can result in damage to the wooden window sills, including rot from condensation.



Air conditioning units shall be avoided when possible, particularly on front facades.

STOREFRONTS

Storefronts are one of the primary defining characteristics for any historic commercial and mixed-use area. Storefronts generally refer to the first floor, front facade of a commercial building. The storefront contains the entrance to the store and, typically, it includes large display windows. Entrances are sometimes recessed, while the flanking display areas extend from the recessed entry area to the front facade wall plane where it meets the sidewalk. Significant architectural details sometime found as part of historic storefronts can include bulkheads below the window display area, transom windows above the entrance and window display areas, cornices, pilasters, columns, signs, and awnings. Bulkheads are frequently made of paneled wood, but other materials can include ceramic tile, brick, concrete or metal.

In Burlington, the Downtown area contains the majority of historic storefronts; however there are opportunities for storefronts for commercially zoned properties in the Glencoe Mill and West Davis-Fountain Place Districts. The pattern of numerous storefronts provides a cohesive and pedestrian-friendly streetscape that defines the character of streets with ground floor non-residential uses. Many historic storefronts were periodically updated to reflect new materials and emerging architectural styles. Some of those changes are now considered historic and worthy of preservation. One example

is the use of colored glass to cover storefronts. Known as Carrara or vitrolite, it is now considered a historic material that shall be retained.

Maintenance

The maintenance of historic storefronts shall adhere to the following principles:

- *Conduct routine inspections* to all elements of the storefront.
- *Look for and repair insect infestations, mildew, and rot* in wood materials.
- *Use flexible sealants and caulking* to protect wood joints from moisture.
- *Treat historic and replacement wood with oil-based copper naphthenate* prior to painting to extend the life of the wood.
- *Maintain a sound paint film on wood and metal*, and repaint when the film is deteriorated or damaged.

• *Do not paint unpainted masonry*, as paint can trap moisture and cause the bricks to crumble over time, although the paint might mask that problem.

- *Clean metals with the gentlest means possible*, and then apply a metal primer if the metal is to be painted.
- *Look for moisture, cracks, deteriorated mortar, settlement, missing pieces, and vegetative growth in masonry materials*.
- *Clean masonry using the gentlest means possible* and only to remove heavy soiling or to prevent deterioration.

Design Standards

The following Design Standards apply to historic storefronts:

A. Preservation

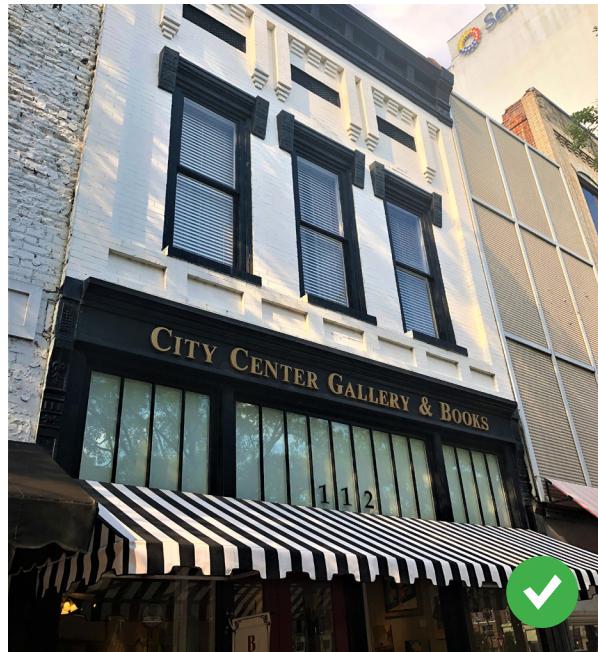
1. *Preserve historic storefronts and their significant features*, including



For more information on the rehabilitation of historic storefronts, see the National Park Service Preservation Brief #11: "Rehabilitating Historic Storefronts" at <https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>. This information is supplemental and not part of these standards.

entrances, display windows, transoms, bulkhead, pilasters, columns, signs, and awnings. The exposure of covered or painted transoms shall be encouraged.

2. *Preserve the historic openings and arrangement of the storefront.* Enlarging or infilling openings shall be avoided unless evidence shows that the storefront historically had a different configuration consistent with the proposed alteration.
3. *Preserve historic replacement materials* such as Carrara glass.



This storefront features a well-designed awning and sign.



The storefronts in the images above are simple, but appropriate.



B. Repair

1. *Repair historic doors, windows and their details and features using accepted preservation methods.*

C. Replacement

1. *Replace only the damaged portion of a historic storefront if it is deteriorated beyond repair.*
2. *Substitute materials may be considered when the material cannot be repaired or when the material is no longer available. Substitute materials such as vinyl and faux masonry are inappropriate for*

historic storefronts.

3. *Replace the entire detail or element of a historic storefront only if it is completely deteriorated or missing. Replace it with materials similar to the original materials in size, shape, design, scale, color, and materials. Unpainted wood surfaces and bright metallic finishes are inappropriate unless historically present or consistent with the visual character and age of the building.*
4. *Replacement portions of a historic storefront shall match the historic por-*

tions in size, texture, design, color, and material.

5. *Do not introduce new architectural details and features to a historic storefront without documentary evidence that it is appropriate. Such details and features shall not be used to create a false sense of history.*
6. *Clear glass shall be used when repairing or replacing damaged glazing. Frost-ed, tinted, reflective, opaque and other types of decorative glass are prohibited unless it can be documented that they were historically present.*



Negative storefront alterations include introducing creek stone (left), obscuring windows and transoms (middle) and adding a colonial-style storefront (right).

CANOPIES & AWNINGS

Canopies and awnings have a historic precedent in Downtown Burlington and they are helpful to energy conservation efforts by providing shade that can decrease air conditioning needs during the warmer months. Canopies, as defined within these Design Standards, are “An overhead roof structure that has open sides. In the context of commercial and mixed-use buildings, they are often placed horizontally along the front facade between the first and second floors to provide protection from the weather for people on the adjacent sidewalk.” Awnings are defined here as “A roof-like covering of canvas, often adjustable, placed over a window, door, porch, or similar feature to provide protection against the sun, rain and other weather conditions. Aluminum awnings were developed during the 1950s.” In short, canopies are hard and awnings are soft.

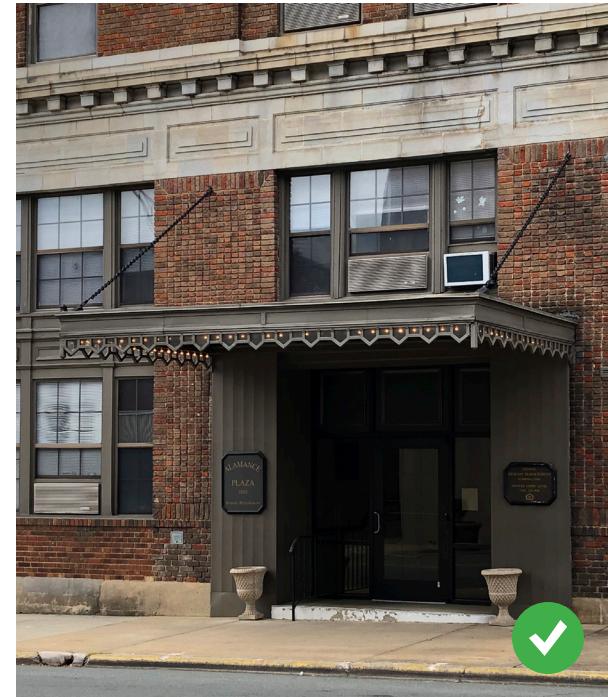
Design Standards: Canopies

A. Preservation

1. *Retain and maintain historic canopies.* Non-historic features are not required to be retained. However, if an applicant seeks to alter or replace such a feature, it must be replaced by a historically appropriate feature.

B. Replacement

1. *Canopies shall be constructed of wood or metal with a simple design per historic precedents unless historic documentation demonstrates otherwise.* Elaborate detailing and metalwork are inappropriate when there is no historical precedent for such designs.
2. *Canopies shall typically be oriented perpendicular with the facade* (parallel with the sidewalk) unless evidence exists that a sloped-roof canopy is historically appropriate for the building.
3. *Canopies shall be placed at the historically appropriate level on the front facade.* It shall be even with the ceiling of the first floor and/or the floor of the second floor.
4. *Canopies shall maintain a clear height of at least 8 feet* (as measured from the sidewalk surface to the bottom of the canopy).
5. *Canopies shall not extend more than 12 feet beyond the building's facade or beyond the adjacent street curb,* whichever is further. If documentation of the historic depth exists through photography, that evidence shall dictate the depth.
6. *Canopies shall not be used to create an upper-story balcony where no balcony historically existed.*



This canopy is located above the main entry of the building and supported by hanger rods.

See page D.33 for a diagram that visually defines canopies, awnings, balconies, porches, porticoes and decks.

Design Standards: Awnings

Because historic awnings are usually non-existent because of their fragility, the standards for awnings are focused on proposed new awnings. Some of the standards for awnings are related to building facade bays. As defined in this document's Glossary of Terms section, a bay is "an opening or division along the face of a structure. For example, a wall with a door and two windows is considered to be three bays wide." Awnings are historically installed to align with the individual bays of a facade.

Awnings are most appropriate for late and post-Victorian house styles, especially Queen Anne, Colonial Revival, Bungalow, and the many Period Revival styles. It is more appropriate to choose a color that complements rather than exactly matches a building. The most common awning colors were blues, reds, browns, greens, and tans. Striped awnings are most appropriate on Bungalows, Queen Anne style, and Spanish Revivals. Solid colors are preferred for Colonial Revivals.

A. Preservation

1. *Retain any existing historic hardware used for roll-up awnings so that it can be utilized with a new fabric component.*

B. Design & Fabrication

1. *Only fabric awnings supported by a metal internal frame are permitted*

unless there is historical precedent for another design. Plastic, vinyl, leatherette, and metal awnings are prohibited.

2. *Operable awnings that are retractable are strongly encouraged, as opposed to awnings fixed in place.*
3. *An awning's shape shall reflect the shape of the facade opening that it shelters.* Shed or straight-sloped awnings (triangular from the side) with a valance are most appropriate for flat and segmentally-arched window openings. Half-dome awnings are only appropriate for arched window and door openings. Box awnings, mansard roofs, quarter round, and balloon awnings are inappropriate.
4. *Awnings shall be open on the underside to be consistent with historic precedents and to avoid a bulky and heavy appearance.*
5. *The design of multiple awnings on the*



These simple canvas awnings are sized appropriately to fit the storefront and protect the sidewalk.



For more information on the use of awnings on historic buildings, see the National Park Service Preservation Brief #44: "*The Use of Awnings on Historic Buildings, Repair, Replacement and New Design*" at <https://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>. This information is supplemental and not part of these standards.

same building shall be identical.

6. *Awnings shall have a matte finish and be opaque.* Striped or solid color awnings that complement the trim of a building are encouraged.
7. *Internal illumination of awnings is prohibited.*

C. Location & Installation

1. *Awnings shall reflect the pattern of the facade's openings.* Each awning shall be roughly as wide as the width of its associated bay.
2. *Awnings shall be deep enough to provide shelter and shade,* but not deep enough to obstruct views along the streetscape. They shall project no more than 5 feet from the building facade.
3. *Awnings shall be mounted at an appropriate height in relation to the storefront cornice.* The bottom of an awning shall be at least 7 feet above the sidewalk level and they shall not feature any sort of supporting vertical poles. Where a storefront features a transom, the awning shall be attached just below it to allow for natural light and to follow historic precedents.
4. *Awnings shall be installed so as to not obstruct, damage, or require removal of character-defining features of the building.* Connections on a masonry

building should be made to the wood or metal frame within the masonry opening. This approach will prevent water from streaming down the facade and behind the awning. Where connections can only be made with the masonry, framing for an awning shall be mounted through mortar joints to avoid damage to the masonry face.

PORCHES, PORTICOES, BALCONIES & DECKS

Historic porches enhance the character of historic residential buildings and their surrounding areas. They can also help to define architectural styles. For example, the Queen Anne and Bungalow styles are known for their prominent porches. Porches also reinforce the human-scale of historic neighborhoods. The architectural detailing of porches, such as brackets, spindle work, railings, balustrades, columns, beaded board ceilings, flooring and steps, are also important character defining elements. While most historic areas of Burlington have a wide range of porch designs and character because of the variety of architectural styles, they are very simple and consistent for houses in the Glencoe Mill Village district. Smaller porches that are part of a building's main entrance and not intended for spending time are referred to as porticoes. They are more formal than porch-

es and often found as part of the main entrance of Colonial Revival style houses and institutional buildings.

As defined in this document's Glossary of Terms, a balcony is an external extension of the upper floor of a building that is enclosed by a solid or pierced screen in the form of a railing or balustrade. Such peripheral treatment is typically approximately 3 feet in height. Balconies can be found on all building types. They are sometimes a vertical extension of a ground floor porch, but they can also be standalone elements that are either cantilevered or supported by poles beneath them. A balcony with a roof is typically referred to as an upper floor porch. Balconies are not a very common feature in Burlington; however, it is important to include guidance for those that exist.

Decks consist of a wood platform elevated slightly above grade level without a roof and often lacking a railing or balustrade. There is no historic precedent for decks, but because homeowners occasionally seek to add them to the rear of their house, the topic is addressed here.

Maintenance

The maintenance of historic porches, porticoes and balconies shall adhere to the following principles:

- *Conduct routine inspections*, including the materials, foundations, steps, flooring, railings, balustrades, soffits, eaves, supporting poles, and roofs for water, vegetative, insect infestations, and structural damage.
- *Keep porch and portico roof valleys, gutters, and downspouts clear of debris*, and look for rusting metal.
- *Flooring shall slope very slightly downward* away from the building to ensure proper drainage.
- *Make sure there is adequate drainage away from the foundation* per this document's standards for foundations.
- *Maintain a sound paint film on all wooden members*, and keep joints caulked to prevent water damage.



For more information on the preserving wooden porches, see the National Park Service Preservation Brief #45: "Preserving Historic Wood Porches" at <https://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm>. This information is supplemental and not part of these standards.

GLENCOE MILL VILLAGE PORCHES

There are four basic types of front porch posts identified in the Glencoe Mill Village district, and they include the following:

Common Chamfered Post – By far the most common post found in the district, this design features a square wooden post in which the middle portion has chamfered edges.

Wider Chamfered Post – Less common in the district, this design is the same as the Common Chamfered Post, but it is slightly wider along the side parallel with the front facade.

Plain Square Post – Also relatively uncommon in the district, this post is square in shape and has no other design features such as chamfered edges.

Post with Cap and Base – This style of post also lacks chamfers, but it has a simple square cap at the top and a simple square base at the bottom.

Another post type, the turned post, is used on the historic Superintendent's House, but it is the least common type in the district today. The use of turned posts today shall be at the discretion of the HPC if appropriate to the structure.



COMMON
CHAMFERED POST



WIDER
CHAMFERED POST



PLAIN SQUARE
POST



POST WITH CAP
AND BASE

- *Avoid artificial turf, carpets, and throw rugs on flooring*, when possible, to avoid trapping moisture that can deteriorate the wood. If used, they shall be periodically removed, checked for damage and allowed to dry.

Design Standards

The following Design Standards apply to historic porches, porticoes and balconies:

A. Preservation

1. *Preserve and maintain historic porches, porticoes and balconies* and their details, materials, and features that contribute to the significance of the building and the area. Prioritize repair over replacement. If not visible from streets, rear porches can be removed to accommodate rear building additions. If visible from a street, only non-historic rear porches can be removed.
2. *It is generally inappropriate to enclose a porch, portico or balcony.* A potential exception is the enclosure of a porch with screening, particularly if done on a facade not fronting a street. If a porch is to be screened, the design shall not conceal or compromise historic details, features, or materials important to the significance of the building. When permitted, screening shall use the minimum number of vertical and horizontal framing members necessary, and an effort shall be made for them to be aligned with existing porch elements to minimize their visual impact.



This Dutch Colonial features a shallow portico with a pediment and elliptical arch.



This Craftsman bungalow features tapered columns atop brick piers.



The enclosed upper and lower floor porches are an inappropriate alteration.

- Side and rear porches may be enclosed to create sun porches if the design of the enclosure is compatible with the architecture of the structure. Sun porches should be designed so that they can be installed and removed without damage to the historic structure and any of its original features.*

B. Repair

- Repair historic porches, porticoes, and balconies, their details and features, using accepted preservation methods.*
- A false sense of history shall not be created by the introduction of inappropriate features and details to a porch, portico or balcony.*
- The reopening of porches that were previously enclosed is highly encouraged.*

C. Replacement

- Only replace the deteriorated portion of a feature or detail if it must be replaced. The new portion shall match the original in design, scale, size, color, texture, and material.*
- When it is acceptable to replace elements of a porch or portico, materials must have the appearance of original materials if visible from a street. For example, metal supports should not be used as substitutes for wood columns,*

plywood as a substitute for beaded board ceilings, or concrete as a substitute for tongue-and-groove wood flooring.

- Use substitute replacement materials only if using the original material is not possible. Fiberglass and composite units are the most appropriate alternatives for elements such as columns and balustrades on front facade and side porches. Metal replacement columns and posts are acceptable for the rear, if visible from a street, but vinyl is prohibited.*
- Replace missing porches, porticoes or balconies only when there is evidence that such feature existed historically*

and when it can be replaced with a fair degree of historic accuracy based on evidence and/or comparable such features in the area.

- Replace missing features with a feature that is similar to the original in size, scale, texture, detail, craftsmanship, material, and color. If a new design is necessary, the design shall be compatible with the historic building and area.*
- Replace original floors only as a last resort. Replacement floors shall be visually compatible with the original. Composite flooring and cementitious floor boards imitating wood are acceptable.*



This is an example of inappropriate porch railings on a historic home.

7. Use closed risers (no open back between treads), and maintain a scale and materials appropriate to the porch, when historic wood steps must be replaced. Replacing wood steps with masonry, such as bricks, is inappropriate. Similarly, poured concrete steps are inappropriate unless there is evidence that they were historically present.

D. Decks

1. *Decks shall be located to the rear of a building* and not visible from a street either because of their location and/or the provision of year-round landscape screening.
2. *Avoid removing or damaging mature trees when locating and installing decks.*
3. *Decks shall be installed in a manner that avoids the alteration or removal of character-defining features.*
4. *Decks shall be installed so that they are structurally self-supporting* and can be removed in the future without causing damage to the building.
5. *Decks shall be simple in character and in scale with the associated historic building so that they do not compete visually with historic features.* Landscape screening shall be used to obscure views of the deck from public rights-of-ways.

MECHANICAL AND STRUCTURAL SYSTEMS

Mechanical Systems

Installation, rehabilitation, or replacement of mechanical systems such as heating and air conditioning units, television antennas, electrical service equipment, gas meters, fuel tanks, solar energy equipment, and satellite dish antennas should be planned to minimize changes to the appearance of the structure. Conformance with local building codes and utility company standards is required for the installation, upgrading, or replacement of building systems.

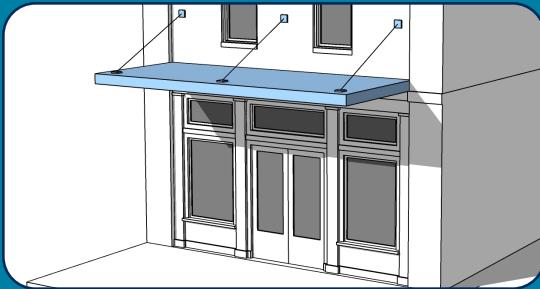
1. *Mechanical services should be installed in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of a building.*
2. *Utility meters and heating and air conditioning equipment should be located at the rear of a structure if feasible.* Mechanical equipment which can be seen from the street should be screened with shrubbery or appropriate fencing.
3. *Exposed ductwork or piping, fuel tanks, plumbing vents, solar collectors, and satellite dishes should not be visible from the street.*
4. *Mechanical equipment should not be located in front of the midpoint of the side of a structure.*

Structural Systems

Exterior stairs or handicapped ramps are often required by the Building Code when old buildings are converted to apartments or office uses. If their location is not carefully planned, they can be an eyesore. Below are standards for such systems (see Accessibility & Safety in the Site Design section for standards specific to handicapped ramps).

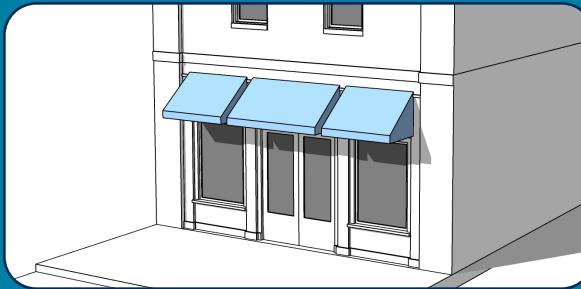
1. *Fire escapes should be designed so that there is minimal visual impact on the historic structure and so that they can be built or removed without impairing the original fabric of the structure.*
2. *Exterior fire escapes are not permitted for existing structures, except where more adequate exit facilities cannot be provided.*
3. *Fire escapes should be placed in an inconspicuous location,* preferably on the rear of the building. They are generally not allowed for an exposed elevation, such as the exposed side of a building on a corner lot.
4. *When possible, existing exterior stairs should be relocated* from the front to the rear of buildings when these stairs are not original to the structures.

CANOPIES, AWNINGS, BALCONIES, PORCHES, PORTICOES AND DECKS



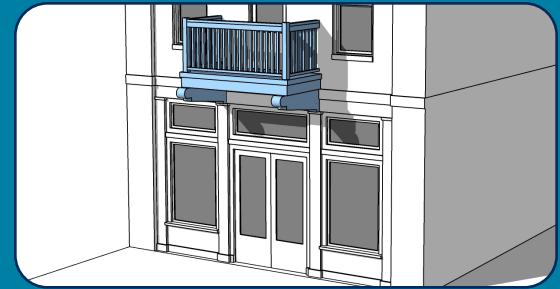
CANOPIES

An overhead roof structure with open sides. They are most often built horizontally along the front facade between the first and second floors to provide protection over the sidewalk.



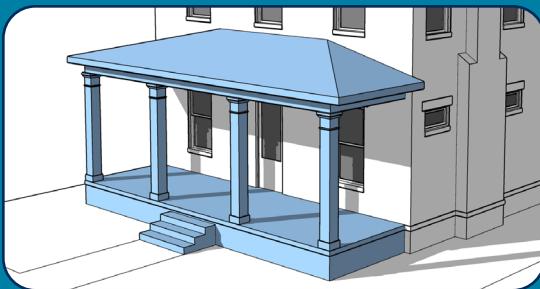
AWNINGS

A roof-like covering of canvas, often adjustable, placed over a window, door, porch, or similar feature to provide protection over the sidewalk.



BALCONIES

An external extension of the upper floor of a building that is defined by railing or balustrade. Balconies may be cantilevered or have visible support.



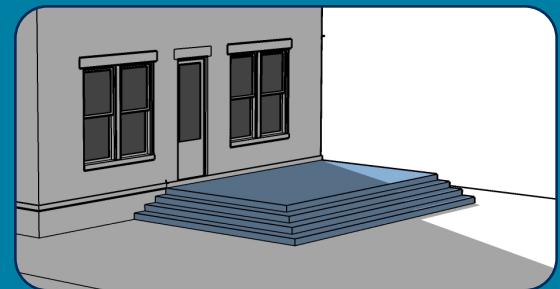
PORCHES

A roofed open gallery attached to the exterior of a building.



PORTICOES

A roofed space, open or partly enclosed, that protects the entrance to a building from weather.



DECKS

An uncovered porch, usually at the rear of a building.

MATERIALS

Building materials entail more than just foundations, walls, and roofs. Decorative and architectural elements are also considered building materials. The building material is essential to the contributing qualities of a historic building. In addition to brick and wood, the most common building materials for historic buildings include stone, terra cotta, stucco, slate, granite, limestone, cast stone, concrete, cast iron, wrought iron, tin, and glass. It is important to

retain and preserve these materials so that the significance of the building and the area is not compromised. The following standards are specific to masonry, wood, metal and artificial materials.

Masonry

Materials commonly used for building features in Burlington's historic structures include brick, stone, terra cotta, cast stone, concrete, slate, tile and stucco, with brick being the most prevalent masonry material. Such architectural fea-

tures using these materials include walls, steps, foundations, and chimneys. The texture, scale, color, course pattern, and details of masonry surfaces all combine to contribute toward the character of a structure.

Maintenance

The following standards shall be followed in the maintenance of historic masonry:

Cleaning

Masonry surfaces are generally durable and require little maintenance. Cleaning is only needed if dirt or organic matter (mold, etc.) has accumulated and causes deterioration by retaining moisture on the masonry surface. If cleaning is required, the following standards shall be followed:

- *Utilize the gentlest methods for cleaning masonry*, such as using a mild cleaner and low-pressure water spraying or gentle scrubbing by hand with a soft-bristle brush..
- *If the gentlest methods are unsuccessful*, experiment with the mildest chemical cleaners by first testing in an inconspicuous area before utilizing it for the balance of the area in need of cleaning.
- *Do not use high-pressure cleaning techniques* such as sandblasting or high-pressure waterblasting, as such methods can result in permanent damage to the surface of historic masonry.



This Tudor Revival style house on West Davis Street features a range of exterior materials, including wood, brick, slate and stucco.



This brick has been inappropriately sand blasted and then repointed.

Removal of Vegetation

While some people like the appearance of vines growing on a masonry wall, the tiny roots penetrate the mortar joints and cause them to deteriorate. Removal is best achieved as follows:

- **Sever vegetation**, such as vines, several inches to a foot above the ground level, and treat the base or stump with an herbicide applied into the stump.
- **Carefully remove vegetation from hard-fired masonry and harder mortars.** For under-fired masonry and lime-based mortar,

the plant must be cut just above the face of the building and allowed to degrade over time without pulling, as that action can result in the loss of historic fabric.

Repointing Mortar Joints

The most common cause of masonry deterioration is moisture rather than dirt or vegetation. Water that enters a masonry surface through deteriorated mortar joints or cracks in the actual masonry will eventually result in damage. High strength repointing mortar (usually Portland cement based) can cause soft-fired brick to spall when mortar is wet during freeze-thaw



Although houses in the Glencoe Mill Village district are clad with clapboard, beneath it is nogging. Nogging consists of bricks positioned between studs and other wooden structure elements that are part of a building's wall. This wall section has left the nogging exposed for educational purposes.

REMOVAL AND APPLICATION OF PAINT

Although usually thought of as a decorative element, paint is primarily a protective treatment that allows wood to shed water and therefore protect the building. Painting should not be done unless absolutely necessary. The build-up of many layers of paint becomes a problem in itself. Dingy paint can be freshened with a mild detergent. Light scraping and sanding with touch-up painting can extend a paint job. At some point, a total repainting will be needed. Surface preparation takes time and is tedious, but is worth the expense since it extends the life of a paint job.

PAINT REMOVAL

For paint which has cracked, blistered, "alligatedored", or where paint of 1/16" thickness or more has accumulated, the surface should be scraped with a pull-type scraper followed by hand-sanding. Buildings painted before 1950 likely have layers of lead-based paint that should be treated as a toxic material. For protection, a dust mask, goggles, a respirator, and skin protection may be needed. It is not necessary to remove paint that is still sound.

If stripping is necessary, the electric heat plate is the safest method and effective on thick paint build-up. Blow torches or, to some extent, heat guns are less safe because toxic fumes are released and an undetected fire could ignite in the wall cavity. Blow torches also scorch the wall. Heat guns work well on irregular surfaces. Chemical strippers are safer to use, but they can damage wood surfaces if not properly applied and leave residue disposal problems. Therefore, chemical treatments should be left to professionals.

Abrasive techniques are not recommended. Rotary or disc sanders leave swirl marks in the wood. Belt sanders are less effective. Sandblasting and water blasting erode the soft porous fibers of the wood and leave a surface with ridges and valleys similar to driftwood.

PAINT APPLICATION

Prepared surfaces should be washed with a mildew killer and then thoroughly rinsed and allowed to dry. Wood that has been exposed to the weather for any length of time may not hold paint and should be treated with a preservative before painting. Bare surfaces and chalking paint should be covered with an oil-base primer. Joints should be sealed with caulk, and holes and cracks should be filled with putty. Two top coats of either latex or oil-based paint are usually adequate. Latex should not be used directly over old oil-based paint, but it can be used over an oil based primer.

events. This issue is most applicable to pre-1900 buildings before hard-fired bricks were being used. The replacement of failing mortar joints with new mortar is a relatively common need. The following approach shall be taken:

- *Carefully remove loose and deteriorated mortar by using hand tools (raking) rather than power tools, which can remove the brick instead of mortar.*
- *Match the new mortar with the original mortar* with respect to its strength, texture, color, joint width and tooling profile.
- *Remove mortar deposits from the face of the brick.* Mortar smeared on the face of the brick will alter the building's appearance.

Coating & Painting Masonry

- *Do not paint previously unpainted historic masonry surfaces* to retain its historic appearance.
- *Do not parge or apply above-grade, water-repellent coatings and sealers,* as they may cause greater deterioration by trapping moisture inside the wall, in addition to altering the appearance of the masonry.

Design Standards

These standards address the repair and replacement of masonry. Retain and preserve masonry materials and features, including their color, texture, pattern, and details, through

appropriate maintenance, cleaning and repair methods, as needed. Replace deteriorated or damaged masonry only if it is damaged beyond repair, as follows:

1. *Replace masonry to match the original* in material, design, dimension and detail.
2. *Limit replacement to the deteriorated section only,* rather than the entire feature.
3. *Consider substitute materials only when the material cannot be repaired or when*

the material is no longer available. Replace a missing masonry feature based on accurate documentation of the original feature, if available. It shall be compatible in material, design, color, size and scale with the historic building.

4. *Do not add masonry features that have no historical basis,* thereby conveying a false sense of history.



For more information on the cleaning and treatment of historic masonry, see the National Park Service Preservation Brief #1: "*Assessing Cleaning and Water-Repellant Treatments for Historic Masonry Buildings*" at <https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>.

For more information on repointing mortar joints, see the National Park Service Preservation Brief #2: "*Repointing Mortar Joints in Historic Masonry Buildings*" at <https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>.

For information on dealing with historic concrete, see the National Park Service Preservation Brief #15: "*Preservation of Historic Concrete*" at <https://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm>.

For information on dealing with historic stucco, see the National Park Service Preservation Brief #22: "*The Preservation and Repair of Historic Stucco*" at <https://www.nps.gov/tps/how-to-preserve/briefs/22-stucco.htm>.

For information on dealing with historic cast stone, see the National Park Service Preservation Brief #42: "*The Maintenance, Repair and Replacement of Historic Cast Stone*" at <https://www.nps.gov/tps/how-to-preserve/briefs/42-cast-stone.htm>.

This information is supplemental and not part of these standards.

Wood

In Burlington's commercial and mixed-use historic areas, exterior wood is primarily used for storefronts, cornices and windows. For historic residential areas, wood is also used for windows, but even more so for exterior walls having clapboard cladding, as well as other architectural features, including porches and fences. Wood is particularly prevalent as an exterior material in the Glencoe Mill Village district.

Maintenance

Wood features shall be regularly maintained and repaired to ensure its continued viability as an original material. Examples of required ongoing maintenance for wood include:

- **Caulk and seal wood joints**, such as in windows, to prevent the entry of water beneath the wood surface.
- **Paint wood to protect the surface** from deterioration caused by light and moisture. However, the horizontal gap between clapboards should not be caulked.
- **Existing exposed wood and new wood should be treated with preservatives**, prior to priming and painting, to protect the wood from deterioration.
- **Improve replacement wood with an application of oil-based copper naphthenate** prior to painting it.
- **Use low-pressure washing with mild**

detergents to clean wooden surfaces.

"Low-pressure washing" is defined as garden hose strength (usually about 80 pounds per square inch for an average house) or a few hundred PSI at the most. Anti-mildew-ing solutions can be added to the cleaning liquids.

- **Painted wood that is peeling may require hand scraping and sanding before being repainted.** Although the careful use of devices such as electric heat plates, infrared and hot air guns may be necessary, harsher methods such as sandblasting, high-pres-ure waterblasting, alkaline strippers, and propane and butane torches shall not be used to avoid damage to the wood.

Design Standards

The following standards apply to wood archi-tectural components of historic buildings:

1. **Retain and preserve historic wood mate-rials and features**, including their original dimensions, texture and details, such as beading on boards.
2. **Repair historic wood** using traditional pres-ervation techniques, including patching, splicing and reinforcing, as needed.
3. **Utilize wood consolidants as a last resort to total replacement** to stabilize damaged or deteriorated wood.
4. **Replace historic deteriorated or damaged wood as only a last resort.** Match the original wood with respect to the material, design, dimensions and detailing. When possible, limit replacement to the deterio-rated or missing section only, as opposed to the entire feature.
5. **Do not add wood features that have no historical basis**, thereby conveying a false sense of history.

OLD-GROWTH WOOD

Old-growth wood is the term used to describe wood that grew up in forests over hundreds of years. Old-growth wood is denser than the young trees harvested today and is therefore stronger and more resistant to damage and decay. Its quality allows it to hold up well to both dry and wet conditions. Old-growth wood expands and contracts less, so paint lasts longer. Before replacing historic siding, trim, or wood windows that look deteriorated, consider repairing them with wood repair epoxy and properly repainting instead. That hundred-year-old material or window may last another hundred years.

Metal

Wrought iron, cast iron, pressed tin and copper are among the most common architectural metals found on historic buildings and site features in Burlington's historic areas. Examples of metals that are found in residential historic areas include wrought iron and cast iron fences, as well as gutters, downspouts, and copper flashing at the intersection of roof planes and roof penetrations (chimneys, etc.). Examples of metals that are often part of historic buildings in commercial and mixed-use areas include sheet metal cornices, cast iron columns and pilasters, and metal bulkheads (which comprise the lowest segment of a storefront). Ferrous metals are those that contain iron. With the exception of wrought iron, they are prone to rust. Non-ferrous metals such as copper and brass, on the other hand, do not rust, but they do corrode. Ongoing maintenance of most ferrous architectural metals is necessary to prevent rust, corrosion and structural failure. For example, metal roofs and gutters require periodic removal of leaves and other debris to avoid rust and leaks.

Maintenance

- *Hard metals can be cleaned with wire brushing or hand scraping.* Such metals include wrought iron, cast iron and steel. Harsher techniques, such as low-pressure grit blasting or glass bead blasting, shall only be used when milder techniques are unsuccessful.

- *Do not remove naturally-occurring patinas on metals such as copper,* as it functions as a protective coating and is consistent with a historic character. However, when absolutely necessary, mild chemical cleaners can be used for soft metals such as brass, copper, tin and lead, but testing shall first occur in a low-visibility area.
- *To avoid corrosion or rust, apply a primer to ferrous metals (as opposed to non-ferrous metals such as copper, brass and bronze) after cleaning* such as a zinc-based primer or some other rust-inhibiting primer.
- *Apply a coat of paint after priming ferrous metals* to further protect the metal surface from corrosion or rust.

Design Standards

1. *Retain and preserve historic architectural metal,* including its original dimensions, texture and details.
2. *Avoid visually obscuring historic architectural metals* with other materials so that the character of the building can be preserved.
3. *Repair damaged metal rather than replacing it.*
4. *Replace metal with in kind metal* only when the original metal is missing or too deteriorated to be repaired.
5. *Substitute materials may be considered when the metal material cannot be repaired or when it is no longer available.* Examples of potential substitute materials include such as fiberglass, aluminum or wood detail. When painted, the



For information on architectural cast iron, see the National Park Service Preservation Brief #27: *"The Maintenance and Repair of Architectural Cast Iron"* at <https://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm>.

For more information on the problems associated with harmful cleaners on all types of historic materials, see the National Park Service Preservation Brief #6: *"Dangers of Abrasive Cleaning to Historic Buildings"* at <https://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>.

For more information on the maintenance of the exterior of historic buildings, see the National Park Service Preservation Brief #47: *"Maintaining the Exterior of Small and Medium Size Historic Buildings"* at <https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>.

This information is supplemental and not part of these standards.

substitute material shall have an identical appearance to painted metal, and it shall be able to withstand weathering over time.

ARTIFICIAL MATERIALS

When it is determined that the use of artificial building materials is acceptable, it must be utilized in a manner that new material matches the design, appearance, size, texture, and other visual qualities of the historic material. For instance, many faux slate roofing materials are actually larger than historic slate roofing and will greatly alter the appearance of the roof and overall building. The use of artificial siding, such as aluminum or vinyl, can cause long-term damage to historic materials by hiding decay, trapping moisture, and damaging historic wood with nail holes. Furthermore, artificial siding can also negatively alter the appearance of a building's exterior. For example, the surface appearance and exposure width of clapboards may not look authentic when using artificial siding, and materials such as vinyl siding utilize strips at facade corners and around the perimeter of doors and windows that are instant clues that artificial materials have been employed.

Design Standards

The following standards will apply to the use of artificial siding for Burlington's Historic Districts and Landmark sites:

1. Remove existing artificial siding when the opportunity presents itself, such as the removal of vinyl or aluminum siding. His-

toric materials beneath such artificial siding shall then be repaired or replaced in kind if necessary.

2. *Artificial siding may be considered when the historic siding is missing or too deteriorated to be repaired and when like material is not available or cost prohibitive.* Applicants must document the extent of deterioration that necessitates replacement, and they must also prove that a like material is unavailable. The longevity and appearance of artificial materials over time must be considered. For example, as noted elsewhere, oil-based copper naphthenate shall be used on all exposed wood surfaces prior to priming to extend the life of the replacement material.
3. *Do not cover historic wooden siding with artificial materials* such as vinyl or aluminum, as doing so can trap condensation
4. *Synthetic stucco or exterior insulation and finish systems (EIFS) can be an acceptable replacement material* if the replacement material matches the historic material in size, texture, appearance, design, and other visual qualities. However, EIFS is more susceptible to damage, so it should be avoided when possible near doors and lower parts of facades. It is also more appropriate in locations not visible from a street.
5. *Roofing materials are often among the most compatible artificial materials* because the height and angle of their location, as seen from the ground, makes them less visible. Examples of artificial roofing materials that are often very convincing looking



nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm. This information is supplemental and not part of these standards.

For more information on the use of aluminum and vinyl siding on historic buildings, see the National Park Service Preservation Brief #8: "Aluminum and Vinyl Siding on Historic Buildings" at <https://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm>.

For more information on the use of substitute materials on historic buildings, see the National Park Service Preservation Brief #16: "The Use of Substitute Materials on Historic Building Exteriors" at <https://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>. This information is supplemental and not part of these standards.

include slate, clay tiles and wood shakes. However, as noted previously, the materials must be identical to that of original materials in size, shape, design thickness, texture and other visual qualities.

6. **Cementitious (fiber cement) siding may be used in some situations.** It shall not be used on a facade visible from a street that already features wood siding. In some cases it might be used on a full facade that is not very visible from a street. It can also be used on rear additions and non-historic outbuildings. When permitted, the exposure width of clapboards must match that of the original structure and grain patterns shall be avoided.

PROBLEMS WITH ARTIFICIAL SIDING

The use of artificial siding to cover the original siding is generally not permitted in historic districts or on locally designated historic properties. Some of the drawbacks to artificial siding include:

- It conceals original building materials and alters details and scale of windows and door surrounds, corner boards, and cornices. It obscures the architectural details which characterize a historic structure.
- During the installation process, nail holes damage the materials and craftsmanship of the original siding.
- It hides damage from termites, rot, and moisture. The hidden wood siding will deteriorate rapidly as minor problems become serious and expensive.
- It traps moisture in the space created next to the wood of the house, increasing the chance of damage to the building.
- It is not a good insulator. Attics, floors, doors, and windows are the areas of greatest heat loss, not walls. The insulation value is negligible.
- It tends to dent and scratch. When damaged, it must be removed and replaced since it can not be repaired.
- Colored artificial siding can eventually fade and mildew, so that it must be painted.
- Vinyl siding has much lower melting and flash points than wood so as to be hazardous.
- It lacks the warmth and charm of natural wood.

QUESTIONS FOR DECIDING ON ARTIFICIAL MATERIALS

When deciding whether the use of artificial materials is appropriate or not for particular applications, the following questions might be asked:

- What is the availability of the original material? Are there financial or other legitimate reasons for not utilizing the authentic material?
- How will the artificial material impact the building's character, if at all? How visible is the artificial material? Is it on a front facade or a rear wall?
- How compatible is the artificial material with the texture, scale, proportions, profile, and finish of the original material?
- How durable is the artificial material? Will it require more frequent maintenance and replacement than traditional materials? Will it fade, lose its color or deteriorate more quickly than original materials?

BUILDING MATERIALS MATRIX

The following table lists a variety of building materials organized by building component that might be considered in Burlington's local historic districts. The materials are further classified as follows:

Permitted: Materials that are allowed as-of-right regardless of their visibility from a street, application to existing structures versus new structures, and similar variables. If part of a COA application for Minor Work, these materials can be approved administratively by Planning staff.

Maybe: Materials that may be allowed if approved by the HPC. A range of considerations may come into play to determine their appropriateness.

The permission to use any material listed in this table is still subject to its appropriateness for the particular project as established in the design standards. Materials not listed in this table may be proposed and shall be reviewed according to the section on Materials beginning on p. D.34.

Building Materials	Permitted	Maybe
WALLS		
Primary Materials		
Brick or brick veneer		
Natural stone or veneer		
Artificial or natural stone wall tiles/panels		
Stucco		
Artificial stucco (e.g. Exterior Insulation and Finishing System, fiber cement panels with stucco finish)		
Concrete		
Wood siding/shingles		
Fiber cement siding/shingles		
Aluminum/metal siding		
Vinyl siding		
Architectural metal panels		
Secondary Materials		
Wood siding/shingles		
Wood panels		
Fiber cement siding/shingles		
Fiber cement panels		
Medium density overlay board (MDO)		
Trim and Decorative Details		
Brick or brick veneer		
Natural stone		
Cast stone		
Artificial or natural stone panels		
Wood trim, cornice, and other decorative trim		
Wood composite trim, cornice, and other decorative trim		
Fiber cement trim, cornice, and other decorative trim		
Cellular PVC trim, cornice, and other decorative trim		
Polyurethane trim, cornice, and other decorative trim		

Building Materials	Permitted	Maybe
FOUNDATIONS		
Primary Materials		
Brick or brick veneer		
Natural stone or veneer		
Artificial or natural stone wall tiles/panels		
Stucco		
Cement parged concrete block		
Exposed concrete block (including split-faced and similar)		
Exposed concrete		
Details		
Wood skirting		
Composite skirting		
Vinyl skirting		
Decorative cast iron foundation vents		
Decorative urethane foundation vents		
Non-decorative foundation vent		
ROOFS		
Primary Materials		
Natual slate		
Synthetic slate		
Clay tiles		
Composite clay tiles		
Concrete tiles		
Wood shake shingles		
Synthetic shake shingles		
Premium asphalt shingles		
Architectural asphalt shingles		
Solar shingles and solar metal roofing		
3-tab shingles		
Copper		
Standing seam metal		
5-V crimp metal		
Corrugated metal		
Metal shingles		
EPDM (ethylene propylene diene monomer) membrane for flat roofs not visible from a street		

Building Materials	Permitted	Maybe
ROOFS (Continued)		
Details		
Wood fascia and soffit details		
Wood composite fascia, rake, and soffit details		
Fiber cement fascia, rake, and soffit details		
Cellular PVC fascia, rake, and soffit details		
Polyurethane fascia, rake, and soffit details		
Copper flashing		
Painted metal flashing		
Copper gutters and downspouts		
Galvanized/painted metal gutters and downspouts		
Rain chains		
DOORS AND WINDOWS		
Door and Window Materials		
Wood		
Aluminum-clad wood		
Vinyl-clad wood		
Cellular PVC		
Composite		
Fiberglass		
Steel		
Vinyl		
Shutter Materials		
Wood		
Wood composite		
Aluminum		
Vinyl		
Metal shutter hardware		
Storm Door and Window Materials		
Wood		
Wood composite		
Painted/finished aluminum		
Glass		
Clear/lightly tinted glass		

Building Materials	Permitted	Maybe
DOORS AND WINDOWS (Continued)		
Heavily tinted glass visible from a street		Green
Heavily tinted glass not visible from a street		Green
Mirrored glass		Green
Frosted glass visible from a street (unless window is in a bathroom shower area)		Green
Frosted glass not visible from a street		Green
STOREFRONTS		
Materials		
Wood		Green
Painted/finished aluminum		Green
Anodized aluminum		Green
Vinyl		Green
Carrara marble/vitrolite tiles		Green
Clear/lightly tinted glass		Green
Heavily tinted glass		Green
Mirrored glass		Green
Frosted glass		Green
Trim and Decorative Details		
Wood trim, cornice, and other decorative trim		Green
Wood composite trim, cornice, and other decorative trim		Green
Fiber cement trim, cornice, and other decorative trim		Green
Cellular PVC trim, cornice, and other decorative trim		Green
Polyurethane trim, cornice, and other decorative trim		Green
Painted/finished aluminum		Green
Anodized aluminum		Green
Vinyl		Green
CANOPIES AND AWNINGS		
Canopy Primary Materials		
Wood		Green
Wood composite		Green
Metal		Green
Canopy Supports and Decorative Details		
Metal rods/chains		Green
Metal cables		Green

Building Materials	Permitted	Maybe
CANOPIES AND AWNINGS (Continued)		
Awning Primary Materials		
Canvas		
Metal		
Plastic		
Vinyl		
Awning Frame		
Metal		
Wood		
Plastic		
PORCHES, PORTICOES, BALCONIES, AND DECKS		
Materials		
Brick columns (porches)		
Natural stone columns (porches)		
Wood columns (porches)		
Wood composite columns (porches)		
Fiberglass columns (porches)		
Vinyl columns		
Metal columns		
Wood brackets (porticoes, balconies)		
Wood composite brackets (porticoes, balconies)		
Wood flooring, rails, and balustrades		
Composite flooring, rails, and balustrades		
Vinyl rails and balustrades		
Metal rails and balustrades (balconies)		
Trim and Decorative Details		
Wood		
Wood composite trim, cornice, and other decorative trim		
Fiber cement trim, cornice, and other decorative trim		
Cellular PVC trim, cornice, and other decorative trim		
Polyurethane trim, cornice, and other decorative trim		

2. HISTORIC BUILDINGS: ADDITIONS

Burlington, including its historic areas, is constantly changing. The community's historic architecture illustrates the evolution of over one hundred fifty years of architecture with buildings dating from the late 1880s throughout the 20th century. This evolution continues with innovative modern architecture and technology. Done properly, new building additions can coexist peacefully with historic structures and historic areas in Burlington. Careful attention to the detail, design, material, scale, and placement of a new addition can help to meet two objectives:

1. Preserving the character of the property and the broader historic area; and
2. Allowing the historic area to continue its evolution.

Over the life of a typical building, many changes might take place. The residents of a house may need to add a room to accommodate their growing family or changing life-style. Similarly, the occupants of a commercial building might need to expand their work space to continue to grow as a business. Historic buildings may need to evolve just like the people who inhabit them. In many cases, a historic building has

RETENTION OF HISTORIC FABRIC

The philosophy of design standards is based on an overarching principle of retaining historic fabric to the maximum extent possible. This philosophy prioritizes that materials and finishes be: (1) identified, retained, and preserved; (2) protected and maintained; (3) repaired; and (4) replaced in kind when too deteriorated to be repaired. Design standards in effect across the country share this philosophy based on the Secretary of the Interior's Standards for Rehabilitation. These federal standards are available at: <http://www.nps.gov/tps/standards/rehabilitation/rehab/guide.htm>.

additions that are now considered historic and in need of preservation. Fortunately, adding to a historic building can be accomplished without compromising the integrity of the building or the surrounding area. The main considerations when planning additions to historic buildings include the addition's placement, setbacks, materials, size, scale, orientation, general design, detailing, architectural style and site landscaping. However, it is also important to make additions discernible from the original building. Just a few examples of techniques to achieve this objective include different siding, roof lines, window types and foundation materials. In fact, split-face concrete blocks are a common foundation material for additions. Also, the primary exterior cladding of the addition should be the same as or subordinate in weight to the primary historic building. For example, the addition to a brick-clad historic building can be clad in brick

or clapboard. Likewise, the addition to a clapboard-clad historic building can be clapboard, but it cannot be masonry since that is a heavier material. The exception to these principles for additions is the Glencoe Mill Village historic district. There has been a long-standing precedent driven by the district's Covenants, Conditions and Restrictions (CC&Rs) that requires all new development, including additions, to appear to be historic. For example, cladding must be wooden clapboard for the main segment of a building, and it must be the same or board and batten for additions.

DESIGN STANDARDS

The following standards will be applied to proposed additions to historic buildings, as well as non-historic buildings within historic districts:



These additions are appropriately located to the rear, subordinate in scale to the original building, and feature compatible materials and design.

Location & Placement

1. *New additions shall be located along the rear facade of the historic building to lessen its visual impact on the building and the area. The exception might be the side of the building if:*
 1. A sufficiently-sized side yard exists, and
 2. The addition is subordinate in appearance to the original building with a front setback behind that of the original building and/or a smaller scale than the

original building.

2. *The sides of the rear addition shall be recessed behind the sides of the historic building.* The new addition shall be set back at least 2 feet from the sides of the historic building on both sides. That reference point for measurement applies to the greatest width of the historic building. The exception to this standard is for historic houses in the Glencoe Mill Village district (see sidebar on p. D.51).

3. *New additions shall seek to minimize impacts on significant site features such as topography, landscaping, historic paving areas, historic outbuildings, and vistas.*

Installation

1. *New additions shall be installed so there is a minimum impact upon the historic building.* There shall be minimal loss of historic materials, details, and other character-defining features of the historic building.
2. *New additions shall be installed so that they could be removed in the future without causing excessive damage to the historic building.*

Scale & Design

1. *Additions shall be physically subordinate to the historic building.* Subordination is achieved primarily through a smaller scale of the addition and a rear location.
2. *Additions shall be compatible with the historic building with respect to materials, mass, color, fenestration, and roof forms and pitches.* However, they shall still be recognized as new additions, even if only subtly. This objective can be achieved by introducing one or more of the following: different siding, roof, roof line, foundation material, and window type. Spit-face concrete blocks are a common approach to foundations for additions.

3. Consider the foundation height and eaves lines of the historic building when designing the addition. Align the foundation height of the addition with that of the historic building. Eave lines of additions shall be at or below the historic eave line. The latter demonstrates subordination to the historic building.
4. Select a dominant exterior material for the addition that is compatible with that of the historic building. The primary exterior cladding of the addition shall be the same as or subordinate in weight to the primary historic building.
5. Substitute exterior materials used in place of traditional materials on an addition to a historic building may be appropriate since most additions are not very visible from a public street and the addition is a separate distinct component distinct from the balance of the historic building. However, vinyl and aluminum siding are prohibited even for additions. Cementitious siding simulating clapboards can be acceptable when the exposure width and other characteristics of the original building are followed (if the original building is clad in clapboard).

Differentiation

1. Additions shall be designed in a smaller scale and massing than the historic building so that it does not dwarf and detract from the scale and massing of the historic build-

ing. Scale considerations shall include the height and width of the addition.

2. Simplified details that reflect the character of the historic building are appropriate. Subtle changes in setback, material, and details are an appropriate means for distinguishing additions from the original building.
3. Distinguish relatively large additions from the historic building through a connecting building segment that is smaller in scale

- relative to both the historic building and addition to emphasize that the addition is indeed an addition.
4. Additions shall be identifiable as a product of their own time. It shall be discernible what is historic and what is new, even if the distinctions are somewhat subtle.
 5. Additions shall not imitate an era or architectural style earlier in time than that of the historic structure.



In addition to compatible materials and colors, the addition to this church (foreground) is subordinate to the original building in its height, setback and detailing.

GLENCOE MILL VILLAGE REAR HOUSE ADDITIONS

In most areas of Burlington, rear additions should occur in a manner in which the addition is less wide than the main original structure so that it is stepped in a bit and less visible (if visible at all) from a street. However, a different historic pattern exists in the Glencoe Mill Village district. Many two-story houses there were originally built with a one-story ell off of the back of the main portion of the house. The ell was oriented perpendicular to the main portion of the house, with the axis being defined by the gable roof. One of the ell's walls was flush with the sidewall of the main structure and the clapboard siding was uninterrupted between the two building sections. The rear end of the ell typically features a brick chimney centered on the gable ridge.

Attached to the rear of the ell was often a one-story addition that was oriented parallel with the main segment of the building's front and perpendicular with the ell as defined by the gable roof axis. The height of the addition is typically either the same as the ell or a bit taller than the ell, and the addition usually extends one to three feet beyond the sides of the main segment of the house (closer to the side lot line). Additions often featured a rear porch and the cladding is typically clapboard, but sometimes board-and-batten. As with virtually every roof in the village, the addition's roof is V-Crimp metal to match the balance of the house.



While this addition is subordinate to the historic structure, it is located on the front of the house and is inconsistent with regard to materials, windows, and details (source: Wisconsin Economic Development Corporation)



This addition is not compatible with the historic house in its location, scale, and materials (source: coloradoan.com).

CRITERIA TO CONSIDER FOR PROPOSED ADDITIONS

When considering an addition to a historic building, the following questions shall be asked:

- How visible will the proposed addition be from any street, in particular, and alleys as well?
- Does the proposed addition negatively impact the character of the historic building?
- Does the proposed addition negatively impact the appearance and character of adjacent properties and the broader streetscape?
- Does the proposed addition require significant alterations to the historic building or the removal of significant features?
- Is the proposed addition visually subordinate to the historic building?
- Are the sides of the proposed addition set back from those of the historic building? This criterion is not relevant to house additions in Glencoe.
- Does the proposed addition utilize high-quality design and materials?
- Could the proposed addition be removed without causing irreversible damage to the historic building?



For more information on additions to historic buildings, see the National Park Service Preservation Brief #14: *"New Exterior Additions to Historic Buildings: Preservation Concerns"* at <https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>. This information is supplemental and not part of these standards.

3. NEW BUILDINGS

New construction within a historic district can contribute positively to the evolution of the district provided the design is compatible with the district's significant characteristics. Infill development shall reinforce the character of the area rather than diluting it. New development provides a continuum of the architectural evolution that began in Burlington 150 years ago.



These new infill buildings are distinctive yet share many common denominators, including scale, setbacks, heights and materials.

An understanding of the impact new construction has on historic districts is essential prior to planning a new construction project. It is not an objective of these Design Standards for all new buildings to duplicate existing buildings within historic areas. Contemporary designs can be built with similar massing, scale, fenestration, materials, and roof forms to those of surrounding buildings, resulting in a building that is recognizably new, yet compatible. As noted previously in the section on building additions, the exception to these principles for new buildings is the Glencoe Mill Village historic district. Their CC&Rs require all new development to appear to be historic.

GENERAL DESIGN STANDARDS

The following standards are applicable to all building types within Burlington's historic districts. More detailed standards below supplement these standards for specific building types. Only historic buildings shall be used as a gauge for new buildings. Compatibility issues for infill shall not factor incompatible non-historic buildings. Also, it is inappropriate to create a false sense of history by building new structures that reflect an era or architectural style that did not exist in the area where it is being built.

Lots and Building Siting

- The lot dimensions shall be relatively consistent with those of the block face, particularly with respect to the lot width. Exceptions would include a historically large lot that has never been subdivided into multiple smaller lots.*
- The lot orientation shall be consistent with those of the block face. The lot orientation is based upon whether the long axis of the lot is parallel or perpendicular to the street.*
- The amount of building coverage on the lot shall be compatible with the surrounding area. The coverage shall attempt to approximate the ratio of building to open space generally found in the district, although this issue is less significant for areas not readily visible from a street.*
- New construction shall not compromise the topography and site features. Efforts shall be made to preserve significant mature vegetation and important vistas. Also, excessive grading should not occur so that an entire new structure is unnecessarily at a single elevation on a steeply sloped site. Building segments should be stepped at different elevations to work with the existing topography.*
- New construction shall have building siting characteristics that are consistent with their context. New buildings shall have compatibility with neighboring buildings*

- of a similar type with respect to building setbacks (front, side and rear).
6. *Buildings shall not be sited at unusual angles to the street or with side walls facing the street* unless it is a corner lot and the side wall fronts the subordinate street.

Building Design

New construction shall be compatible with the key physical features of nearby buildings. Many standards should be considered block face by block face to provide continuity throughout the historic district. Some issues below are followed by more detailed standards organized by building type. General considerations for all building types include the following:

1. *Building orientation* - the building's main axis shall be either parallel or perpendicular to the street, depending upon the block face's pattern.
2. *Building height*

1. Glencoe Mill Village District – new buildings shall not exceed 2 stories or 35 feet.
2. Other Residential Districts – new buildings shall not exceed 2.5 stories or 40 feet.
3. Commercial Districts – to be determined based on the designation of any future such local historic districts.

3. *Building scale and massing* – this issue is determined by the combined elements of building height, width, and the distribution and patterns of building mass.
4. *Roof form* – forms are typically driven by the building type, style and the area, such as flat roofs with parapet for commercial buildings and pitched roofs for residential buildings.
5. *Foundation height* – residential and institutional building types typically feature raised foundations, while commercial / mixed-use buildings do not.
6. *Doors and windows* – considerations include their size, orientation, pattern on the facade, and ratio of solids to voids (openings) on the facade, and snap-in or flush muntin bars are prohibited.
7. *Primary entrances* – they shall be located on the front facade and facing the associated primary street, and designed to give them prominence relative to other entrances based on their scale and architectural detailing.

Materials

These standards address materials that can be used for new construction.

Traditional Materials

See a summary of the building materials his-

torically used for construction in the standards below that are specific to building types.

Alternative Materials

The following standards will apply to the use of artificial siding for new buildings, when permitted, in Burlington's historic districts:

1. *Match the appearance of the artificial materials with the appearance of the original materials commonly found elsewhere in the area* with respect to dimensions, design and overall appearance of the materials. For example, the exposure width of artificial clapboards shall be consistent with that of other buildings in the area.
2. *Cementitious siding (fiber cement board)* can be an acceptable material for new residential construction, but faux wood grain patterns shall be avoided.
3. *Composite materials painted to match the balance of the building can be used for some specific architectural components*, including flooring for porches, porch features, and architectural detailing.
4. *Exterior insulation and finish systems (EIFS)* may be used on new construction to duplicate stucco or plaster, although a more durable material with a matching texture shall be used around entrances and for the bottom few feet of the facade to avoid damage and deterioration where

such surfaces are most vulnerable. Such an approach requires exterior painting to mask material changes.

5. *Roofing materials are often among the most compatible artificial materials because the height and angle of their location, as seen from the ground, tends to make them less visible. Examples of artificial roofing materials that are often very convincing looking include slate, clay tiles and wood shakes.*

NEW RESIDENTIAL BUILDINGS

Although Burlington's historic residential areas feature a range of time eras and architectural styles, there are generally some consistent characteristics. Most residential buildings feature single-family detached houses that are one or two stories in height and that have a front yard setback. They are usually clad in either clapboard or brick, they have a raised foundation, and they are capped with pitched roofs. Within those typical parameters there is still a broad range of characteristics that are driven primarily by architectural styles.

Siting of the Building

1. *The front building setback shall be within 10% of the average front setback of all other residential buildings on the block*

face, not factoring in any non-contributing buildings.

2. *Side yard setbacks shall be compatible with historic development patterns in the area and shall be no less than 10 feet.*

Foundations

1. *Foundations shall be raised between 12 inches and 24 inches above grade at the building's front facade unless it features an architectural style that historically lacked a raised foundation or if the grade of the building slopes downward substantially from the front of the building to the rear. This standard also applies to the front porch if a porch is proposed.*
2. *Piers to serve as foundations shall not be used for either the main structure or the porch since there are no precedents to that in Burlington's historic neighborhoods. The only exception is porches in the Glencoe Mill Village district.*

Roofs

1. *Roof types for new residential buildings shall be appropriate for the architectural style. For example, buildings emulating the American Four Square style shall be pyramidal or hipped, while those emulating a Dutch Colonial Revival shall feature a gambrel roof.*

2. *Roof pitches shall be appropriate to the architectural style. For example, buildings emulating a Tudor style have steeply pitched roofs, while those emulating a Bungalow style have lower pitched roofs.*

3. *Roof elements such as turrets are only appropriate for specific architectural styles, such as Queen Anne styles.*

Glazing

1. *A minimum of 25% of the front facade shall be glazed (comprised of glass in the form of windows and doors). Glass anywhere on the front facade may not be reflective, frosted or tinted by more than 30%.*

Windows

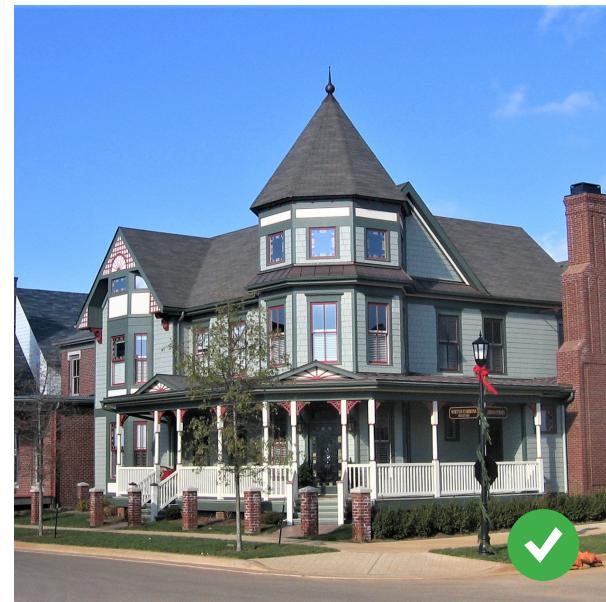
1. *The proportions, spacing and rhythm of windows shall be similar to those of surrounding historic buildings. Windows shall typically be vertically oriented, although "ganged" vertical windows can result in an overall horizontal orientation. Also, transom lights above entrances are always horizontally oriented, even if the individual lights have a vertical orientation.*
2. *If shutters are provided for windows, they shall be properly designed to fit the window, and they shall either be operable or appear to be operable. They shall not be mounted completely flush against the facade wall.*

Porches

1. *Single-family detached and attached houses (duplexes, triplexes, quads, etc.) shall feature a front porch unless it is of an architectural style that would historically preclude a porch (Georgian Revival, Tudor Revival, etc.)*
2. *Front porches shall be designed with a minimum width and depth to be functional.* They shall occupy a minimum of 50% of the front facade's width and shall be at least 8 ft. in depth.
3. *Front porch architectural elements shall be consistent in design with those commonly found in the area, including roofs, steps, columns and balustrades. The height and thickness of balusters, rails and handrails shall be consistent with historic examples found in the area. Inappropriate examples often encountered include columns and balustrades that are too narrow, as well as the use of creek stone for porch columns.*

buildings in Burlington's historic residential areas. Stucco is also an acceptable exterior cladding, although it is less common and associated with specific architectural styles, such as components of Tudor Revival style imitating a half-timbering treatment. Stone cladding is even less common, but there are at least a few historic precedents.

2. *Common materials for architectural features include stone, cast stone, concrete, wood and metal. Specific common exam-*



Materials

The use of traditional and traditional-looking building materials is important to the visual continuity of the district.

Traditional Materials

1. *Brick and clapboard are the primary cladding materials for the main body of the*

These new houses would all fit in the West Davis - Fountain Place district. They represent the following architectural styles (clockwise from top): Queen Anne, Tudor, Four Square and Bungalow.

NEW HOUSES IN GLENCOE MILL VILLAGE

There are four basic house types in the Glencoe Mill Village district, and they include the following:

Two-Story Single Unit – By far, the most common house type, this design features:

- A central door with a 9/6 or 6/6 window on each side of the door on the front facade.
- Two second floor 9/6 or 6/6 windows, each aligned with the first floor windows on the front facade.
- Gabled V-Crimp metal roof with a similar hipped porch roof supported by wood posts.
- Porch has wooden steps and no railing unless the foundation height is unusually high.
- Brick piers supporting the porch and a solid brick foundation with vents for the main structure.
- A brick chimney centered on one end of the main structure (usually on the north end).
- A one-story ell at the rear that is original to the house, but often with a one-story addition attached to it.



TWO-STORY SINGLE UNIT



ONE AND A HALF-STORY SINGLE UNIT



ONE-STORY SINGLE UNIT



ONE-STORY DUPLEX

One-and-a-Half-Story Single Unit – Less common, this house type has the same features as the Two-Story Single, except as follows:

- Windows are limited to the ground floor on the front facade.
- The chimney is centrally located rather than at the end of house.
- An ell and addition may or may not exist.

One-Story Single Unit – Also less common, this type is identical to the One-and-a-Half-Story Single Unit, except as follows:

- There is only one story.
- The chimney is located at the end of the house, as with the Two-Story Single Unit.

One-Story Duplex – Very uncommon, this house type is identical to the One-Story Single Unit, except as follows:

- The front facade features a door at each end, separated by a pair of windows.
- The chimney is centrally located rather than at the end of house.

All new houses in the district must follow one of the four models above. Because the Two-Story Single is most common, that model is most encouraged.

ples include wooden-framed windows and wooden front porch elements, as well as concrete and cast stone.

Alternative Materials

See the standards in this section starting on page D.40, as well as the general Materials section beginning on page D.34.

NEW COMMERCIAL AND MIXED-USE BUILDINGS

This building type is the dominant type historically found in Downtown Burlington. In most cases, this building type features multi-story brick buildings having a rectilinear form, a flat roof screened by a parapet wall, a ground level storefront, and the building has no front setback from the sidewalk of the associated street.

Siting of the Building

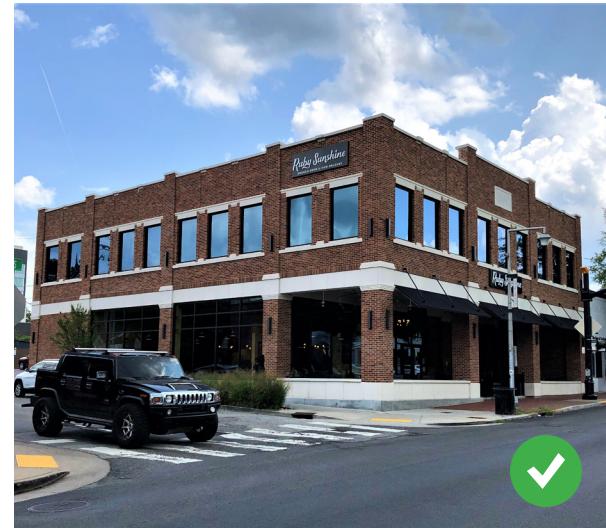
- The front building setback shall be the average setback for historic commercial and mixed-use buildings on the block face, including being built to the sidewalk where that is the norm.*
- Buildings shall share side walls on block faces where that is the dominant pattern.*

Roofs

- Most roofs shall be flat or nearly flat within historic commercial / mixed use areas of Burlington. Roofs with a pitch less than 4:12 shall feature a parapet wall on the front facade sufficient in height to visually screen the roof as viewed from the primary street.*
- Exceptions can be made to allow pitched roofs to provide architectural variety. However, such variety shall have a basis in the area's history. Gabled and hipped roofs are permitted. Visible pitched roofs shall have a minimum slope of 4:12 and a maximum pitch of 12:12.*
- Mansard roofs are generally discouraged since they are uncommon in Burlington's commercial and mixed-use areas.*
- Building components not constituting the primary structure, such as porches and dormers, may feature a shed, gable or hipped roof with a pitch of at least 2:12, but not exceeding 12:12.*
- Roof-top equipment shall be screened to the greatest extent possible from streets by their location. Examples of such equipment include satellite dishes, pipe vents, and similar features.*



These new mixed-use buildings have a simple but traditional design.



This new corner building utilizes an arcade design to provide outdoor dining space.

Facade Design

1. *No ground floor front facade plane shall exceed a width of 30 feet without an interruption.* Ground floor facades shall be broken into a series of vertical bays using any of the following elements:

- Wall off-sets of at least 4 inches in depth
- Pilasters (engaged pillars) with a minimum depth of 4 inches
- Columns/posts
- Projecting bays and/or balconies

Other means of visually breaking up the massing of a facade, but only when combined with one of the approaches listed above, include: material changes, roofline changes, and front steps and/or stoops.

2. *The minimum ground floor height shall be 14 ft.* measured from finish floor to ceiling.

Glazing

1. *A minimum of 50% of the front facade's ground floor shall be glazed* (comprised of glass in the form of doors and/or windows). An exception would be a building intended for non-retail and non-dining purposes, such as offices. The ground floor is considered the area between grade and the first floor's ceiling. Glass anywhere on the front facade may not be reflective, frosted or

tinted by more than 30%.

2. *A minimum of 25% of the front facade's upper floors shall be glazed* (comprised of glass in the form of windows). Glass anywhere on the front facade may not be reflective, frosted or tinted by more than 30%.

Windows

1. *Windows shall be similar to those of surrounding historic buildings* with respect to size, proportions, spacing and rhythm of windows.
2. *Ground floor windows on the front facade shall be part of a traditional storefront design.* However, buildings intended for non-retail and non-dining purposes, such as offices, may be exempt from this standard.
3. *Upper floor windows shall typically be vertically oriented*, although ganged windows can result in an overall horizontal orientation.
4. *Shutters shall generally be avoided* for new commercial / mixed-use buildings in Burlington's historic areas.

Foundations

1. *A raised foundation shall not be provided for buildings intended for ground floor retail or dining purposes.* Instead, the first floor shall be flush with the grade level of the sidewalk.

Awnings, Canopies, Balconies & Porches

There is a clear historic precedent for awnings on Burlington's historic commercial / mixed-use buildings, while canopies, balconies and porches were less prevalent. Below are standards for all four features. Awnings, canopies, balconies and porches shall maintain a clear height of at least 7 feet (as measured from the sidewalk surface to the bottom of the awning, canopy, balcony or porch).

Awnings

Awnings are located so as to provide shade for storefronts and/or upper floor windows, they are cantilevered, and they feature a metal framework with a cloth covering. Because the standards for awnings on new buildings are the same as for historic buildings, see page D.24-D.25 for those standards.

Canopies

Canopies are located just above the ground floor level, they can be cantilevered or supported by posts (colonnaded), and they shall be constructed of either wood or metal. Post locations must not impede pedestrian access. Canopies shall be flat and perpendicular to the facade (parallel with the sidewalk).

Canopy standards include the following:

1. *Canopies shall be placed at the historically appropriate level on the front facade.* They

shall be even with the ceiling of the first floor or the floor level of the second floor.

2. *Canopies shall not extend beyond the face of the curb or edge of the sidewalk.*
3. *Canopies requiring a vertical support element underneath shall feature as few poles as possible* to avoid obstructing the flow of pedestrian traffic. Support poles shall also be strategically placed to avoid impeding pedestrian traffic flow, and their design and materials shall follow historic precedents.

Balconies

1. *Balconies shall be constructed of materials having a traditional appearance.* Appropriate materials include metal, wood, heavy timber, and/or an approved alternative material simulating wood.
2. *Balconies shall have a minimum depth of 4 feet unless a shallower depth is required by building codes.* Deeper balconies are encouraged, but shall not extend more than 8 feet from the facade.,
3. *Balconies shall be supported by columns* located so as to not impede pedestrian access and their design shall follow historic precedents.
4. *Shallow cantilevered balconies having no support columns might be considered if consistent in character with the area.*

Porches

Porches for commercial / mixed use buildings are located on upper floor levels and are effectively roofed balconies.

1. *Porches shall be designed with a minimum depth to be functional.* They shall have a minimum clear depth of 6 feet, but shall not exceed 12 feet in depth.
2. *Porch architectural elements shall be consistent in design with those commonly found in the area,* including roofs, columns and balustrades. The height and thickness of balusters, rails and handrails shall be consistent with historic examples found in the area. Inappropriate examples often encountered include columns and balustrades that are too narrow.

Materials

The use of traditional and traditional-looking building materials is important to the visual continuity of the district.

Traditional Materials

- *Brick, stone, cast stone, and concrete are the primary cladding for the main body of the buildings in Burlington's historic commercial / mixed-use areas.*
- *Common materials for architectural features include stone, cast stone, concrete, terra cotta, wood and metal.* Specific com-



A range of traditional materials are used for this new building, including brick cladding, cast iron pilasters, wooden windows, and concrete lintels and sills.

mon examples include wooden-framed and metal-framed windows, cast stone window sills and lintels, cast iron pilasters, and terra cotta architectural detailing.

Alternative Materials

See the standards above for all building types regarding the use of artificial materials for new buildings in Burlington's historic districts.

Refer to pg. D.29 for a diagram explaining the difference between canopies, awnings, porches, and balconies.

NEW INDUSTRIAL BUILDINGS

As indicated in the Background section of these Design Standards, this building type is very significant relative to Burlington's early growth as an industrial town. Burlington has excellent examples of late-19th century and early-20th century industrial architecture. However, most such buildings defy any particular architectural style, as is the case for most of Burlington's commercial buildings. The majority of historic industrial structures are basic multi-story brick buildings, although many reflect a high degree of craftsmanship, visual cohesiveness, and architectural character. Any new industrial buildings in Burlington's local historic districts should reflect those same qualities, although

it is unlikely that many such buildings will be constructed in the future, and they will only be located where appropriately zoned.

General Principles

Within the context of Burlington's local historic districts, it is probable that any new industrial buildings will occur where historic industrial buildings already exist. It is the goal of these Design Standards that new industrial buildings fit in visually and become "background buildings" rather than visually competing with the surviving historic industrial buildings. Some of Burlington's historic industrial buildings have a fair degree of architectural detailing (arched windows, brick corbelling, etc.), particularly those found in the older industrial areas of Burlington, such as Glencoe Mill Village. Consequently, an objective of these standards for new infill industrial buildings is that they be relatively simple in design and not visually compete with the historic industrial buildings.

Scale and Siting

Building Heights

1. The underlying base zoning requirements for building heights shall be adhered to even in local historic districts.
2. Smoke stacks and similar vertical architectural features not constituting habitable space do not count towards the height lim-

its, but shall not exceed 70% of the overall building height.

Building Widths

1. Maximum width: 200 feet.
2. An exception can be made for buildings exceeding the 200-foot width limit so long as the facade massing can be visually broken up in a manner to visually fit in with its context.

Building Setbacks

Building setbacks shall be consistent with the underlying base zoning district.

Architectural Design

Roofs

1. A parapet wall shall mask any flat or only slightly sloped roofs along the front facade unless the building is more than fifty (50) feet in height.
2. Roof-top equipment shall not be visible from the street which the primary facade faces.

Facade Design

No ground floor front facade plane shall exceed a width of 100 feet without an interruption. Ground floor facades shall be broken into a series of vertical bays using any of the following elements:

- Wall off-sets of at least 6 inches in depth
- Pilasters (engaged pillars) with a minimum depth of 6 inches
- Columns/posts
- Projecting bays

Other means of visually breaking up the massing of a facade, but only when combined with one of the approaches listed above, include:



material changes, roofline changes and front steps.

Entrances

1. The front facade and primary entrance of a building shall front onto the building's associated street.
2. The front facade and primary entrance shall face the primary street for corner lots.



The May Hosiery in Downtown has been adaptively reused as urban residential space. The Labcorp headquarters building next door embodies the simple aesthetic of Burlington's industrial, brick buildings.

3. Primary entrances shall be scaled and designed to be clear that they are the primary entrance. Size and architectural detailing can achieve this standard.

Materials

1. The primary exterior cladding shall be brick to follow historic precedents for industrial buildings in Burlington.
2. Secondary exterior materials (window and door surrounds, foundations, steps, etc.) shall be cast stone or concrete to follow historic precedents for industrial buildings in Burlington.

NEW INSTITUTIONAL BUILDINGS

Institutional buildings include that broad range of structures that are not privately developed for commercial, industrial or residential purposes. Instead, they are publicly or privately developed for governmental, religious, educational, and similar purposes. They include houses of worship, schools, post offices, and municipal buildings, among others.

General Principles

It is the goal of these Design Standards that institutional buildings fit into the overall character of Burlington's historic areas in a broad sense.

However, because it is also important that institutional buildings visually stand out as a means of underscoring their uniqueness and significance to the community, they shall be able to differ from the majority of other buildings in their area, as was done historically. Rather than being "background" buildings, they shall be "foreground" buildings. Because of the need for institutional buildings to be prominent, there are fewer guidelines addressing their placement and design, providing greater flexibility than for other building types.

Scale and Siting

Building Heights

1. *Steeple, cupolas, and similar vertical architectural features* not constituting habitable space do not count towards the height limits, but shall not exceed 50% of the overall building height.

Building Widths

1. *Maximum width:* 100 feet.
2. *Event venues and similar large-footprint buildings may exceed the 100 feet limit so long as the facade massing can be visually broken up in a manner to visually fit in with its context.*

Building Setbacks

1. *No building setbacks are established for*

this building type because of the range of specific uses, designs and settings. It is acceptable for the setbacks to deviate from those of other buildings in the area since they are special and should stand out.

Architectural Design

Roofs

1. *A parapet wall shall mask any flat or only slightly sloped roofs along the front facade.*
2. *Roof-top equipment shall be screened from streets by either a parapet wall or by its location.*
3. *Vertically-oriented architectural elements are encouraged, such as steeples and cupolas, based upon historic designs.*

Facade Design

No ground floor front facade plane shall exceed a width of 50 feet without an interruption. Ground floor facades shall be broken into a series of vertical bays using any of the following elements:

- Wall off-sets of at least 4 inches in depth
- Pilasters (engaged pillars) with a minimum depth of 4 inches
- Columns/posts
- Projecting bays and/or balconies

Other means of visually breaking up the massing of a facade, but only when combined with one of the approaches listed above, include: material changes, roofline changes and front steps.

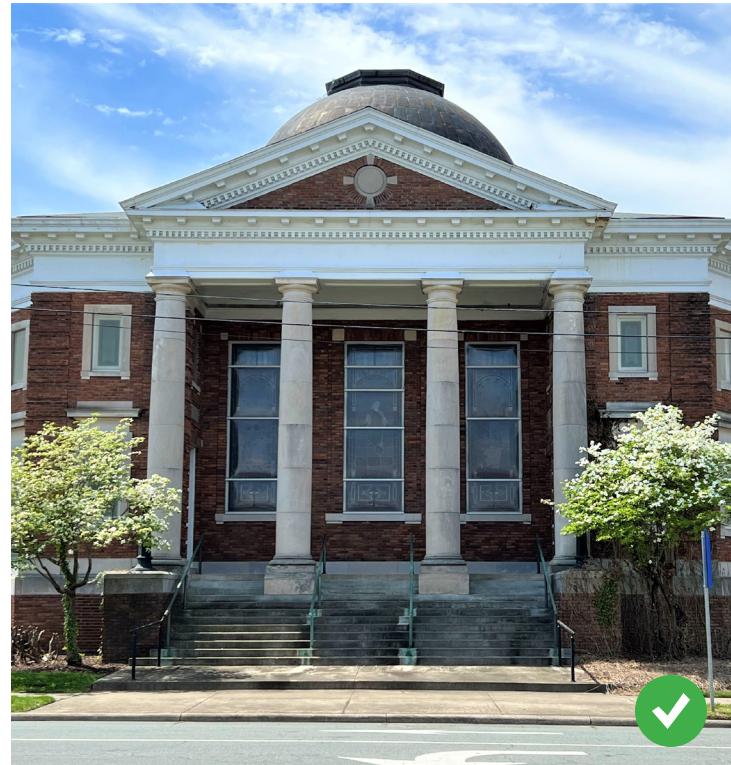
Front Facades & Entrances

1. *The front facade and primary entrance of a building shall front onto the building's associated street.*
2. *The front facade and primary entrance shall face the primary street for corner lots.*
3. *Primary entrances shall be scaled and designed to be clear that they are the primary entrance. Size and architectural detailing can achieve this standard.*

Other Design Issues

Because of the individuality sought for Burlington's institutional buildings, there are no standards for other design issues such as exterior cladding, architectural detailing, and similar issues.

The First United Church, First Christian Church, and the Downtown Depot are fine institutional example buildings.



4. OUTBUILDINGS & SITES

OUTBUILDINGS

Outbuildings or “accessory structures” are a significant facet of all historic residential areas. Detached carriage houses were often built behind homes during the 19th century and they were often accessed by an alley within urban contexts. Starting in the early-20th century, carriage houses evolved into garages for the storage of automobiles. Sheds were also often constructed for additional storage needs, such as equipment and supplies for property maintenance. The earliest garages were simple frame structures with no floor, which could accommodate a single automobile. Several of these early garages remain on Front Street. Gradually, garages such as those on West Davis Street and Fountain Place became more substantial structures and sometimes provided living quarters for servants. The design often matched the architecture of the house. The earliest garages were simple frame structures with no floor, which could accommodate a single automobile. Several of these early garages remain on Front Street. Gradually, garages such as those on West Davis Street and Fountain Place became more substantial structures and sometimes provided living quarters for servants. The design often matched the architecture of

RETENTION OF HISTORIC FABRIC

The philosophy of design standards is based on an overarching principle of retaining historic fabric to the maximum extent possible. This philosophy prioritizes that materials and finishes be: (1) identified, retained, and preserved; (2) protected and maintained; (3) repaired; and (4) replaced in kind when too deteriorated to be repaired. Design standards in effect across the country share this philosophy based on the Secretary of the Interior’s Standards for Rehabilitation. These federal standards are available at: <http://www.nps.gov/tps/standards/rehabilitation/rehab/guide.htm>.

the house. Because historic outbuildings are an important part of the history of residential areas, they shall be preserved and rehabilitated when necessary. Modern Accessory Dwelling Units (ADUs) are also addressed as part of this section on outbuildings.

Maintenance

The maintenance needs of historic outbuildings are consistent with those of the primary buildings. Those have already been listed on page D.7 of this document and include steps such as conducting routine inspections, checking the roof and gutter system, and checking the ground around the structure for adequate drainage.

Design Standards

Existing Outbuildings

In general, the same basic standards that apply to the preservation and rehabilitation of a property’s primary structure apply equally to outbuildings. To avoid too much repetition, the following standards are only a summary of the full range of standards that shall be considered.

1. *Preserve and maintain outbuildings that contribute to the overall character of the property and/or broader historic area.* Outbuildings that are less than 50 years old are typically not considered significant.
2. *Replace only the deteriorated portion of a feature or element of a historic outbuilding if it must be replaced.* The replaced portions shall match the original in design, scale, size, color, texture, and material. If an

original garage door is removed, it should be stored for future use.

3. *Features and details shall not be introduced to historic outbuildings that create a false sense of history.*
4. *Avoid relocating historic outbuildings if possible.* These buildings can be tempting to move because of the relative ease in some cases. However, they were placed where they are for historically-based practical reasons that shall be respected.

New Outbuildings

1. *If it is necessary to replace a historic outbuilding, replace it with a design based on documentation of the original outbuilding or with a new design similar in design, form, scale, size, materials, and detail as other buildings in the district. The new structure shall be in proportion to other outbuildings of its type within the district.*
2. *New outbuildings shall be appropriately located to not visually compete with the property's primary structure.* They may not be located in a front or side yard, and garage locations shall be based upon their method of vehicular access (termination of a driveway or off an alley).
3. *The scale of all outbuildings shall be minimal and subordinate to the property's primary structure.* With the exception of Accessory Dwelling Units (ADUs), no outbuilding shall feature a building footprint ex-

ceeding 650 square feet or a height greater than one (1) story and twenty-five (25) feet.

4. *Garages may not be attached to the primary structure if they are visible from a street.*
5. *The design of garage doors shall be compatible with the area's historic character.* For garages that are visible from a public street, each bay of the garage shall have a separate door. For garages that are not visible from a street, a single door can serve up to two (2) parking bays.
6. *Garage doors visible from a street must appear to be constructed of wood and must be paneled.* Doors that operate via hinges or sliding are encouraged, while those that roll-up or fold (accordion doors) are discouraged.
7. *No garage shall be designed to serve more than three (3) vehicles, regardless of its location and degree of visibility.*
8. *Features and details that create a false sense of history shall not be part of new outbuildings.*
9. *Prefabricated wood storage buildings are permitted if they are not visible from the street.* Metal utility sheds, metal carports, and metal garages are not allowed. Artificial siding for garages is discouraged. Any portion of an outbuilding that is visible from a street must be compatible with the district's character and consistent with these standards.

Accessory Dwelling Units

The following Design Standards are supplemental to the "New Outbuildings" standards above and they are only applicable to the extent that zoning permits ADUs.

1. *The scale of all ADUs shall be minimal and subordinate to the property's primary structure.* No ADU shall feature a building footprint exceeding 800 square feet or a height greater than two (2) stories and thirty (30) feet.
2. *For two (2) story ADUs, the ground level shall be limited to the storage of vehicles and other items.* No habitable building space may exist on the ground floor level except for one (1) story ADUs.
3. *The design of the ADU shall echo that of: A) the property's primary structure, and/or B) historic outbuildings in the area.* Such design considerations to be respected include the style, proportions, roof forms and pitch, materials and other architectural features.
4. *The exterior cladding of the ADU shall either match that of the property's primary structure or consist of a material that appears to be lighter in weight.* For example, if the primary structure is clad with brick, its ADU can be clad in brick, clapboard or another non-masonry material. If a primary structure is clad in clapboard, its ADU can be clad in clapboard or another non-masonry material, but not in masonry (brick, stone, concrete, stucco, etc.).



OUTBUILDINGS IN GLENCOE MILL VILLAGE

Glencoe Mill Village outbuildings are subordinate to the principal structures on the lot and include form and details similar to it. One unique aspect to outbuildings is the use of board and batten as an exterior finish. While most houses in Glencoe have clapboard siding, the use of board and batten for outbuildings carries forward a long tradition for accessory structures in rural settlements.



These outbuildings are clearly subordinate to the primary structure on the site and feature design and details inspired by the primary structure.

SITE DESIGN

A defining element of all historic districts is the setting that complements and ties together the historic architecture. In addition to buildings, examples of site features include topography, landscaping, streetscapes, walkways, walls, fences, and driveways. All of these features combine with the architecture to create the unique character of a Historic District and Historic Landmark. The site characteristics of a typical downtown district differ greatly from those of a residential neighborhood. For downtowns, the most predominant site feature, as viewed from the adjacent street, is the streetscape. For residential areas, the streetscape and front yard are the primary features. Clearly, the treatment of site features can significantly alter the appearance of a district, so careful consideration shall be taken regarding their treatment. Archaeological resources are also addressed in this section.

Site Design Standards

The overarching objective is to maintain and preserve all site features that contribute to the character of the property and Historic District. Examples of important site features include topography, trees, historic paving, granite curbs, gardens, historic fences and walls, fountains, and terraces.

Driveways

Because automobiles were once smaller than they are today, driveways in historic areas are often narrow. The first paved driveways consisted of two concrete parallel runners with grass in between. Although most have been paved over, parallel runners can still be an attractive driveway treatment. New driveways and curb cuts should maintain the existing character of the area.

1. **New driveways should not be constructed** where they did not previously exist historically. If for some reason a new driveway is permitted, it should only provide access to a parking area at the rear of the lot. If a new driveway is planned next to an existing driveway on an adjacent lot, a planting strip shall be left to avoid a wide expanse of pavement.
2. **Minimize the width of driveways to the extent possible.** Consider features such as a landscaped central strip to minimize the amount of permeable surface.
3. **Existing driveways may be eliminated where they did not exist historically,** and their elimination shall be encouraged.
4. **Consideration should be given to the ratio between green areas and paved areas.** Large expanses of paving are discouraged. Circular driveways in front yards are inappropriate unless the drive can be

documented for the specific structure and follows City Codes.

5. **Appropriate materials shall be used for driveways.** Driveways in West Burlington's historic areas are concrete, asphalt, brick or gravel. Driveways in the Glencoe Mill Village district are concrete and gravel. New concrete driveways shall be Roadside Brown 3000 mix with small aggregate with a 2" slump. Liquid dose is 1.64 lbs per 94 lbs and powder mix is 1.25 lbs per 94 lbs. Other than that, it should be in the same spec as regular concrete. 10-15% cement 60-70% aggregate about 20% water.

Landscaping

Mature trees, shrubs and ground covers help to define and enhance the character of a historic district. During the 19th century, many varieties of oriental flowers and shrubs were imported to the United States and flourished here. Today, they are common to the area and are usually found in loose, informal arrangements which were preferred by Victorian era gardeners. Turn of the century gardens advocated a natural look - comfortable, settled and peaceful rather than the stylized garden typical of the 18th century. Historic districts are typically shaded by a heavy deciduous tree canopy, which adds great aesthetic appeal. At the turn of the century, trees were placed in a manner to have an impact in cooling the structure. Many streets, such as

Fountain Place, were lined with trees to make pedestrian travel more pleasant in the summer.

1. **Maintain the topography of the site to the extent possible.** Do not alter topography with grading, filling, or excavating unless it is part of the approved construction of a building addition or a new structure. Site grading should not adversely affect drainage or soil stability on adjoining properties. Site and roof drainage should assure that water does not splash against building or foundation walls nor drain toward the building. It is inappropriate to use landscape timbers or railroad ties to create retaining walls or raised planting beds in locations visible from a street.
2. **Maintain and preserve landscape features that contribute to the character of the property and district to the extent possible.** Such features include, but are not limited to, trees, shrubs, and gardens. Exceptions include trees and other landscaping that is diseased, dying, considered to be an undesirable or invasive species, a threat to the safety of property and/or people, or is causing structural damage to a historic structure. If desirable landscaping is removed, it shall be replaced with identical or similar species.
3. **Mature, healthy trees should remain intact and undisturbed on a site**, unless they are causing the structural deterioration of a

building. A mature tree is defined as being fifteen (15) inches or larger in diameter as measured four (4) feet above the ground.

4. **Plantings and trees shall be protected** during maintenance and construction projects, including the installation of protective fencing around a tree's dripline to avoid heavy equipment from compacting the soil and leading to the tree's eventual death.
5. **Do not remove a tree because it disrupts an adjacent sidewalk.** Also, do not cut the tree roots, which will regrow and jeopardize the

health of the tree. Instead, repair or replace the sidewalk to accommodate the roots. The least expensive method is to lift the sidewalk slab, shave it from the underside to accommodate the root, and reinstall it. Other techniques include:

- Excavating below the root to allow it room to shift downward;
- Replacing the sidewalk slabs with thicker concrete slabs connected by rebar or wire mesh to avoid the future lifting of a single slab; or



This property's landscaping is character-defining and worthy of preservation.

- If space allows, meandering the sidewalk away from the roots and outside the root plate (the distance from the tree that is three times the tree trunk's diameter).
6. *Trees larger than fifteen (15) inches in diameter which are dead or diseased should be replaced* with a similar type tree, except where the replacement would cause structural damage to the building. Diseased trees should be examined by the City Arborist to determine if removal or treatment is required. When a tree is removed, the tree stump should be ground and the soil should be leveled and seeded.
 7. *Tree topping is discouraged*, as it can leave the tree vulnerable to insect infestation and decay fungi. It will also disfigure the tree so that it loses its former character. Some tree species not tolerant of topping can be killed by this procedure.
 8. *New landscaping should be consistent with the recommended plant list.* Other cultivars not found on the recommended plant list may be considered by the City Arborist. Plantings on corner lots shall not obstruct vision at intersections. Also, plantings shall not interfere with utility lines, sidewalks, or pedestrian traffic.
 9. *Avoid planting trees directly in front of a building's entrance* and avoid placing large trees and plants close to a building. Doing so may cause root damage to foundations or basement walls, in turn causing them to crack or heave. Furthermore, tree limbs overhanging a building's roof may promote the growth of plant materials in gutters, particularly if they are not cleaned on a regular basis. Position trees to the side of the front entry and at least three times the distance from the structure as the tree trunk width at maturity.
 10. *Prevent vines or ivy from attaching to a building's exterior wall.* Such plant materials can cause moisture damage and the roots or tendrils can intrude into the wall surface and deteriorate masonry and wood. To achieve the same look, consider installing a trellis in front of the wall and allow the vines or ivy to grow onto the trellis.
- ### Walkways and Steps
- Walkways and steps constructed of cement, stone, or brick are important features of the historic district and provide visual unity. They should be maintained whenever possible. Most historic houses feature wide straight front walks leading directly from the public sidewalk to the front door of the structure. New walks and steps should be compatible to existing walks in pattern, design and materials. The following features shall be preserved and repaired when possible, and replaced with the same when necessary:
- Granite curbing
 - Brick and stone pavers for walkways and patios
 - Poured concrete steps, walkways, sidewalks and other features predating roughly 1950
1. *Appropriate paving materials* for walkways are concrete and brick. Stone walkways are also appropriate in West Burlington, while gravel walkways are also appropriate in Glencoe. Simulations of natural materials are not allowed.
 2. *Serpentine or curved walkways* in the public view are not permitted except where it was done originally.
 3. *Consideration shall be given to the ratio between green areas and paved areas.* Large expanses of paving are discouraged.
 4. *Front walkways that lead directly from the public sidewalk to the front door shall be maintained*, except where originally oriented in another direction. Additional walkways needed for access shall be appropriate in placement, scale, and materials.
 5. *Handrails on steps along a walkway shall be compatible* in materials and style of the area's structures.
 6. *New walkways shall be constructed to avoid damaging* mature healthy trees or other major landscape elements.

7. *Walkways shall be flush with the grade of the front yard and with the public sidewalk. However, concrete or brick steps shall be provided where the building lot is elevated above the level of the street.*

Terraces, Patios and Swimming Pools

Terraces & Patios

A terrace is defined as a raised, level, paved, or planted area next to a building. A patio is defined as a structure that is located on grade at the rear of a property.

1. *The location of a terrace or patio shall complement the character of the site and the historic structure.*
2. *A terrace or patio shall be designed so that it can be built or removed without damage to the historic structure or adjoining properties.*
3. *Appropriate paving materials are stone, brick or tile.* The choice of materials shall compliment the adjoining historic structure.
4. *Historic landscape features such as major trees shall be retained and protected when a terrace or patio is constructed.*
5. *The removal of historic building materials to allow for the construction of a terrace or patio is not allowed in most cases.*

Swimming Pools

Swimming pools are modern amenities that

should be screened to reduce the visually intrusive effect on the character of the area. City Codes must be followed when a swimming pool is constructed.

1. *Pools should generally be located in the rear yard, although side yards can be acceptable where space exists and visual screening is used to obscure it from a street. On corner lots, pools shall be located in the portion of the rear yard farthest from the street.*
2. *Fencing shall follow the Standards found on pages D.59-D.61 and shall screen the pool from the public ROW. According to City Codes, a fence surrounding a swimming pool must be a minimum of 48 inches tall, and all gates or doors must be equipped with self-closing and latching features. Vegetation can be used to soften the visual impact of the fence.*
3. *Above ground pools are not allowed.*
4. *A pool shall be designed and built so that it can be removed without damage or alteration to the historic structure.*
5. *Important landscape features such as major trees shall be retained and protected when a pool is constructed.*
6. *The removal of historic building materials to allow for the construction of a pool is not allowed in most cases.*

Fences & Walls

Fences and walls are significant features of the landscape that help provide definition to a historic building site, and they can serve both decorative and utilitarian purposes. Fences can accent the front of a residential lot or define the boundaries between lots. According to historic photographs, front yard fences were not extensively used in Burlington's historic areas in the early part of the 20th century. Brick or stone retaining walls 18 to 36 inches high were used in many cases where topographic changes called for them. Traditional materials for fences most commonly include wood and iron. Walls may be used to retain a sloped yard or to define lot boundaries. Walls are most commonly constructed of brick, concrete, or stone. In preserving the historic character of an area, it is important to avoid introducing new fences and walls with no historic precedents and that are not in keeping with the area. Front yard fences are prohibited in Glencoe Mill Village.

Maintenance of Fences & Walls

1. *A sound paint film shall be maintained on wood and cast-iron fences for protection against the elements. Metal fences shall be clean from rust and coated with a metal primer prior to repainting.*
2. *Keep vegetation clear from fences and walls and ensure that adequate drainage is in place.*

3. Repoint masonry walls only as needed using only materials and methods consistent with the original mortar materials and craftsmanship.
4. Do not paint or seal unpainted masonry walls, as this could accelerate deterioration.



This retaining wall has a modern design inconsistent with the area's character.



This rubble stone wall with grapevine mortar joints is found in several Burlington's historic neighborhoods.

Contemporary coatings or materials shall not cover historic fences and walls.

See the materials standards elsewhere in this document regarding the proper maintenance of various materials such as masonry, wood and metal.

Preservation & Repair of Fences & Walls

1. *Preserve and maintain fences and walls* that are significant to the character of the individual site or the historic area as a whole.
2. *Repair historic fences and walls* using appropriate methods and materials.
3. *Only replace the component of a fence or wall that is deteriorated beyond repair.* Match it with the balance of the fence or wall in size, design, materials, color, pattern, texture, and detail.
4. *Decayed pickets or boards shall be replaced with decay-resistant or pressure-treated wood.* The latter shall be properly seasoned so that it can hold paint.

New Fences & Walls

1. *New fences are discouraged in any front yards* unless there is historic documentation about such a fence previously existing. They are prohibited in all front yards in Glen-coe Mill Village.
2. *If a historic fence or wall must be replaced,*

it shall match the original in size, design, materials, color, pattern, texture, and detail. Fences in the front or front side yards should be constructed of wood picket, brick, stone, or cast iron. Pickets should be stained or painted and cast iron should be painted.

3. *New fences or walls shall be constructed of traditional materials and design*, and only in locations that are characteristic of the Historic District. Walls shall not be constructed of cinderblock or cement block unless it is stuccoed or veneered with brick. Walls constructed of artificial siding that seek to resemble brick veneer, stone veneer, or wood veneer are not allowed. Walls shall not feature plastic panels, corrugated metal or any similar material.
4. *Avoid constructing retaining walls in front yards where none existed historically.* When approved, they shall be constructed of stone, brick, or textured block. Poured concrete and wood timbers shall be prohibited.
5. *Front yard fences shall feature a degree of transparency by allowing visibility between vertical members.* Opaque fences, including privacy fences, shall only be allowed in rear yards.
6. *Front yard fences shall range between 3 and 4 feet in height*, while the supporting posts can project up to 6 inches above the

- main components of the fence. On corner lots, a fence may exceed 4 feet in height at the side yard if it is placed at or behind the midpoint of the house, but shall not be higher than 7 feet at any point.
7. ***Wooden picket fences shall be limited to historic residential areas.*** The width of pickets, spacing and design shall be compatible with historic picket fences in the area.
 8. ***Metal, wood, and iron fences shall be slightly elevated above the ground*** to avoid ground moisture and the resulting rust or deterioration. The only exception is for dog-owners who need to avoid their dog digging out.
 9. ***Split rail, basket weave, and horizontal board fences are inappropriate styles*** and shall not be used in the Historic Districts or on Landmark properties.
 10. ***Privacy fences enclosing a rear yard shall be recessed at least 5 ft. behind the front plane of the building's front facade.*** Rear privacy fences shall not exceed 7 ft. in height.
 11. ***Chain link and vinyl fences shall not be used in areas that are visible from a street.*** Taller privacy fences are best suited for rear yards. The structural members of wooden privacy fences shall face the property of the individual erecting the fence. An alternative is double-siding the fence so that structural members are not visible from either side.
 12. ***Existing chain link fences shall be screened,*** when possible, with vegetation such as ivy, climbing roses, wisteria, evergreens and/or shrubs, as well as trees where appropriate.
 13. ***Fences may be used to screen parking areas, garbage areas, and mechanical systems,*** but shall not exceed 4 ft. in height.
 14. ***The finished side of a fence shall face outward.***
 15. ***Dumpsters shall not be visible from a street.*** If visible otherwise, they shall be screened from view by fencing or evergreen vegetation. Fencing shall be as tall as necessary to screen the dumpster, but no taller.
- Parking Lots**
1. ***Locate parking lots behind buildings*** to preclude or minimize their visibility from streets.
 2. ***Screen the periphery of parking lots with walls, fences, shade trees and/or evergreen landscaping*** to preclude or minimize their
- 

This chain link fence is completely hidden from public view by vegetation.

visibility from streets.

3. *Provide internal landscaping for large parking lots*, including shade trees planted in curbed islands. A parking lot with more than six parking stalls shall have a minimum of 10% of the interior area landscaped.
4. *Use pervious paving where appropriate to minimize water runoff*. Examples include permeable pavers, as well as gravel for low-traffic lots.
5. *Circulation and parking stalls shall be clearly delineated* with paint striping (unless the lot is paved with gravel). Parking lots shall be maintained on regular basis.
6. *New parking areas shall be designed to minimize their impact on the environment*. Existing mature trees shall be saved, if possible. New trees shall be planted to replace any lost trees and/or to maintain and enhance the tree canopy.
7. *Site grading should not adversely affect the topology of the area*. Site grading should not increase the run-off water onto adjoining properties. Existing grades at property lines should be retained.
8. *Large trash receptacles, including dumpsters, should be located out of the public view* at the rear or along an inconspicuous side of a building, or screened by gated walls or fences and/or evergreen vegetation.

Parking Garages

Individual parking garages for detached single-family houses are addressed in the previous section on outbuildings. In general, parking garages intended for numerous vehicles shall be located and constructed to have a minimal visual impact. They shall only be permitted in commercial areas. Below are specific design standards:

1. *Located garages behind existing buildings*, when possible.
2. *Utilize architectural design and cladding that is compatible* with the area's historic buildings.
3. *Minimize the width of garage entry points* to the extent possible to minimize disruptions to the streetscape.
4. *Design facade openings to respect the size and rhythm of windows* found in historic buildings.
5. *Provide ground level commercial space* along street frontages of shopping streets to avoid creating dead spaces along shopping streetscapes and to fit in better architecturally. This treatment is unnecessary for street segments that do not feature retail and dining uses.

Accessibility & Safety

The provision of adequate accessibility and safety features for historic properties shall be

balanced with the goal of minimizing damage to historic features and negative visual impacts. The North Carolina State Building Code and the federal guidelines for the Americans with Disabilities Act of 1990 offer helpful ways to apply them flexibly for historic properties. The following standards shall be followed within Burlington's Historic Districts and Landmark properties:

1. *Accessibility and safety features shall be appropriately scaled to their associated building and site*.
2. *Ramps and other means of access shall be located at a secondary or rear entrance to the extent feasible and practical*, particularly if entries must be widened to accommodate access. If placement at the front facade is the only option, minimize the visual impact and changes to the building fabric.
3. *Locate ramps and other means of access directly adjacent to the face of the building* to the extent possible to minimize their perceived prominence. Ramps and other means of access that unnecessarily or extensively extend into yards shall be avoided.
4. *Wood or composite ramps with simple detailing are most appropriate*. Wood ramps shall be stained or painted to visually blend into the landscape and/or the historic building.
5. *Handrails, balusters, and other elements*

- shall be metal or wood and simple in character and finish.* Finishes that blend with the building's trim are most appropriate. Wire, cable, and piping handrails are inappropriate.
6. *Lifts shall be located and installed in a manner that is as inconspicuous as possible.* To the extent possible, lifts shall recede into the ground, be built into a landscape feature, and/or screened from view from any streets.
 7. *Consider using temporary or portable means of access* as an alternative to constructing permanent access, such as removable ramps.
 8. *Methods of egress from upper-story entrances shall be located at the rear of secondary elevations or on rear elevations.* To minimize their visual impact, stairs shall be located close to and parallel with the wall, rather than extending perpendicular to a building.
 9. *Access and safety features shall be installed so that they do not damage or remove character-defining features.* Ramps or other means of access that require changes to an original or character-defining porch shall be avoided.
 10. *Access and safety features shall be installed so that they can be removed in the future without causing damage to the building and its features.* In cases where installation of a ramp or other means of access requires construction over an existing stoop or porch, the stoop or porch shall be retained below the feature.
- stubs larger than three (3) inches in diameter within the tree's crown to such a degree as to remove more than 1/3 of the canopy, which would disfigure the tree.
3. *The grass strips between sidewalk and street shall be maintained* and shall not be surfaced with gravel, concrete, or any other similar material.
 4. *The area's tree canopy shall be reinforced* by street and front yard trees. Appropriate trees shall be planted to avoid damage to sidewalks, curbs, and retaining walls. New trees and plantings shall replace older vegetation and shall be properly maintained. All stumps of street trees shall be removed below the surface of the ground so that the top of the stump shall not project above the surface of the ground, and the surface shall be restored to its original condition.
 5. *Street trees shall be located in a uniform line and spacing pattern* throughout the block and located so that they will not interfere with utility lines. For a list of appropriate street trees, see Appendix 2.
 6. *Entrances to historic districts shall be emphasized* through the use of landscaping and other features.
 7. *In accordance with the City of Burlington Tree Ordinance, destruction or mutilation of any tree, plant or shrub on public property or in the public ROW is prohibited.* Attaching or placing any rope, wire (other



For more information on accessibility for sites and buildings, see the National Park Service Preservation Brief #32: "Making Historic Properties Accessible" at <https://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>. This information is supplemental and not part of these standards.

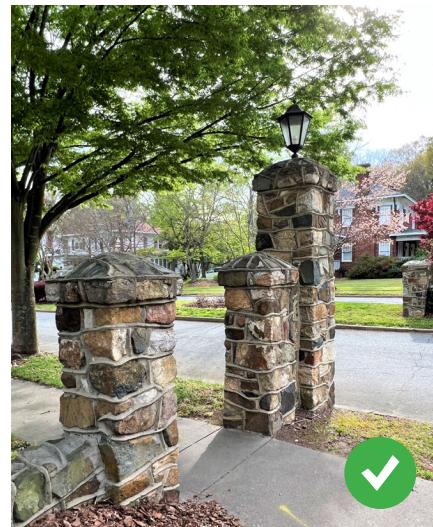
than to support a young or broken tree), sign, poster, advertisement, or notice on any tree existing in a public place is prohibited. No gaseous, liquid or solid substance that is harmful to such tree may come into contact with its roots, trunks or leaves.

Streets and Sidewalks

1. *Historic street patterns, street widths and street cross-section profiles shall be maintained*, if feasible. Sidewalks are encouraged. Replacement of granite curbs with concrete is not allowed.
2. *Avoid disrupting historic curb and sidewalk materials*. Connections with historic curb and sidewalk materials shall be made as cleanly and compatibly as possible.
3. *Historic bridges shall be rehabilitated*, if feasible. New bridge designs shall be compatible with the character of the area.

Streetscape Furnishings and Utility Features

1. *New benches, trash receptacles, fountains,*



3. *Street lighting fixtures shall be of a human scale* and shall maintain continuity of style in relation to the area.
4. *Electrical, telephone, and television cables shall not be attached to the principal elevations* of a historic building. Whenever possible, utility wires shall be placed underground. No poles or related equipment shall be added to the public ROW unless there is no other way of meeting established safety standards and codes.
5. *Signage in the public ROW, except for that required for traffic and safety, shall be kept to a minimum* and shall not interfere with the historic character of the area.
6. *Playground equipment in public areas shall be compatible* in scale and materials with

The historic lighting, entry treatment, and fountain are all important character-defining site features for the West Davis - Fountain Place Historic District.

the character of the area. Less compatible such equipment shall be screened with landscaping at peripheral points of the property to soften any views from adjacent streets.

Lighting

Burlington's first generally available electricity was provided in 1902. Documentary photographs of early-20th century residences rarely exhibit porch lighting. If present, the lights appear as small pendants or projecting iron fixtures of a torch-like design placed near the entrances. If the original fixtures exist on a historic structure, they should be treated as valuable antiques. If they must be replaced, options include antique fixtures of like design and scale, reproduction fixtures that reflect the design of the building, or contemporary fixtures that compliment the style of the building. There are many lines of period fixtures now available, and fixtures should be appropriate for the architectural style of the building.

1. *Existing historic street lights shall be preserved*, such as those existing on Fountain Place.
2. *New street lighting shall reflect the period of the district*. Contemporary metal street lights shall be avoided, if possible.
3. *Lighting fixtures and poles shall be compatible* in scale and materials with the structure, landscape and area setting.

4. *Poles for site lighting shall be located to the rear of a property whenever feasible.*
5. *The area illuminated by a lighting fixture shall be limited so that adjacent properties are not adversely affected.*
6. *Low-level lighting shall be used* at the public/private edge for pedestrian safety.
7. *Service lines extending to a property's lighting shall be underground whenever feasible.*
8. *Light fixtures shall be used to illuminate entrances* rather than building facades. This standard does not include up-lighting to illuminate facades and landscaping features, which is permitted.

ARCHEOLOGY

All areas inhabited by people in the past have the potential for archaeological findings. Archaeology is a science that enables us to study the prehistory and history of a place. Although most archaeological resources are located below grade, important evidence sometimes exists above the ground. Historic areas are excellent sources for archaeological study. Important information can be obtained about past inhabitants and their lives through archaeological study. In addition to human existence, archaeology can uncover evidence regarding buildings, including the location of outbuildings or the removal or addition on an existing structure. Archaeological resources are important

to the heritage of a community and shall be protected. Investigating archaeological resources shall become part of the planning phase of any construction project within an historic area. The City's Planning Department shall be contacted for information regarding potential archaeological resources. In addition, the Office of State Archaeology is also available to provide assistance. Examples of potential historic archaeological resources include historic roads, foundations, walkways and cemeteries. Examples of potential prehistoric archaeological resources include Native American habitation sites, burials and artifacts.

Archeology Standards

1. *Protect and maintain all known archaeological resources*, as well as area suspected of having such resources, particularly during construction projects.
2. *Investigate the potential for archaeological resources* prior to undertaking a project that affects the grounds surrounding an existing building or the site of a new building.
3. *Minimize changes to the terrain within a historic area*, including when building additions onto historic buildings, constructing new buildings, and conducting landscaping improvements.
4. *Avoid the use of heavy machinery in areas known to have, or suspected of having, archaeological resources*. Silt fencing can be used to demarcate such areas.

5. BUILDING RELOCATION, DEMOLITION AND DEMOLITION BY NEGLECT

Relocation, demolition, and demolition by neglect are the three most serious threats to Burlington's Historic Districts. Prior to local historic designation, the Historic Districts were plagued by these three challenges. In recent years, however, the revitalization movement has helped to increase community awareness about the importance of Burlington's historic built environment.

BUILDING RELOCATION

The relocation of a historic building shall be a last resort to save the building from demolition. Moving a building compromises its historic context with respect to its location, feeling, association, and setting. That is why relocations usually result in National Register buildings being delisted because of the move. Historic buildings provide tangible evidence to interpret the building patterns and development history of a community. Moving a building to a new location changes the interpretation of that history both for the original site, as well as the new site. The Burlington Historic Preservation Commission (HPC) must issue a Certificate of Appropriate-

CRITERIA TO CONSIDER RELOCATIONS

The following factors will be considered for a proposed building relocation:

- Potential threats facing the building, including demolition and redevelopment.
- The architectural and historical significance and uniqueness of the building.
- The structural integrity of the building and its ability to withstand the stresses of relocation.
- The integrity of the original setting in which the building is located.
- Potential negative impacts of the relocation on adjacent properties, site features, and/or the character of the district from which it is being removed.
- Relocation plans, including the degree to which a building will have to be disassembled to facilitate a move.
- The character and compatibility of the relocation setting, particularly if the building is being relocated elsewhere within the Historic District or to another Historic District.
- Proposed plans for the vacated site, including the resulting compatibility with surrounding properties and the broader landscape of the Historic District.

ness (COA) for relocating a property within a Historic District or local Landmark. The HPC may recommend or seek alternatives prior to issuing a COA. The City's Planning Department and the HPC are available to assist the property owner with the process.

Building Relocation Standards

1. *Explore all possible alternatives prior to considering a building relocation.* If the building absolutely cannot be retained on its original location, then relocation shall be

considered.

2. *Document the building in its original location* through the use of photographs and site plans prior to relocation.
3. *If a building is to be moved, it shall be moved to a location compatible with its history.* If it was originally a rural building, it shall be moved to a new location within a rural area. If the original site was within a residential neighborhood, it shall be moved to a residential neighborhood containing properties with similar characteristics. All

- efforts shall be made to keep the building within Burlington.
4. *Consider architectural compatibility of the new site with the character of the building being moved* so that the new building does not negatively impact the new site's context.
 5. *Avoid the demolition, relocation, or significant alteration of another historic building* to accommodate the relocation of the subject historic building.
 6. *Prepare and submit to the HPC a site plan for the new site prior to moving the building.* The plan shall show all site changes, including landscaping, driveways, parking areas and site lighting.
 7. *Follow the guidelines for siting new construction* when relocating a building within a Historic District.
 8. *Assess the structural stability of the building* prior to relocation and consider those findings in planning the relocation.
 9. *Protect significant site features* of both sites during and after the move. The selection of a route to be followed for relocating a structure inside a Historic District should take into consideration the impact on significant natural vegetation, such as the limbs of mature trees.
 10. *Buildings shall be relocated in one piece*, to the extent feasible and practical, rather than being partially dismantled prior to relocation. If partial dismantling is required, all parts shall be labeled and photographed prior to the move to facilitate reconstruction at the relocation site.
 11. *Protect the building and its significant characteristics during and after the move* by working with a professional house moving contractor and by securing the building from possible vandalism or environmental conditions.
- ## DEMOLITION
- The demolition of Burlington's historic structures is the greatest threat to local Landmarks and Historic Districts. Every contributing building provides a vital link to the history of the community, its development patterns, and the people who built them. In addition, the loss of a structure threatens the significance of the entire district, including its local historic designation and its National Register designation. It is important that all alternatives be exhausted prior to requesting a COA for demolition. Demolition is, unfortunately, a permanent solution that can adversely affect the character of districts and neighborhoods. The City of Burlington's historic overlay provisions within the UDO and the State's Enabling Legislation require that the HPC must approve a request for a COA for demolition unless it is considered to be of statewide significance for the purpose of State Statute 160D-949(c). The determination of statewide significance should be made prior to receiving the COA permit. However, the HPC can authorize a stay of demolition for 365 days from the date of approval. This delay will provide the owner, HPC, and others valuable time to seek alternatives to demolition. In the case of intrusive structures or those with little architectural value, the HPC may waive all or part of the delay period. It is important that a property owner seeking to demolish a historic structure work closely with the HPC and the City's Planning Department to seek a solution that will meet everyone's needs.
- ### Building Demolition Standards
1. *Explore all possible alternatives prior to considering demolition*, including relocating the structure.
 2. *Document the building thoroughly* for the historical record through photographs and site plans prior to demolition.
 3. *Salvage any significant elements of the building* that might be reused for the restoration of other historic buildings or to be used in the construction of new buildings. Examples include siding, doors, windows, shutters, mantels, balustrades, newel posts and hardware.
 4. *Prepare and submit to the HPC a site plan for the site's future use prior to demolition.* When new development is proposed for the site, follow this document's standards for new development.

5. *Make every effort to protect significant site features before, during, and after demolition.* That includes protecting trees with silt fencing around the dripline to avoid heavy equipment from damaging trees directly or compacting the soil around the root system.
6. *Avoid disturbance of any archaeological resources during demolition,* and report any findings immediately to the City's Planning Department.
7. *Protect adjacent properties and structures* from the potential negative impacts of the demolition.
8. *Clear the site promptly after demolition* and develop the site according to the plans approved by the HPC as soon as possible after demolition.
9. *A demolition permit must be obtained* from the City of Burlington Inspections Department prior to demolition occurring.
10. *The site should be cleared of debris, re-seeded, and maintained* in a manner consistent with other properties in the Historic District if the site is to remain vacant for more than 60 days.

CRITERIA TO CONSIDER DEMOLITIONS

The following factors will be considered prior to making a determination regarding a proposed building demolition:

- The architectural and historical significance and uniqueness of the building.
- The presence or lack of architectural integrity, including the extent of irreversible alterations that might have occurred.
- Potential negative impacts of the demolition on adjacent properties, site features, or the character of the district.
- Public safety issues, if applicable.
- The structural instability or deterioration of a property, including the circumstances under which a property has been allowed to fall into a state of disrepair. If structural deficiencies are cited as the reason for demolition, property owners are required to provide a report prepared by a structural engineer or registered architect detailing the property's physical condition, reasons why rehabilitation is not feasible, and cost estimates for rehabilitation versus demolition.
- Any applicable claims of economic hardship by the property owner that have been submitted to the HPC, including the required relevant financial information (property value assessment, amount paid for the property, ongoing expenses, revenue generated, etc.).
- Proposed plans for the site, including their compatibility with surrounding properties and the broader landscape of the Historic District or Landmark property.



This new building uses a cast iron pilaster from a demolished building.

DEMOLITION BY NEGLECT

Demolition by neglect is the deterioration of a historic building or structure due to a lack of maintenance. Over time, deterioration can cause irreversible damage and what amounts to, in effect, demolition. It is the responsibility of the property owner to maintain the building so that it can endure. This topic is addressed in the City's Unified Development Ordinance (UDO) in Chapter 2 Procedures, Section 2.4 Specific Procedures, 8. Demolition by Neglect.

HOW DEMO BY NEGLECT CASES ARE INITIATED

Petitions to the City requesting a determination to prevent demolition by neglect can be filed with the HPC in one of four ways:

- i. By the historic district's neighborhood association;
- ii. With the signature of ten adult individuals who either reside or own property in the historic district (only one signature per address);
- iii. From a City or County building or housing inspector; or
- iv. By Historic Preservation Commission staff.

CRITERIA TO DETERMINE DEMOLITION BY NEGLECT

Demolition by neglect occurs when the exterior features of a protected structure in a Historic District or a designated Landmark are found to be in a severely deteriorated condition, including, but not limited to, the following:

- i. Deterioration of exterior walls (including missing or partially missing portions of siding), foundations, or other vertical support that causes leaning, sagging, splitting, listing, or buckling;
- ii. Deterioration of flooring or floor supports, roofs, or other horizontal members that causes leaning, sagging, splitting, listing, or buckling;
- iii. Deterioration of external chimneys that causes leaning, sagging, bulging, listing, or buckling;
- iv. Deterioration or crumbling of exterior plasters or mortars;
- v. Ineffective waterproofing of exterior walls, roofs, and foundations, including fenestration glazing, or broken windows or doors;
- vi. Defective protection or lack of weather protection for exterior wall and roof coverings, including lack of paint or other protective covering, or weathering due to lack of paint or other protective covering;
- vii. Rotting, holes, and other forms of decay;
- viii. Deterioration of exterior stairs, porches, handrails, window and door frames, cornices, entablatures, wall facings, and architectural details that causes delamination, instability, loss of shape and form, or crumbling;
- ix. Heaving, subsidence, or cracking of steps;
- x. Deterioration of fences, gates, walls, and accessory structures, such as instability, loss of shape or form, crumbling, or loss of features; or
- xi. Deterioration of any exterior feature so as to create or permit the creation of any condition hazardous or unsafe to life, health, or property.

6. DISASTER PREPAREDNESS

This topic is complex enough that publications have been produced solely on this subject. Perhaps one of the most applicable for communities such as Burlington is entitled “The Importance of Planning for Disaster and Recovery,” which was presented by Reid Thomas in 2012 at the North Carolina Department of Cultural Resources Connecting to Collections Workshop. For a link to this document, visit: <https://files.nc.gov/ncdcr/historic-preservation-office/PDFs/DisasterPlanningRecovery.pdf>.

Given that little can be done to prepare historic resources for disasters such as tornadoes, the primary disaster threat that can be addressed in advance is flooding. In recent years, a great deal of research and study on this topic has been completed. In fact, the National Park Service just completed in 2021 a document entitled “Guidelines on Flood Adaptation for Rehabilitating Historic Buildings.” For a link to this full document, visit: <https://www.nps.gov/articles/000/guidelines-on-flood-adaptation-for-rehabilitating-historic-buildings.htm>. While the full document shall be consulted as it relates to Burlington’s Historic Districts and Landmarks, *below is an unedited excerpt from this NPS document (pages 9-11) that provides some very basic information:*

USING THE GUIDELINES ON FLOOD ADAPTATION

Unlike other versions of the Guidelines, which are organized principally by material or building feature, the Guidelines on Flood Adaptation for Rehabilitating Historic Buildings are organized by flood adaptation measures. The most common treatments undertaken to create more resilient properties have been included in these Guidelines and are described using definitions provided by the Federal Emergency Management Agency (FEMA). The adaptation treatments are:

- Planning and Assessment for Flood Risk Reduction
- Temporary Protective Measures
- Site and Landscape Adaptations
- Protect Utilities
- Dry Floodproofing
- Wet Floodproofing
- Fill the Basement
- Elevate the Building on a New Foundation
- Elevate the Interior Structure
- Abandon the Lowest Floor
- Move the Historic Building

The “Planning and Assessment for Flood Risk Reduction” section shall be completed for all

projects prior to selecting an adaptation treatment. While “Temporary Protective Measures” and “Protect Utilities” are treatments that generally result in minimal changes to a building, the treatment approaches are not organized in a particular order. The impacts of the other adaptation treatments to the historic building will vary greatly depending on multiple factors such as location and site conditions of a property, historic significance, flood risk, physical and structural attributes, and its features, materials, and architectural style. For example, elevating a building on a new foundation may have a minimal impact on one building’s historic character, yet for another property the same treatment may change the building’s historic character significantly and not meet the Standards for Rehabilitation. Selecting more than one treatment or combining treatment approaches may be necessary to make the building more resilient to flooding and/or to minimize the impacts to the historic character and appearance of the property.

The Guidelines on Flood Adaptation for Rehabilitating Historic Buildings are general and intended to provide guidance in interpreting and applying the Standards to rehabilitation projects involving buildings that are at a risk for flooding. They are not meant to give case-specific advice. They cannot tell property owners or developers which features of a historic building are important in defining its historic character and, therefore, must be retained. (See

Preservation Brief 17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character.) This case-by-case determination is best accomplished with the assistance of qualified historic preservation professionals in the very early stages of project planning. For any treatment undertaken, assemble the appropriate project team, including experienced architects, engineers, and other professionals. Obtain any necessary approvals or certifications prior to beginning work on the project.

Achieving greater resilience and reducing flood risk must be balanced with economic and technical feasibility while minimizing the impacts to the historic character of the building. These Guidelines are designed to help identify and evaluate the different adaptation options in order to select a treatment that meets the Standards for Rehabilitation. Wherever possible, the Guidelines provide “Recommended” methods of implementing each type of adaptation in order to preserve as much of the historic character of a building and its site and setting as possible. All of the “Recommended” treatments may not apply to every project. Technical limitations are identified for each treatment.

These Guidelines do not address disaster response or short-term recovery. The Guidelines may be used after a flood event as properties undergo rehabilitation and adaptation to address the damage and future flooding risk.

Limited information about drying and cleaning after a flood is included with Wet Floodproofing because it is an integral part of that adaptation.

The Guidelines on Flood Adaptation for Rehabilitating Historic Buildings shall only be applied to historic properties with an established risk of flooding. This risk can be determined by quantifiable and/or science-based projections or a community model or projection for flood risk areas. Such maps and models take into account river flow, storm tides, hydraulic analysis, rainfall, and topographic surveys among other factors.

A project meets the Standards when the overall effect of all work is consistent with the property’s historic character. Treatments that might not be considered in other rehabilitation contexts because of their impacts on the historic character of a property may be acceptable in the context of adapting the property to flooding hazards. Even in this context, the selected treatment shall always be one that minimizes the changes to the building’s historic character and appearance while addressing the risk. Adaptation treatments shall increase the building’s resilience to flooding risks as much as possible, but shall do so without destroying significant historic materials, features, or spaces.

The entire scope of the project, including alterations related to flood adaptation as well as any other work to the building or site, must be eval-

uated. The amount of change to features and spaces that can be accepted within the Standards will vary according to the roles they play in establishing the character of the property.

Aspects less critical to the historic character may be altered more substantially with less effect on the character of the building as a whole. However, the cumulative effect of changes that are numerous or substantial can in some instances alter the overall character of the building, in which case the rehabilitation project will not meet the Standards.

Finally, the Guidelines address unconventional treatments and situations when a historic building may not be able to be retained and preserved. Demolition is not a treatment that meets the Standards for Rehabilitation. These two sections are included solely for informational purposes.

7. SIGNAGE

INTENT & APPROVAL PROCESS

Intent

The intent of the sign standards is to provide objective criteria by which the Burlington Historic Preservation Commission (HPC) and its staff (City Planning Department) can systematically evaluate applications for signage within the locally designated Historic Districts and Landmark properties. Some of these standards apply only to commercial, mixed use and institutional properties. Others apply to only residential properties with lodging. The goal of these standards is to allow signs that are compatible with both the corresponding structure and the character of the overall area.

Approval Process

Administrative Approval Option

All signage will require a Certificate of Appropriateness and a sign permit. To accommodate applicants and not require them to wait until the next meeting of the HPC, administrative approvals by City staff following these standards is an option for applicants for all sign types (unless indicated otherwise herein). If applicants

are in disagreement with staff decisions, they can be heard at the next meeting of the HPC.

Complete Applications

Neither the staff nor the HPC will review and take action upon applications that are incomplete and lack sufficient detailed information on which to make an informed decision. Examples of required information include:

- Photographs of the applicable building facade
- An indication of the proposed sign location
- Information on the proposed materials, dimensions, method of installation, and illumination of the sign

DEFINITIONS

Applied Letter Sign: A sign type in which individual letters are applied directly to the facade.

Awning Sign: A sign type in which the sign information is integrated into that portion of an awning which is most visible from the street level. For the purposes of these standards, an awning is a fabric shade-providing element located immediately above the storefront and it is different from a canopy. Also located immediately above the storefront, a canopy is parallel with the plane of the facade, horizontally oriented, and typically made of wood.

Building Occupant Sign: A sign that functions as the primary sign for the associated building occupant(s), which might include a business or a non-business entity, such as an institution. Buildings with multiple occupants may feature multiple signs. This term refers to a sign function rather than a sign type.

Directory Sign: A sign that lists the names and locations of multiple occupants of a particular building. This term refers to a sign function rather than a sign type.

Facade-Mounted Sign: A sign type attached to the facade of a building or structure in which the exposed face of the sign is in a plane parallel to the plane of the subject facade.

Facade-Painted Sign: A sign type that is applied directly to the facade of a building or structure through the use of paint.

Flag Signs: A hanging cloth sign mounted on a pole or wall mounted pole off facade of building.

Free-Standing Sign: A sign type that is attached only to the grade surface (ground, pavement, etc.) and has no other means of physical support. Such signs include Pole Signs and Ground Signs, but not Portable Signs.

Ground Sign: A Free-Standing sign in which the main body of the sign, or its supporting framework or base, extends directly from the grade surface (ground, pavement, etc.).

Object Sign: A sign type, either two or three dimensional, that resembles a specific object associated with the corresponding business or land use (examples: optician - spectacles; butcher - meat cleaver).

Pole Sign: A Free-Standing Sign type in which the main body of the sign is elevated above the grade surface (ground, pavement, etc.) through support by one or more poles.

Portable Sign: A sign type that is intended to be readily moved so as not to be a permanent sign, and often having wheels attached. This sign type does not include Sandwich Board Signs, which are defined differently below.

Projecting Sign: A sign type that is attached to a building or structure, and which extends away from the building or structure, and is not oriented along the same plane as the associated wall of that building or structure (not a wall sign). Projecting Signs are very similar and it is their specific manner of attachment that typically distinguishes them from one another.

Restaurant Menu Sign: This sign function is relatively small in size and associated with a restaurant by featuring its menu.

Sandwich Board Sign: This sign type is a vertically-oriented removable sign that is located on the sidewalk in front of a business. It consists of two sign faces that are hinged together along the top and each plane is placed at an angle

that allows the sign to stand upright. For the purposes of these guidelines, this type of sign is distinct from a Portable Sign.

Sign: Any device that is designed to communicate information regarding a business, facility, or similar site. A sign must be on-site. A sign includes the sign face and any supporting elements (pole, brackets, frame, etc.). The following shall not be considered to be signs within the context of these guidelines:

1. Signs not exceeding one square foot in area and bearing only property numbers, post box numbers, or names of occupants of premises.
2. Legal notices, identification information, or directional signs erected by governmental bodies.
3. Integral decorative or architectural features of buildings, except letters, trademarks, moving parts, or moving lights.

Sign Face: The portion of a sign used to convey information and not including any framing, support brackets, poles, etc. In the case of a sign having no visible enclosure (such as a Window Applied Sign and an Awning Sign), a hypothetical Sign Face shall be determined by creating a rectangle in which the boundaries are established at the point of the furthest outer extensions of the sign's logo, lettering, and other associated ornamentation. Projecting signs typically have two (2) sign faces, but only count

as one face.

Sign Function: This term refers to the functional purpose of a sign. Most signs addressed by these guidelines are either building signs (to identify the general building use/business), entrance signs (to identify the building/business entrance) or menu signs (to convey the menu of a restaurant).

Sign Type: This term refers to the physical characteristics of the sign, particularly the method of attachment or installation. Examples of sign types include Projecting Signs, Pole Mounted Signs, and Facade Mounted Signs.

Temporary Sign: A sign type that is used in connection with a circumstance, situation, or event that is designed, intended or expected to take place or to be completed within a reasonably short or definite period after the erection of such sign. If a sign display area is permanent, but the message displayed is subject to periodic changes, that sign shall not be regarded as temporary.

Wall/Fence-Mounted Sign: A sign type that is attached directly to the face of a free-standing wall (not part of a building) or fence.

Window-Applied Sign: A sign type applied directly to window or door glass, either interior or exterior.

GENERAL PRINCIPLES

1. Signage shall balance the need for businesses and facilities to be identified with the objective of avoiding visual clutter.
2. Signage shall not visually obscure significant architectural elements of a building (windows, opening trim, architectural detailing, etc.).
3. It is acceptable for individual buildings and/or tenants to have more than one type of sign if those signs are relatively modest in size.
4. The size and placement of signs shall consider the associated building's distance from the street, whether the signs are intended for viewing primarily by pedestrians or drivers, and the driving speed of the associated street.
5. Sign materials shall reflect a high level of quality and a historic character by utilizing traditional, non-synthetic materials (wood, metal, etc.). The exception is non-traditional materials that have an identical appearance of a traditional material and will be able to maintain such an appearance over time.
6. Sign illumination shall avoid glare and distracting flashing or changing messages.



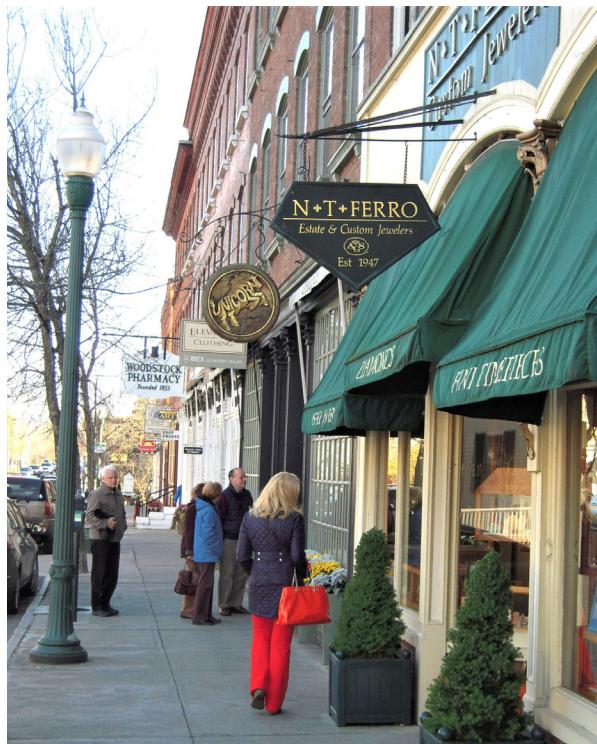
This photograph of Downtown Burlington from roughly the 1940s illustrates the range of signage that existed. Sign types visible within this photograph include facade-mounted, facade-painted and projecting neon signs.



This photograph of Downtown Burlington today illustrates the range of signage currently existing. While more subdued now, examples of sign types shown here include awning signs, hanging signs, window signs and a facade-mounted sign.

STANDARDS FOR COMMERCIAL, MIXED USE & INSTITUTIONAL PROPERTIES

The following standards apply to properties currently used for commercial, mixed use and institutional purposes, regardless of the original intent of the building's design.



Mixed use urban districts can utilize a broad range of sign types to identify businesses in a visually appealing manner.

Permitted & Conditional Signs by Function

Permitted Sign Functions:

The following sign functions are permitted:

1. Building Occupant Sign

Conditional Sign Functions:

The following sign functions are permitted under specific conditions explained herein:

1. Directory Sign: Only permitted for buildings with one (1) or more occupants lacking ground floor space with street frontage.
2. Restaurant Menu Sign: Only permitted for operating restaurants.

Permitted & Conditional Signs by Type

Permitted Sign Types:

Depending upon the existence of other signs and the location of the proposed sign (per the standards herein), the following on-premise sign types identifying the institutional use or business conducted on the property are permitted:

1. Applied Letter (like channel letters)
2. Awning
3. Directory

4. Facade Mounted
5. Facade Painted (only if existing)
6. Object (3D)
7. Projecting
8. Window Applied

Conditional Sign Types:

The following sign types are permitted under specific conditions explained herein:

1. Free Standing (ground and pole mounted): Permitted only for buildings having a front setback of at least twenty-five (25) feet.
2. Sandwich Board: Permitted only for retail and dining occupants in which: 1) at least forty-eight (48) inches of unobstructed sidewalk travel space is reserved; and 2) the sign is only in use during the associated business's hours of operations. Sandwich Board shall not exceed eight (8) square feet in area and be no taller than forty-eight (48) inches.
3. Wall/Fence Mounted: Permitted only for buildings having a front setback of at least twenty-five (25) feet and a wall or fence along the front property line.

Prohibited Signs

The following sign types are prohibited:

1. Changeable Text Signs for announcements of activities taking place at the location, with the exception of religious, educational, governmental, and similar institutional uses
2. Flashing and/or Digital Signs with electronically changing messages
3. Off-Premise Signs, except when serving a public good and not tied to an individual business
4. Flag Signs as defined herein
5. Portable Signs as defined herein
6. Facade Painted (new)
7. Roof Signs

Permitted Number of Signs

Sign Types Not Credited Toward Total Number:

Because they are physically incorporated into other architectural elements and have only a minimal visual impact, the following types of signs are not counted toward the total permitted number of signs if limited to one (1) of each sign type per ground floor tenant:

- Awning Signs
- Window-Applied Signs

Ground-Floor Occupants Having Street Frontage:

The following sign types are permitted per ground floor occupant having street frontage:

1. One (1) Facade-Mounted Sign or Applied Letter Sign or Free-Standing Sign (if it meets the conditions herein) or Wall/Fence-Mounted Sign (if it meets the conditions herein) and
2. One (1) Projecting Sign, and
3. One (1) Restaurant Menu Sign if it meets the conditions herein, and
4. One (1) Sandwich Board Sign if it meets the conditions herein

Occupants Lacking Ground Floor Street Frontage:

In the case of buildings having one (1) or more occupants lacking ground floor street frontage, a single wall mounted or projecting Directory Sign shall be provided listing each such occupant rather than each such occupant having its own separate sign.

Materials & Installation

Permitted Materials:

Wood, glass, ceramic, and metal. Signs using wood shall use only high-quality exterior grade wood with suitable grade finishes. Also, a single sign may utilize one or more of these materials in combination.

Conditional Materials:

The exception to the permitted materials listed above is non-traditional materials that have an identical appearance to that of the permitted materials and will be able to maintain such an appearance over time. The approval of conditional materials will occur through the HPC rather than administratively by City staff.

Prohibited Materials:

Unfinished plywood, plastic, and similar synthetic materials that do not meet the requirements of Conditional Materials as described above.

Installation:

Regardless of the sign type, installation onto a building or within the landscape shall be done in a manner that has the least long-term physical impact to the building or landscape. Sign installations shall be readily reversible.

Standards Specific to Sign Types

The following standards are organized alphabetically.

Applied Letter Signs (like channel letters):

Applied Letter Signs feature individual or connected letters and similar related graphics (logo, etc.), installed directly onto a building facade. Such signs:

1. Shall not occupy a Sign Face area (as defined herein) exceeding twenty (20) square feet or 2.5% of the ground floor facade – whichever is less.
2. Shall not project from the facade surface more than six (6) inches.

Awning Signs:

Awning Signs are those with a business name and/or logo painted, silk screened, stitched or similarly applied directly onto the face of an awning. Such signs:

1. Shall only be utilized on approved fabric awnings (canvas or similar fabrics and not synthetic materials) that are part of a ground floor storefront.
2. Shall only be featured on the vertically-oriented bottom panel of the awning (valance), and shall not occur on the slanted main panel of the awning. For awnings lacking

distinct panels, such as rounded/arched awnings, the signage portion must be located within the bottom quarter of the awning.

Awning Signs shall not occupy an area exceeding twenty-five (25%) of the total awning area.

Directory Signs:

Directory Signs list the names and locations of multiple occupants of a particular building when each occupant lacks ground floor street frontage within a given building. Directory Signs help to identify occupants in a unified manner to avoid multiple separate signs that might cause visual clutter. Because of the many variables that can play into the appropriateness

of Directory Signs, including the scale of the building, building frontage length, and number of occupants, Directory Signs shall be considered on a case-by-case basis by the full HPC rather than qualifying for administrative approvals by City staff. Considerations for approval shall include:

1. Each ground floor occupant having street frontage can have its own signage in accordance with these standards, but all other occupants shall be identified by a single Directory Sign when one (1) or more such occupants exist.
2. Directory Signs shall be either Facade Mounted, Facade Painted, Projecting, Hang-



These awning signs illustrate how the signage can be limited to the bottom panel (valance) of awnings.



This approach to identifying multiple tenants lacking ground floor street frontage creates visual clutter that could be avoided with a single unified sign.

ing, or Free-Standing, and they shall follow the standards herein for the selected sign type.

3. The overall sign shall not exceed 3% of the ground floor facade area.

Facade Mounted Signs:

Facade Mounted Signs are installed directly onto a building facade. Such signs:

1. Shall not exceed fifteen (15) square feet in area or 2.5% of the ground floor facade – whichever is less.
2. Shall not project from the facade surface

more than six (6) inches.

3. Shall feature a discernible peripheral framing that is defined three-dimensionally (raised edges) rather than being graphically applied (painted on, etc.).

Facade Painted Signs:

Facade painted signs are painted directly onto a building facade. Such signs shall not exceed twenty (25) square feet in area or 5% of the ground floor facade – whichever is less.

Corner Buildings: In the case of corner buildings, the HPC shall have the discretion to allow

larger Facade Painted Signs on the building's side facade if it does not obscure architectural elements and it emulates such signs that occurred during the nineteenth century and first half of the twentieth century. Such approvals are not administrative and require full HPC approval.

Historic Facade Painted Signs: In the case of existing Facade Painted Signs that appear to be fifty (50) years old or older, they shall be preserved to the greatest extent possible, which includes avoiding painting over them. Treatments attempting to preserve them and/or accentuate them shall be pursued. Proposed



Facade painted signs that are over fifty years old are worthy of preservation.



This facade painted sign is larger than a typical, but does not obscure architectural elements.



infill development shall not be prohibited for the sole purpose of preserving the visibility of historic Facade Painted Signs on adjacent historic buildings.

Free Standing Signs:

Free Standing Signs are those that are anchored directly into the ground/pavement and are not physically attached to a building. They can either be: 1) mounted on one (1) or two (2) posts so the sign is elevated above grade level ("Pole Sign"), or 2) anchored directly into the ground/pavement using a base that serves as the transition between the ground/pavement and the actual sign ("Ground Sign"). Such signs:

1. Shall be set back at least two (2) feet from the public right-of-way.



This free standing sign in West Davis - Fountain Place is appropriate.

2. Shall be no more than eight (8) square feet in area per side.
3. Shall be no more than three (3) feet in height if ground-mounted and no more than five (5) feet in height if pole-mounted as measured from the grade level.

Projecting/Hanging Signs:

Projecting/Hanging Signs are those that are positioned perpendicular to the associated building facade. They either extend from the facade by means of a framework installed into the facade surface or they hang from the underside of a canopy (not a fabric awning) attached to the building's facade. Such signs:

1. Shall not extend above the roof eaves or parapet wall of a one (1) story building or above the window sill level of the second floor for a multi-story building.
2. Shall not exceed eight (8) square feet per side.
3. Shall provide at least seven (7) feet of clearance above the sidewalk/grade level as measured from the bottom of the sign.
4. Shall project no more than five (5) feet from the building facade or within two (2) feet of the outer most point of the nearest street curb.

Object Signs:

Object Signs are either two or three dimension-



Projecting signs are the most effective type in drawing the attention of pedestrians on the same side of the street.

al and resemble a specific object associated with the corresponding business or land use (examples: optician - spectacles; butcher - meat cleaver). Object Signs shall follow the same standards as those for Hanging and Projecting Signs, except with respect to their size. Such signs:

1. Shall not exceed nine (9) square feet of area for any dimension of the sign (width, height, depth).
2. Shall project no more than four (4) feet from the building facade.

Restaurant Menu Signs:

Restaurant Menu Signs feature menus typically housed within a frame (often a glass-fronted box) and externally illuminated. Such signs:

1. Shall be facade mounted on the ground floor level and within ten (10) feet of the restaurant's primary entrance.
2. Shall be no more than four (4) square feet in area.
3. Shall be housed within a framed casing.
4. Shall be mounted so the sign face does not extend more than eight (8) inches beyond the facade plane on which it is mounted.

Sandwich Board Signs:

Sandwich board signs are portable signs placed on a sidewalk in front of businesses. Such signs:

1. Shall be temporary, not permanently installed, and removed at the end of each business day.



Above, left: This window sign features the business logo in the middle window pane and indicates products at the bottom of all three panes. Collectively, it occupies less than 25% of the window area. Above, right: Sandwich board signs shall be positioned to leave plenty of sidewalk space for pedestrian flow.

2. Shall not exceed nine (9) square feet in area on either side.
3. Shall not exceed three (3) feet in height.
4. Shall be located to leave at least a forty-eight (48) inches in width of unobstructed sidewalk area.
5. Shall only advertise a specific product or service of the business (happy hour, sales special, etc.) and not the entire business.

Wall/Fence Mounted Signs:

These sign types are attached to a wall or fence located between the front facade of the associated building and the ROW. Such signs:

1. Shall be no more than nine (9) square feet in area.
2. Shall not extend above the top of the association.



- iated wall or fence.
3. Shall not extend more than four (4) feet above grade level, regardless of the height of the wall or fence.

Window Applied Signs:

Window signs are those that are applied directly to the window glass (painted, adhered, etc.). Such signs:

1. Shall only be placed on the glass of a primary window pane of a ground floor storefront, and shall not be located on transom windows, clerestory windows, or upper floor windows.
2. Shall only be two (2) dimensional (height and width) and shall not feature any discernible depth.
3. Shall occupy no more than fifty percent (50%) of the window area as measured by the Sign Face definition herein.
4. Shall obscure no more twenty-five (25%) of the transparent window area with an opaque (solid) treatment (lettering, logo, etc.).
5. Shall be no closer than three (3) inches to any adjacent window panes or frames.

Also, the application of window signage to glass known to be historic (50 years old or greater) or architecturally significant (etched glass, poly-chrome leaded glass, etc.) shall only be permitted when applied in a manner that is easily



Despite the range of storefront designs exhibited here, all accommodate signage in a complementary manner without obscuring any architectural detailing.

reversible and avoids damage to the glass.

Other Sign Issues

Sign Placement on Buildings:

Signs shall not obscure significant architectural features, such as windows and architectural elements (openings trim, decorative detailing, etc.). Signs shall be located within an appropriate “sign area.” The “sign area” is an area on the facade below the roof line and free of openings or architectural elements and not higher than:

1. One-story buildings: the building’s cornice along the top of the front facade or the roofline.
2. Multi-story buildings: the bottom of the window sills of the second story.

Sign Illumination:

Signs shall be spotlighted or back lit with a diffused light source, as follows:

1. Spotlighting shall be shielded in a manner that minimizes glare.
2. Back-lighting shall illuminate only the letters, characters or graphics on the sign, but not its background.
3. Internal lighting, as typically used with plastic signs, is prohibited.

Neon Signs:

Neon Signs shall be treated on a case-by-case basis and require HPC approval rather than administrative approval by City staff.

Temporary Signs:

Temporary signs, which cannot be displayed



This externally-lit facade mounted sign features shielded lights that avoid glare for pedestrians and drivers.

for more than fifteen (15) days, when granted permission, shall not exceed nine (9) square feet in area.

Real Estate Signs:

Real estate or “for sale signs” shall not exceed eight (8) square feet in area.

Non-Conforming Signs:

Existing signs that fail to comply with these standards, but were permitted at some point in the past, are “grandfathered in.” They can remain in place so long as no significant improvements are made to them. However, when any significant improvements occur, such as repainting, alterations to graphics, replacing a sign face, and similar improvements, the grandfathering status is terminated and signs must comply with these standards. Maintaining and replacing components related to the illumina-

tion of a sign, such as replacing light bulbs, will not be considered significant improvements that would terminate the sign's grandfathering status.

Open Signs:

Small signs indicating that a business is open or closed are permitted and do not require approval so long as they do not exceed two (2) square feet. They may be placed in a window or attached to the front of the main entrance.

STANDARDS FOR RESIDENTIAL PROPERTIES WITH LODGING

The following standards apply to properties currently used for residential purposes with lodging, regardless of the original intent of the building's design.

Sign Functions Permitted

Building Occupant Signs: One (1) sign identifying the lodging business name is permitted per property.

Entrance Signs: One (1) or more signs identifying the property's entrance are permitted only if exceptional characteristics of the building and/or site exist that make entrance signs necessary.

Sign Types Permitted

The following sign types are permitted:

1. Facade Mounted Signs
2. Ground Mounted Signs
3. Projecting Signs
4. Pole Signs
5. Wall/Fence Mounted Signs

Permitted Sign Sizes

1. Building Occupant Signs: Maximum of four (4) square feet in area.
2. Entrance Signs: Maximum of two (2) square feet in area.

Other Standards

Please see the standards for Commercial, Mixed Use and Institutional Properties for the following design issues:

1. Materials & Installation

2. Standards Specific to Sign Types, not including size standards as addressed above (limited to the types permitted herein)
3. Other Sign Issues, except that neon signs are prohibited for residential properties with lodging

HISTORIC SIGNS

The following standards apply to existing historic signs.

1. Historic signs that are closely identified with the character of the building on which they are installed shall be preserved and maintained.
2. Historic signs that are integrated into buildings, such as dated cornerstones and engraved identifiers, shall be preserved, maintained, and not obstructed from view. Plaques providing historic information or recognition shall be treated in a similar manner.



For more information on preserving historic signs, see the National Park Service Preservation Brief #25: "*The Preservation of Historic Signs*" at <https://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm>. This information is supplemental and not part of these standards.

8. MURALS

GENERAL

For the purposes of these standards for murals, murals are defined as graphic designs painted directly onto the surface of a building and do not include other installed elements, such as hardware or lighting. Murals also do not include signage to promote a business or other forms of advertising, including company names, business logos, and/or symbols that are synonymous with the company in question. Political messages are also prohibited.

REVIEW & APPROVAL PROCESS

Murals are considered Major Work requiring HPC approval. The reason is that, although this section of the Design Standards provides some direction on the topic, there is still too much subjectivity to place the burden of decision-making on the shoulders of a single staff person. Unlike the standards for an issue such as signage, in which all facets of design are quantified and clear, such complete objectivity is not possible for the consideration of murals.



A blank wall is the preferred location for the application of murals.



The mural on this building obscures the architectural features of the building (image source: Downtown Memphis Commission).

DESIGN STANDARDS

1. Blank walls are the preferred location for murals and shall be utilized whenever possible.
2. Brick, plaster and concrete walls offer the best surface for murals. Wood and aluminum are not recommended for permanent murals. Ideally the mural surface will be smooth.
3. Alley and non-street facing walls may be afforded more leeway in regard to design standards than street-facing walls, depending on their visibility from a street.
4. Murals shall not visually compete with existing architectural features, such as windows, doors, moldings, or similar detailing.

PREP WORK & MAINTENANCE

The property owner is responsible for ensuring that a mural is maintained in good condition and is repaired in the case of vandalism or accidental destruction. The party providing maintenance to the mural is encouraged to establish measures that will discourage vandalism or facilitate an easier, less costly repair of the mural. There are many maintenance “best practices” to prolong a mural’s lifespan, reduce deterioration, and increase the likelihood of a successful

installation. Such best practices include the following:

- Wall surface preparation, such as pre-cleaning (pressure washing), filling of holes or cracks in the surface, priming, and curing;
- The use of optimal paints, enamels or other materials that best match the specific wall surface;
- Consideration of drip edges, gutters or sprinkler overspray, as water may degrade mural over time;
- Environmental considerations such as exposure to direct sun, bird nesting cavities, and the potential for dumpster and truck loading to damage the mural’s surface;
- Providing lighting of the mural at night to avoid vandalism;
- The application of an anti-graffiti coating;
- Annual washing with a gentle cleaning agent.

Finally, it is important to report and remove illegal graffiti as soon as possible to prevent a negative impact, as quick removal will discourage attracting additional graffiti.

E.

GLOSSARY OF TERMS

A

Adaptive Reuse: The process of converting a building to a use other than that for which it was designed, such as converting a house into an office.

Alligatored: Cracked or having acquired the appearance of alligator hide, as from weathering or improper application to a surface.

Alkyd Resin Paint: A common modern paint using alkyd (one group of thermoplastic synthetic resins) as a vehicle for the pigment. This paint type is often confused with oil paint.

Aluminum Siding: Sheets of exterior architectural cladding, usually with a colored finish, fabricated of aluminum to approximate the appearance of wooden siding. Aluminum siding was developed in the early-1940s and became increasingly common in the 1950s and 1960s.

Amenity: A building, object, area, or landscape feature that makes an aesthetic contribution to

an environment rather than one that is purely utilitarian.

Appropriate: Within the context of these Design Standards, it means suitable, compatible, or fitting. Changes to historic properties are evaluated for “appropriateness” during the design review process to be granted a Certificate of Appropriateness.

Appurtenant Features: Those structures which define or surround the site of a building.

Arcade: A series of arches supported on piers or columns attached to or detached from a wall.

Arch: A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence, whereas a pointed arch denotes Gothic influences.

Architrave: The molded frame surrounding a door or window.

Art Deco: A style of decorative arts and architecture popular in the 1920s and 1930s and characterized by its use of geometric, angular forms. An outgrowth of the Art Deco style was the Art Moderne style, also referred to as “Streamline Moderne.”

Arts and Crafts Movement (1900-1930): A modern movement in domestic architecture which deliberately turned away from historical precedent for decoration and design. Ornamentation was modernized to remove most traces of its historic origins. Low pitched roofs with wide eave overhangs were favored.

Asbestos Siding: A dense, rigid board containing a high proportion of asbestos fibers bonded with Portland cement. Resistant to fire and weathering, it was usually applied as large overlapping shingles to many buildings during the 1950s. Its removal from buildings now requires safety precautions.

Ashlar: A style of stonework consisting of individual stones that are shaped and tooled to

have even faces and square edges.

Asphalt Shingle: A shingle manufactured from saturated construction felts (rag, asbestos or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather.

Asphalt Siding: Siding using the same materials as asphalt shingles. Sometimes displaying designs imitating brick or stone, it was applied to many buildings during the 1950s.

Attic: The story immediately under the roof of a structure and wholly or partly within the roof framing.

Attic Ventilator: In houses, a screened or louvered opening, sometimes in decorative shapes, located on gables or soffits. Victorian style houses sometimes feature sheet soffits or metal ventilators mounted on the roof ridge above the attic.

Awning: A roof-like covering of canvas, often adjustable, placed over a window, door, porch, or similar feature to provide protection against the sun, rain and other weather conditions. Aluminum awnings were developed during the 1950s.

B

Balcony: An external extension of the upper floor of a building that is enclosed by a solid or pierced screen in the form of a railing or balustrade. Such peripheral treatment is typically

approximately 3 feet in height. Balconies can be found on all building types. A balcony with a roof is typically referred to as an upper floor porch.

Balustrade: A low barrier formed of balusters, or uprights, supporting a railing. This can also be referred to as a "Railing."

Band: A flat linear trim running horizontally along the exterior of a wall to denote a division in the wall plane or a change in level. Alternative terms include "Band Course," "Band Board," "Band Mould," and "Belt."

Bargeboard: Also referred to as a "Verge-board," this wooden feature is usually decorative and suspended from, and following, the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

Bay: An opening or division along the face of a structure. For example, a wall with a door and two windows is considered to be three bays wide. A bay can also be a projection of a room or facade having windows. In that instance, they can be in various forms, including half square, semi-hexagonal, semi-octagonal or semi-circular bays.

Beam: Horizontal structural member designed to support loads.

Belt Course: A projecting course of bricks or other material forming a narrow horizontal strip along the exterior of a building's wall, usually to

delineate between stories. It is also referred to as a "String Course."

Beveled Glass: Glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.

Board and Batten: A method of covering exterior walls using vertical boards, with narrow strips of wood ("Battens") used to cover the joints between the boards.

Bond: The pattern in which bricks are laid.

Bracket: A divide, either ornamental, structural or both, set under a projecting element, such as the eaves of a house. They are particularly common under the wide eaves of Victorian houses and Bungalows.

Brick Header: Bricks laid with their ends toward the face of a wall.

Building: Any structure designed or constructed for residential, commercial, industrial, agricultural, or other use.

Building Orientation: The relationship of a building's primary axis to the street (parallel or perpendicular).

Building Setback: The distance from the wall of a building to the nearest property line, which can include front, rear and side setbacks. Often associated with zoning requirements, these are sometimes referred to as simply "Setbacks."

Built-in Gutters: Gutters which are sunken below the roof line; usually concealed behind a decorative cornice.

Bulkhead: The panels below the display windows on a commercial storefront.

Bungalow Style: An early-20th century architectural style that grew out of the Arts and Crafts movement of the 19th century. Its basic characteristics include: long, low profiles; overhanging, bracketed eaves; wide engaged porches with square, squat brick piers supporting wood posts; and informal interior arrangements.

Buttress: A vertical mass of masonry projecting from, or built against, a wall to give additional strength at the point of maximum stress. Sometimes wooden buttresses are added to frame Gothic Revival-style buildings as decorative, but not supporting, features.

C

Canopy: An overhead roof structure that has open sides. In the context of commercial buildings, they are often placed horizontally along the front facade between the first and second floors to provide protection from the weather for people on the adjacent sidewalk.

Cantilever: A beam supported at one end and carrying a load at the other end or distributed along the unsupported portion. Cantilevers are employed extensively in building construction

and in machines. In buildings, any beam built into a wall with the free end projecting forms a cantilever. Balconies are often cantilevered.

Capital: The topmost member of a column or pilaster that is usually decorated or molded.

Carrara Glass: Pigmented structural glass developed and popularized in the early-20th century for facing Art Deco and Art Moderne-style commercial buildings.

Carriage House: A walled and roofed structure for storing a vehicle or vehicles that may be attached to a primary building or a separate outbuilding (“detached garage”). Within the context of eras since the existence of automobiles, this might also be referred to as a “Garage.”

Casement Window: A window sash that opens on hinges fixed to its vertical edge.

Casing: The exposed trim molding, framing, or lining around a door or a window. It may be either flat or molded.

Cast Iron: Iron that has been shaped by being melted and cast in a mold.

Cast Stone: A highly-refined architectural precast concrete masonry unit intended to simulate natural-cut stone. It is used for architectural features such as cladding, trim and ornamentation.

Caulking: A resilient mastic compound, often

having a silicone, bituminous, or rubber base, used to seal cracks, fill joints, prevent leakage, and/or provide waterproofing.

Cement: Any material or mixture of materials, such as clay and limestone, that is allowed to harden in place. Cement is often combined with an aggregate such as sand or gravel to form concrete.

Cementitious Siding: A special siding material that uses cement combined with sand, water and cellulose wood fibers to create a material particularly suited to protect home exteriors. It is often used to imitate wooden clapboards.

Center-Hall Plan: A floor plan in which the hall or passage extends through the center of a house and is flanked by two or more rooms.

Certificate of Appropriateness: A document awarded by a preservation commission or architectural review board allowing an applicant to proceed with a proposed alteration, demolition, or new construction in a designated historic area or site following a determination of the proposal’s suitability according to applicable criteria. In Burlington, it is issued by the Historic Preservation Commission (HPC), and the common abbreviation is “COA.”

Certified Historic Structure: For the purpose of the federal preservation tax incentives, any structure subject to depreciation as defined by the Internal Revenue Code that is listed individually on the National Register of Historic

Places or located in a registered historic district and certified by the Secretary of the Interior as being of historic significance to the district.

Certified Rehabilitation: Any rehabilitation of a Certified Historic Structure that the Secretary of the Interior has determined is consistent with the historical character of the property or the district in which the property is located.

Chalking: The formation of a powder surface condition from the disintegration of a binder or an elastomer in a paint coating that is caused by weathering or an otherwise destructive environment.

Chamfer: A beveled edge or corner.

Chamfered Post: A square post with the edges of its corners cut away or beveled.

Character: The qualities of a place that distinguish it from similar places.

Checking: Small cracks in a film of paint or varnish that do not completely penetrate to the previous coat. The cracks are in a pattern roughly similar to a checkerboard.

Chimney: A vertical shaft, typically fabricated of masonry, that encloses the flue that allows the smoke from a fireplace to be carried to the outside. It can be either central to the building or located along an end wall, but it extends above the highest level of the roof by at least a few feet.

Chimney Pot: A terra cotta, brick or metal pipe that is placed on top of a chimney as a means of increasing the draft. It is often decoratively treated.

Cladding: Exterior, non-structural finish material on a building.

Clapboard: Horizontal wooden boards, tapered at the upper end and laid so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than 6 inches wide. This was a common exterior cladding for 19th and early-20th century buildings.

Classical: Embodying or based upon the principles and forms of Greek and Roman architecture, as is often found in Revival styles of architecture.

Clerestory: Windows located relatively high in a wall that often tend to form a continuous horizontal band. Clerestory windows are typically too high to see out of, but allow in natural light. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles of architecture.

Clipped Gable: A gable with a truncated peak to achieve a decorative effect. Often, the roof overhangs the missing peak. It is often referred to as a "Jerkin Head Roof."

Closed Risers: A stairway in which the space between treads is enclosed with wood or some

other compatible material. This type of stairway is appropriate in most historic contexts and is the opposite of an open rise stairway.

Colonial Revival Style: A late-19th and early-20th century style that combines features of Classical and Colonial architecture.

Colonnette: A small-scale column typically employed as a decorative element on mantels, overmantels, and porticos.

Column: A vertical shaft or pillar that supports, or appears to support, a structural load.

Common Bond: A method of laying bricks wherein one course of headers is laid for every three, five, or seven courses of stretchers.

Compatibility: Harmony in the appearance of two or more external design features in the same vicinity.

Composition Board: A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

Concrete: A mixture of sand, gravel, crushed rock, or other aggregate held together by a paste of cement and water. When hardened, concrete has great structural strength.

Construction: The act of placing an addition on an existing structure, or the erection of a new principal or accessory structure, on a lot or

property.

Contemporary: Marked by characteristics of the current period, and distinguished from “historic” by characteristics that illustrate that an element, component, structure, or site feature is constructed at the present time rather than some period of the past.

Context: The setting in which a historic element, site, structure, or district exists.

Contributing Properties: Properties located within a designated historic district that have been deemed to “contribute” to the character and significance of the district, as opposed to “non-contributing” properties and “intrusions.”

Coping: The cap or the top course of a masonry wall.

Corbel: A projection from a masonry wall, sometimes to support a load and sometimes for decorative effect. This feature is commonly found along the top of front facades of commercial buildings having a parapet wall screening a flat roof.

Corinthian Order: A column having the most ornate of the three main orders of classical Greek architecture. It is characterized by a slender fluted column having an ornate flared capital decorated with acanthus leaves.

Corner Block: A square element, either plain or decorated, that forms a corner of a window or door surround.

Corner Boards: Vertical boards nailed on the external corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

Cornice: The uppermost part of an entablature, usually used to crown the wall of a building, portico or ornamental doorway. The term is loosely applied to almost any horizontal molding forming a main decorative feature, especially to a molding at the junction of a wall and ceiling within a room.

Craftsman Style: An architectural style popular in the early-20th century and featuring low-pitched gable roofs with wide, unenclosed eave overhangs, roof rafters that are typically exposed, decorative beams or braces often added under the gables, porches with roofs supported by tapered square columns, and columns frequently extending to the ground level. The Bungalow style is closely associated with the Craftsman style.

Crenelation: Alternating indentations and raised sections of a parapet creating a tooth-like profile sometimes referred to as a “Battlement.” Crenelation is a detail found most commonly in the Gothic Revival style of architecture.

Cresting: Ornamental ironwork, often highly decorative, used to embellish the ridge of a gable roof or the curb or upper cornice of a mansard roof.

Crossette: A lateral projection of the head of the molded architrave or surround of a door, window, mantel, or paneled overmantel. This feature is also known as an “Ear” or “Dog-Ear”.

Crown Molding: The upper molding of a cornice, often serving to cap or crown the vertical facing or fascia of a boxed cornice. The term is frequently given to the molding used to decorate the joints between a wall and a ceiling.

Cultural Resource: A building, structure, district, site, object, or document, that is of significance in American History, architecture, archeology, or culture.

Cupola: A small structure, usually polygonal, built on top of a roof or tower, mostly for ornamental purposes.

D

Deck: An uncovered porch, usually at the rear of a building, that is popular in modern residential design.

Demolition: Any process that destroys, in part or in whole, a portion of a building or feature.

Demolition by Neglect: The gradual destruction of a building through abandonment and/or a general lack of maintenance.

Dentils: Small, closely spaced blocks that are often tooth-like and used as an ornamental element of a classical cornice.

Design Review: The process of ascertaining whether modifications to historic and other structures, settings, and districts meet standards of appropriateness established by a governing or advisory review board. Design standards are typically utilized by the review board to help make such determinations.

Design Review Committee (syn. Design Consultation Committee): A voluntary body composed of up to five members of the community at large who may have experience or education and expertise in the field of architecture, design and construction and historic preservation. The body may consist of former members of the Historic Preservation Commission.

Design Standards: Criteria developed by preservation commissions and architectural review boards to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings or districts.

Dogtrot Plan: A plan in which two pens with their own chimneys are placed side by side, but spaced apart and connected by a shared roof or even another floor above the ground level.

Doric Order: A classical order characterized by simple unadorned capitals supporting a frieze of vertically grooved tablets or triglyphs set at intervals.

Dormer: A structure containing a window

(or windows) that projects through a sloping (pitched) roof.

Dormer Window: An upright window, set in a sloping roof, with vertical sides and front, and usually having a gable, shed or hip roof.

Double-Hung Window: A window with two sashes that open and close by sliding up and down within a cased frame.

Double-Pile House: A house with a center-hall floor plan that is two rooms deep on each side of the hall.

Double-Shaller Chimney: An exterior chimney with sides that angle inward to form shallers at two different points as it ascends from the base to the cap. The width is typically larger at the bottom and smaller toward the top.

Downspout: A vertical pipe, often made of sheet metal, used to conduct water from a roof drain or gutter to the ground or cistern.

Dressed: A term used for stone, brick or lumber that has been prepared, shaped, or finished by cutting, planing, rubbing or sanding one or more of its faces.

Drop Siding: A type of cladding characterized by overlapping boards with either tongue and groove or rabbeted top and bottom edges.

E

Eave: The lower portion of a sloping roof that projects beyond the wall.

Eclectic or Eclecticism: A method of design in architecture in which elements from a variety of stylistic sources are selected and combined in new and original ways.

EIFS: An acronym for Exterior Insulation and Finish System, it is a general class of non-load bearing building cladding systems that provides exterior walls with an insulated, water-resistant, finished surface in an integrated composite material system. It has some similarities to plaster and stucco, but is not as durable and has not historic precedents.

Elevation: A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

Ell: A secondary wing or extension of a building, often a rear addition, positioned at right angles to axis of the principal mass.

Embossed: A surface carved or raised in relief for decorative purposes.

Eminent Domain: The legal authority of a government to acquire private property for public benefit after payment of just compensation to the owner.

Enabling Legislation: Federal or state laws that

authorize governing bodies within their jurisdictions to enact particular measures or delegate powers such as the enactment of local landmarks and historic district ordinances, zoning, and taxation.

Engaged Porch: A porch with a roof that is structurally continuous with that of the main section of the building.

English Bond: A method of laying brick whereby one course is laid with stretchers and the next course is laid with headers, thus bonding the double thickness of brick together and forming a high-strength bond of alternating courses of stretchers and headers. See this glossary for the terms “Headers” and “Stretchers.”

Entablature: The horizontal part of a classical order of architecture, usually positioned above columns or pilasters. It consists of three parts: the lowest molded portion is the architrave; the middle band is the frieze; and the uppermost element is the cornice.

Escutcheon: A protective plate, sometimes decorated, that surrounds the keyhole of a door, a light switch or a similar element.

Etched Glass: Glass in which the surface has been cut away with a strong acid or by abrasive action to create a decorative pattern.

Extended Use: Any process that increases the

useful life of an old building, such as adaptive reuse or continued use.

Exterior End Chimney: A chimney located on the outside of the wall of a building. It is usually located on the gable end of the building, which is often a house.

F

Fabric: The physical material of a building, structure, or city connoting an interweaving of component parts.

Facade: The face or front of a building.

Fanlight: A semicircular window or elliptic arch window, usually located above a door or window, with radiating muntins that form a fan shape.

Fascia: A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal or eave side of a pitched roof. The rain gutter is often mounted on it.

Federal Style: The style of architecture popular in America from the Revolutionary War era through the early-19th century. In North Carolina, this style was popular from roughly 1800 to 1840. This style is characterized by facade symmetry, although main entrances can be located on one end of the facade, as well as the reserved use of classical ornamentation.

Fenestration: The arrangement of windows on a building.

Ferrous Metals: Any metal that contains iron. They are favored for their tensile strength and durability, but other than wrought iron, they are susceptible to rusting.

Finial: An ornament, usually turned on a lathe, that is placed on the apex of an architectural feature, such as a gable, turret, or pediment.

Fixed Window: A non-operable framed window.

Flashing: A thin impervious material (usually sheet metal) installed on the exterior surface to prevent water penetration, to provide water drainage, or both. Flashing is particularly common between a roof and a wall, a chimney or a roof penetration.

Flemish Bond: A method of laying bricks in which headers and stretchers alternate in each course and vertically. Headers are placed over stretchers to form a bond and give a distinctive cross pattern.

Flush Siding: An exterior wall treatment consisting of closely fitted horizontal boards with joints that are carefully formed to be hidden and flush, giving a very uniform, flat siding appearance.

Fluting: Shallow, concave grooves running vertically on the shaft of a column, pilaster or other surface.

Form: The visible shape or configuration of something.

Foundation: The supporting portion of a structure below the first-floor construction or below grade, including footings.

Foursquare: A two-story box-shaped house style common during the early 20th century.

French Window: A long window reaching to the floor level and opening in two leaves like a pair of doors. These are sometimes referred to as "French Doors."

Fretwork: A geometrically meandering strap pattern. Such ornamentation consists of narrow fillets or bands that are folded, crossed, and interlaced.

Friable: Easily crumbled or pulverized. This term is often associated with asbestos, which can be a health hazard when friable.

Frieze: The middle portion of a classical entablature located above the architrave and below the cornice. The term is usually used to describe the flat, horizontal board located above the weatherboards of most houses.

G

Gable: The triangular portion of a wall formed or defined by the two sides of a double-sloping roof, which is sometimes referred to as an "A" roof.

Galvanize: To coat steel or iron with zinc, such as by immersing it in a bath of molten zinc.

Gambrel Roof: A gable roof that is generally symmetrical, has four inclined surfaces, with the pair of inclined surfaces meeting at the ridge having a shallower pitch. This roof form is common in Dutch Colonial Revival style houses.

Garage: A walled and roofed structure for storing a vehicle or vehicles that may be attached to a primary building or a separate outbuilding ("detached garage"). Within a historic context, this might also be referred to as a "Carriage House."

Gazebo: A small summer house or other space with a view; usually found in a garden or yard, but may also be incorporated into the facade of a building, or found on the roof of a house.

Georgian Style: The prevailing architectural style of the 18th century in Great Britain and the North American British colonies and earning its name from Kings George I, George II, and George III. It is derived from Classical, Renaissance, and Baroque forms. The facades are typically symmetrical and the use of ornamentation is relatively unreserved.

German Siding: Wooden siding with a concave upper edge that fits into a corresponding rabbet in the siding above. See this glossary for the term "Rabbet."

Gingerbread: A thin, curvilinear ornamentation produced with machine powered saws. This type of decoration is often used beneath the front porch roofs of Victorian houses.

Glazed Header: A brick having a glossy, dark coating ranging in color from gray green to almost black. It is formed on the outer surface of the brick through direct exposure to flames and intense heat during the firing process. In Flemish bond brickwork, this glazed surface is often used by laying the brick so that the glazed ends of the headers are exposed to form a decorative pattern in the wall.

Glazing: Fitting glass into windows or doors.

Glue-Chip Glass: A patterned glass with a surface resembling frost crystals. It was common in late-19th and early-20th century houses and bungalows.

Gothic Arch: A pointed arch commonly used in Gothic Revival architecture, particularly in churches.

Gothic Revival Style: The 19th century revival of the forms and ornament of medieval/Gothic European architecture as characterized by the use of the pointed arch, buttresses, pinnacles, and other Gothic details in a decorative fashion. The style was popular for church architecture in North Carolina well into the 20th century.

Grapevine Joint: An archaic mortar joint similar

to a concave joint with a groove scribed into the center of it. These lines are often rough and wavy, simulating the generally straight, yet slightly irregular, appearance of a grapevine.

Greek Revival Style: The mid-19th century revival of the forms and ornamentation of the architecture of ancient Greece. This style was particularly popular for institutional buildings.

Gutter: A shallow channel of metal or wood set immediately below, or built along, the eaves of a building to catch and carry off rainwater, typically to a downspout.

H

Half Story: An uppermost story which is usually lighted by dormer windows and in which a sloping roof replaces the upper part of the front wall.

Half-Timbering: Found most frequently in Tudor Revival style buildings, this treatment is often located in the gable end of a wall, and it resembles plaster with an exposed wooden framework.

Hardboard: A very dense fiberboard usually having one smooth face.

Hall-Parlor Plan: A traditional vernacular floor plan consisting of two principal rooms: a larger “hall,” often neatly square, and an adjoining smaller “parlor.” In most instances, the hall was

entered directly from the outside and had a fireplace centered on the end wall. It was the room where most domestic activities took place. The smaller parlor tended to be used for sleeping.

Header: The short end of a brick, sometimes glazed, as when used for Flemish bond brick work.

Heavy Timber Wood: A code-approved non-combustible or limited-combustible wood element having a minimum dimension of 6 X 6 inches with certificate of kiln dried material for structural members.

Hipped Roof: A roof that slopes back equally from each side of a building. A hip roof can have a pyramidal form or have a slight roof ridge.

Historic District: A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historic and aesthetic associations. The significance of a district may be recognized through listing on a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission. In Burlington, regulations for locally-designated historic districts are overseen by the HPC.

Hood Mold: Also referred to as a “Hood Mould,”

“Label Mould,” and “Drip Mould,” this architectural element is an external molded projection from a wall located above an opening (window or door) to throw off rainwater. It can be ornate and primarily decorative, and it is particularly common in Italian Revival architecture.

House Museum: A museum in which the structure itself is of historical or architectural significance and its interpretation relates primarily to the building's architecture, furnishings, and history. Another common term is “Historic House Museum.”

Human Scale: A combination of qualities in architecture or the landscape that provides an appropriate relationship to human size, enhancing rather than diminishing the importance of people.

I

Infill: Buildings that have been designed and built to replace missing structures or buildings so they fill gaps in the streetscape.

In-Kind: Staying with the same material or items used originally.

Interior End Chimney: A chimney positioned on the interior side of the gable end of a building.

Ionic Order: One of the three classical Greek orders, the Ionic capital is characterized by the use of volutes. The Ionic columns normally

stand on a base that separates the shaft of the column from the stylobate or platform, while the cap is usually enriched with egg-and-dart.

Italianate Style: A revival of elements of Italian Renaissance architecture popular during the mid to late-19th century and characterized by the presence of broad projecting or overhanging cornices supported by ornate wooden brackets. Other common features include the use of arched windows and heavy window hood molds.

J

Jalousie: A window made of adjustable glass louvers that control ventilation. The louvers are typically horizontally oriented. They are opened and closed with a crank handle. They became popular during the 1950s and 1960s, particularly in warmer climates.

Jamb: The vertical sides of an opening, usually for a door or window.

Jerkin Head Roof: A roof in which the end has been formed into a shape midway between a gable and a hip, resulting in a truncated or “clipped” appearance. This feature is sometimes referred to as a “Clipped Gable.”

Joinery: The craft of connecting members together through the use of various types of joints; used extensively in trim work and in cabinet work.

Joist: One of a series of parallel timbers or beams, usually set on edge, that span a room from wall to wall to support a floor or ceiling. Floorboards, ceiling boards, or plaster laths are nailed to joists.

K

Keystone: The central wedge-shaped stone at the crown of an arch or in the center of a lintel.

Knee Bracket: A diagonal member for bracing the angle between two joined members, as a stud or column and a joist or rafter, being joined to each partway along its length.

L

Lancet Arch: A pointed arch in which each of the arcs, or curves, of the arch have a radius longer than the width of the arch. It takes its name from being shaped like the tip of a lance. The lancet window is associated with Gothic architecture.

Landmarks Register: A listing of buildings, districts, and objects designated for historical, architectural, or other special significance that may carry protection for listed properties.

Landscape: The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures, and their patterns.

Latex Paint: A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).

Lattice: A network, often diagonal, of interlocking lath or other thin strips used as screening, especially in the base of a porch to fill in the voids between the piers.

Light: A relatively thin piece of glass, typically rectilinear in shape, that is framed together with a series of other lights to create a transparent window. It is also referred to as a “Pane.”

Lime: Calcium oxide, which comes from burning limestone.

Lintel: A beam of wood or stone that spans an opening; in masonry construction it frequently supports the masonry above the opening.

Lunette: A semicircular opening.

M

Mansard Roof: A four-sided double-pitch roof characteristic of the Second Empire Style.

Masonry: Work constructed by a mason using stone, brick, concrete blocks, tile or similar materials.

Massing: The physical volume or bulk of a building, and the building’s arrangement and organization in relation to the physical site and

other buildings.

Meeting Rail: The rail of each sash of a double-hung window that meets a rail of the other sash when the window is closed.

Mildew: A fungus that grows and feeds on paint, cotton, linen and similar fabrics that are exposed to moisture, causing discoloration and decomposition of the surface.

Mission Tiles: A red roof material made of fired clay.

Mixed Use: A variety of authorized activities in an area or a building as distinguished from the isolated uses and planned separation prescribed by many zoning ordinances.

Modillion: A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of the cornice.

Molding: A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

Mortar: A mixture of Portland cement, lime, putty, and sand in various proportions, used for laying bricks or stones. Until the use of hard Portland cement became common, the softer lime-clay or lime-sand mortars and masonry cement were common. The use of Portland cement can result in destructive spawling of the masonry. See "Spawling" in this glossary of terms.

Mortise and Tenon: A joint that is made by one component having its end cut as a projecting tongue (tenon) that fits exactly into a groove or hole (mortise) in the other component. Once joined in this fashion, the two pieces are often secured by a peg.

Mullion: A vertical member dividing a window area and forming part of the window frame.

Muntin: A molding forming part of the frame of a window sash and holding one side of a pane. Muntins serve as the framing system for individual panes (lights). They are usually made of wood or metal.

N

Neoclassical Style: A style of architecture popular during the first half of the 20th century. Elements draw heavily from Greek Revival and early Classical revival styles.

Newel Post: The principal post used to terminate either end of the railing or balustrade for a flight of stairs.

Non-Contributing Properties: Properties located within a designated historic district that have been deemed to not contribute to the character and significance of the district, as opposed to "contributing" properties. Typically, such properties feature buildings that were constructed in an era after the majority of those in the district or they are from the era of significance, but have been substantially altered.

O

Oculus: A circular opening or window.

Ogee: A double curve formed by the combination of a convex and concave line, similar to an "S" shape.

Oil Paint: A paint in which a drying oil, usually linseed oil, is the vehicle for the pigment. It has rarely been used as a house paint since the mid-20th century when it was commonly replaced by alkyd resin paints.

Oriel Window: A bay window located above the first floor level supported by brackets or corbels.

Outbuilding: A structure not connected with the primary building on a parcel of property. Examples include a shed, garage, barn, cabana, pool house or cottage.

P

Palladian Window: A window design featuring a central arched opening flanked by lower square-headed openings separated from them by columns, pilasters, piers, or narrow vertical panels. Popular in 17th and 18th century British architecture, its inspiration comes from the 16th-century Italian architect Andrea Palladio.

Pane: A relatively thin piece of glass, typically rectilinear in shape, that is framed together with a series of other lights to create a transparent

window. It is also referred to as a “Light.”

Panel: A portion of a flat surface set off by molding or some other decorative device.

Pantile: A roofing tile that has the shape of an “S” laid on its side.

Parapet: A low wall along a roof or terrace used as decoration or protection. Most commonly, this type of wall is on the front facade of a commercial building and visually screens a flat (or gently sloped) roof as viewed from the front.

Parging: A technique of applying a cement-type coating to a masonry surface.

Patina: The mellowing of age on any material due to exposure to the elements.

Patio: An open, outdoor living space adjacent to a building (commonly a house) that is usually surfaced with stone, brick, tiles, or concrete and at ground level.

Pediment: A crowning element for porticos, pavilions, doorways, and other architectural features, usually of low triangular form, with a cornice extending across its base and carried up the raking sides. It is sometimes broken in the center as if to accommodate an ornament, sometimes of segmental, elliptical, or serpentine form. Pediments were a common feature in Georgian architecture.

Pen: A one-room structure, the term is usual-

ly used when referring to log buildings. Many dwellings erected by the first settlers of the North Carolina piedmont were single-pen structures. Many of these dwellings were expanded into two-pen houses following the double-pen, saddlebag, or dogtrot plans.

Pendant: A hanging ornament usually found projecting from the bottom of a construction member such as a newel in a staircase, the bottom of a bargeboard or the underside of a wall overhang.

Pier: A vertical supporting member that is part of a structure’s foundation.

Pilaster: A shallow pier or rectangular column projecting only slightly from (engaged to) a wall. Pilasters are usually designed like columns with a base, shaft, and capital.

Pitch: The degree of slope on a roof.

Porch: A roofed open gallery attached to the exterior of a building. It is also referred to as a “Veranda.”

Porte Cochere: A porch projecting from a building that provides protection for vehicles and people entering the building. A common feature of the early-20th century Colonial Revival and Bungalow styles, it typically projected off the driveway side of the house.

Portico: A roofed space, open or partly enclosed (often with columns and a pediment),

that forms the entrance and centerpiece of the facade of a building.

Portland Cement: A very hard and strong hydraulic cement (one that hardens under water) made by heating a slurry of clay and limestone in a kiln.

Prairie Style: Popular during the early-20th century, this architectural style is characterized by the overall horizontal appearance of buildings, which is accomplished through the use of bands of casement windows, long terraces or balconies, flanking wings, low-pitched roofs with wide overhangs and darkly colored strips or bands on exterior walls. The exteriors typically feature earth tone colors, and this style is most commonly applied to houses.

Preservation: Within the context of this Design Standards document, saving old and historic buildings, sites, structures, and objects from destruction or deterioration, and providing for their continued use by means of restoration, rehabilitation, or adaptive reuse and continued maintenance. The Secretary of Interior’s Standards for Rehabilitation defines it as “the act or process of applying measures to sustain the existing form and vegetative cover of a site. It may include stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.”

Preservation Commission: A generic term for an appointed municipal or county board that

recommends the designation of, and regulates changes to, historic districts and landmarks. It may be called a historic district review board or commission, or architectural or design review board. In Burlington, it is called the “Historic Resource Commission” (HPC).

Primer: A paint applied as a first coat that serves the function of sealing and filling the surface being painted, such as wood, plaster, and masonry.

Proportion: The balanced relationship of parts of a building, landscape, structure or site.

Q

Quarter Round: A small molding that has the cross section of a quarter circle.

Queen Anne Style: A popular late-19th century revival of early-18th century English architecture characterized by irregularity of plan and massing, and a variety of textures. Roof lines are often relatively complex and feature steep slopes, and front and side porches are a dominant feature.

Quoin: Ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the facade plane.

Rabbet: A step-shaped recess cut along the edge or in the face of a piece of wood, typically

forming a match to the edge or tongue of another piece. Such a joint is often referred to as a “Rabbet Joint.”

Rafters: Structural timbers rising from the plate at the top of a wall to the ridge of the roof and supporting the roof covering.

Rafter Tail: The exposed portion of a rafter that overhangs an exterior wall.

Rail: When referring to a window, the horizontal members that meet in the center of two sashes.

Railing: A fence-like barrier composed of one or more horizontal rails supported by widely spaced uprights. This can also be referred to as a “Balustrade.”

Raised Panels: A portion of a flat surface, as in the panel of a door or wainscoting, that is distinctly set off from the surrounding area by a molding or other device and is raised above the surrounding surface area.

Rake: Trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.

Reconstruction: Reproducing through new construction the exact form and detail of a lost building, structure or object as it appeared at a specific period of time.

Reglaze: To remove and replace deteriorated putty with new putty located between the glass

and the wood of a window with the intent of creating a weather-tight seal.

Rehabilitation: As defined by the Secretary of the Interior’s Standards for Rehabilitation, “The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.”

Removal: The relocation of a structure to another position on the same site or another site.

Renovation: Modernization of an old or historic building that may produce inappropriate alterations or eliminate important features and details.

Repointing: Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.

Restoration: As defined in the Secretary of the Interior’s Standards for Rehabilitation, “The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of removal of latter work or by the replacement of missing earlier work.”

Returns: Horizontal portions of a cornice that extend part of the way across the gable end of a structure at the eave level.

Rhythm: A sense of movement created by the regular recurrence of elements across the face of a building, as in the spacing of doors and windows.

Ridge: The horizontal line formed when two roof surfaces meet at their highest point in elevation.

Riser: Each of the vertical boards closing in the spaces between the treads of stairways.

Roof: The part of the structure that covers and protects it from weather, together with decorative elements such as cresting, coverings, chimneys, and other elements.

Roofing Tile: A tile for roofing, usually made of burnt clay, and available in many configurations and types, such as plain tiles, single-lap tiles, and interlocking tiles.

Rusticated Stone: Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.

S

Saddlebag Plan: A floor plan in which two single-pen rooms are joined together and separated by a single interior chimney.

Sandblasting: An extremely abrasive method of cleaning brick, masonry or wood that involves directing high-powered jets of sand against a surface. Although popular in the

1970s, this cleaning method shall be avoided for any historic building surfaces.

Sash: The frame, usually made of wood, that holds the pane(s) of glass in a window. It can be movable or fixed, and it might slide in a vertical plane or be pivotal.

Sawnwork: Ornamentation in cutout planking that is formed with a handsaw. Popular in the 1880s and 1890s, this decorative detailing is flat.

Scale: The size of the construction units, architectural elements and details in relation to the size of a human.

Screening: The use of vegetation or fencing to conceal an area from view.

Second Empire Style: An eclectic style derived from the grand architecture of the French Second Empire of Napoleon III and popularly used in America from the 1860s to the 1880s, especially for public buildings, and characterized by heavy ornamentation and high mansard roofs with dormers.

Section 106 Review: The provision of the National Historic Preservation Act of 1966 that requires the head of a federal agency financing or licensing a project to make a determination of the effect of the project on property listed on, or eligible for, the National Register of Historic Places. This is the only protection the National Register provides for listed properties, although

the review process does not guarantee ultimate protection.

Segmental Arch: An arch formed on a segment of a circle or an ellipse.

Sense of Place: The sum of the attributes of a locality, neighborhood, or property that give it a unique and distinctive character.

Setback: The distance from the wall of a building to the nearest property line, which can include front, rear and side setbacks. Often associated with zoning requirements, these are sometimes referred to as "Building Setbacks."

Setting: The time, period, and physical environment of a particular place.

Shed Dormer: A dormer with a roof consisting of one inclined plane.

Shed Room: A one-story appendage to a larger structure, covered by a simple shed or sloping roof that "leans" against the principal building mass.

Sheet Metal: A flat, rolled-metal product, rectangular in cross-section and form. When used as roofing material, it is usually terne or zinc-plated.

Shingle: A roofing unit of wood, asphalt, slate, tile, or another material cut to stock lengths, widths and thicknesses, and used as an exterior covering on roofs and applied in an overlapping fashion.

Shaller: The sloping shelf or ledge created on the side of a masonry chimney where the width of the chimney changes.

Shutters: Small wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors, to be operable. They are intended to protect against severe weather and for security purposes, but are often primarily for decorative purposes.

Sidelight: A framed area of fixed glass with one or more panes positioned to the side of a door or window opening.

Sill: A heavy horizontal timber positioned at the bottom of the frame of a wood structure that rests on top of the foundation. Also, the horizontal bottom member of a door or window frame.

Sillplate: The horizontal member that rests on the foundation and forms the lowest part of the frame of a structure.

Simulated Divided Light: A window in which a single, full-length piece glass is set behind affixed muntins to simulate a true divided light window.

Stack: A number of flues embodied in one structure rising above a roof.

Sliding Window: Overlapping horizontally sliding sashes.

Soffit: The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel or vault.

Solarium: A glass-enclosed porch or room.

Spandrel: The space between the right or left exterior curve of an arch and an enclosing right angle, which is often ornamental.

Spawling: When masonry surfaces such as brick or stone flake off. This can often occur when Portland cement is used as the mortar in restoring historic buildings and the shrink-swell action that occurs from dramatic temperature changes results in the masonry spawling, rather than the movement occurring in the mortar, which was historically softer and more flexible.

Spindle Frieze: A row of lathe-turned spindles included as the uppermost decorative feature of a gallery or porch below the cornice. It is also known as an "Openwork Frieze."

Stabilization: According to the Secretary of Interior's Standards for Rehabilitation, this term is defined as "The act or process of applying measures designed to reestablish a weather-resistant enclosure and the structural stability of unsafe or deteriorated property while maintaining the essential form as it exists at present."

Steeple: A tall ornamental tower, sometimes with a belfry, and usually crowning a religious building. The steeple is usually composed of a series of diminishing stories ending with a spire.

Street Furniture: Municipal equipment placed along streets, including light fixtures, fire hydrants, police and fire call boxes, signs, benches and kiosks.

Streetscape: The distinguishing character of a particular street is created by its width, degree of curvature, paving materials, design of the street furniture, forms of surrounding buildings, and the presence of vegetation (especially trees) along the curb or sidewalk.

Stretcher: The face of the long axis of a brick when laid horizontally.

String Course: A projecting course of bricks or other material forming a narrow horizontal strip across the exterior of a building's wall. Usually intended to delineate the line between stories, it is also referred to as a "Belt Course."

Storefront: The facade portion or entryway of a retail store located on the ground floor or street level of a commercial building, typically including one or more display windows. A storefront serves to attract visual attention to a business and its merchandise.

Stucco: An exterior finish, usually textured, composed of Portland cement, lime, and sand mixed with water. Older stucco may be mixed from softer masonry cement rather than Portland cement.

Style: A type of architecture distinguished by special characteristics of structure and orna-

mentation and often related in time. Style is also a general quality of distinctive character.

Surround: The border or casing of a window or door opening, which is sometimes molded.

T

Tax Incentive: Within the context of these Design Standards, a tax reduction designed to encourage private investment in historic preservation and rehabilitation projects.

Terneplate: Sheet metal coated with terne metal, which is an alloy of lead containing up to 20 percent tin.

Terra Cotta: A ceramic material that is molded decoratively and often glazed. It is used for facings of buildings or as inset ornamentation.

Textured Siding: Wood cut in various flat patterns, such as half rounds or scallops, and applied to portions of facades to create a picturesque or romantic look. This treatment was often used in Queen Anne style buildings. Surface textures are found in diamond, scallop, staggered butt and composite patterns.

Tongue and Groove: A joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be tightly joined with a flush surface alignment.

Tooling: The finishing of a mortar joint by pressing and compacting it to create a particular profile.

Topography: The physical and natural features of a particular place, particularly the contours of the land.

Topping: Removal of top and upright tree branches with many cuts between nodes or where branches meet other branches or the trunk.

Townscape: The relationship of buildings, shapes, spaces, and textures that give a town or area its distinctive visual character or image.

Trabeated: A method of construction employing posts and lintels. This term is used to describe a standard Greek Revival entrance door having a transom and sidelights.

Tracery: An ornamental division of an opening, especially a large window, that is usually made with wood. Tracery is found in buildings having a Gothic influence.

Transom: Also referred to as an “Over-Door Light,” this is a horizontally oriented window unit above a door. Transoms are sometimes operable to allow for the flow of air.

Triple-A Roof: A colloquial term used to describe the false center gable often found on late-19th and early-20th century domestic roofs. Also used as a name for a vernacular house containing such a roof configuration; term is derived from the three “A” shaped gables: side, front, and side.

True Divided Light: A window in which the glass is installed as individual small panes.

Tudor Arch: A pointed archway with a greater span than rise. The arch is a product of the English Gothic style of medieval architecture and popular under the Tudor Dynasty (1485-1603).

Tudor Revival Style: An architectural style dating between approximately 1890 and 1940 and inspired by English architecture predating roughly the 18th century, it is characterized by steeply pitched and gable roofs, gabled entranceways, multi-paned narrow windows, tall chimneys (often with chimney pots), masonry construction, and decorative half-timbering.

Turned: An architectural feature fashioned on a lathe, as in a baluster, newel, or porch post.

Turret: A small tower, usually corbeled from a corner.

U

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V

Valley Flashing: Copper, galvanized sheet metal or aluminum strips placed along the depressed angle that is formed at the intersection of two roof slopes.

Veneer: A decorative layer of brick, wood or another material used to cover an inferior structural material to provide an enhanced appear-

ance at a relatively low cost.

Veranda: A roofed open gallery attached to the exterior of a building. It is also referred to as a "Porch."

Vergeboard: Also referred to as a "Barge-board," this wooden feature is usually decorative and suspended from, and following, the slope of a gable roof. Vergeboards are used on buildings inspired by Gothic forms.

Vernacular: In architecture, as in language, the non-academic local expressions of a particular region. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principles of formal classical architecture, but are executed by local builders in an individual way that reflects local or regional needs, tastes, climatic conditions, technology, and craftsmanship.

Victorian Style: The general term used to describe the wide variety of eclectic revival styles that were introduced in British and American architecture during the reign of Queen Victoria (1837-1901).

Vinyl Siding: Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard. If not installed properly, it can cause moisture to be trapped and result in wood rot.

Visual Pollution: Anything that, because of its placement or intrinsic nature, is offensive to the sense of sight, such as excessive signage.

Vitrolite: Pigmented structural glass developed and popularized in the early-20th century for facing Art Deco and Art Moderne style commercial buildings.

Voussoir: A wedge-shaped element, typically a stone, which is used in building an arch or vault. Although each unit in an arch or vault is a voussoir, two units are of distinct functional importance: the keystone and the springer. The keystone is the center stone or masonry unit at the apex of an arch.

W

Water Blasting: A cleaning method similar to sand blasting except that water is used as the abrasive. As in sand blasting, high pressure water jets can damage wood and masonry surfaces.

Water Table: A belt course differentiating the foundation of a masonry building from its exterior walls.

Weatherboarding: Wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

Weather-Stripping: A narrow, compressible band used between the edge of a window or door and the opening to seal against water and air penetration.

Window: A glazed opening in a wall that provides an interior space with natural light and ventilation.

Window Hood: A protective and sometimes decorative cover found over doors and windows.

Wood Consolidants: These epoxies are designed to saturate and encapsulate wood decay, prime damaged areas, and seal the end grain of new and old wood to prevent future decay.

Wood Shakes: Hand-cut wooden shingles. Shakes are distinguished from shingles in that shakes are not tapered and usually have more irregular surfaces. Their length generally varies from twelve inches to over three feet.

Wrought Iron: Iron that is rolled or hammered into shape rather than being melted, as in the case of cast iron.

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APPENDIX 1.

RECOMMENDED PLANT MATERIAL LIST

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST

SUGGESTED PLANT MATERIALS LIST – TREES & SHRUBS					
PLANT NAME/ COMMON NAME	HEIGHT	SPREAD	GROWTH RATE S = SLOW; M = MODERATE; R = RAPID	LIGHT NEEDS S = SUN; SH = SHADE; PS = PARTIAL SUN	COMMENTS
LARGE VARIETY TREES (MATURE HEIGHT: 35 FEET OR GREATER)					
Native Evergreen					
<i>Ilex opaca</i> American Holly	40—60'	20—30'	S	S-SH	Tolerates a variety of conditions, male and female plants needed for fruit, pyramidal form
<i>Juniperus virginiana</i> Eastern Red Cedar	40—50'	15—25'	M	S-PS	Tolerates a variety of conditions, pyramidal form, male and female plants needed for fruit
<i>Magnolia grandiflora</i> Southern Magnolia	60—80'	30—40'	R	S-PS	Less shade tolerant with age, attracts wildlife, fragrant spring and summer flowers
<i>Pinus taeda</i> Loblolly Pine	90—120'	30—40'	R	S	Tolerates flooding and drought, critical to Brown-headed Nuthatch
<i>Quercus laurifolia</i> or <i>hemisphaerica</i> Laurel Oak	60—80'	30—40'	R	S-SH	Shade tolerant, good for moist sites
Native Deciduous					
<i>Acer barbatum</i> or <i>floridanum</i> Southern Sugar Maple	50—60'	20—35'	M	S-PS	Heat tolerant, dislikes dry, compact soil
<i>Acer rubrum</i> Red Maple	60—90'	30—50'	R-M	S-SH	Tolerates a variety of conditions, including wet soil, fall color
<i>Acer saccharum</i> Sugar Maple	90—120'	40—60'	S	S-PS	Extensive root system, fall color, shade tolerant
<i>Betula nigra</i> River Birch	60—80'	30—50'	R	S-PS	Lacy texture, tolerates a variety of conditions, including wet soil, tends to drop small limbs, cultivars available

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Celtis laevigata</i> Southern Hackberry or Sugarberry	70—80'	30—50'	R	S-PS	Tolerates a variety of conditions
<i>Cladrastis kentukea</i> Yellow-wood	40—50'	40—45'	M	S	Tolerates a variety of conditions, fragrant white blooms in alternate years
<i>Diospyros virginiana</i> American Persimmon	30—60'	20—25'	S-M	S-PS	Tolerates dry soil, good fall color, fruit attracts wildlife. Separate male and female plants.
<i>Gymnocladus dioicus</i> Kentucky Coffee-tree	60—75'	40—50'		S	Tolerant of air pollution and drought, fall color
<i>Liquidambar styraciflua</i> Sweet Gum	80—120'	40—60'	R	S	Fall color, best in natural areas due to fruit drop
<i>Liquidambar styraciflua</i> 'Rotundiloba' Fruitless Sweet Gum	60—70'	20—30'	R	S	Pyramidal in form, does not set much fruit, tolerates clay soil
<i>Liriodendron tulipifera</i> Tulip-Tree or Yellow Poplar	90—120'	60—80'	R	S	Tolerates a variety of conditions, drops limbs, best in natural areas, host for N.C. State butterfly
<i>Nyssa sylvatica</i> Black Gum	50—80'	30—50'	M	S-PS	Fall color, pyramidal when young
<i>Platanus occidentalis</i> Sycamore	80—120'	40—60'	R	S-PS	Showy bark, tolerates a variety of conditions but needs water, best in natural areas
<i>Prunus serotina</i> Wild Black Cherry	60—80'	30—50'	R	S-PS	Tolerates a variety of conditions, seeds heavily, best in natural areas
<i>Quercus alba</i> White Oak	80—100'	40—60'	S-M	S-PS	Sensitive to construction damage, good fall color
<i>Quercus bicolor</i> Swamp White Oak	50—60'	50—60'	M-R	S	Needs acidic soil, drought resistant, intolerant of salt and air pollution
<i>Quercus coccinea</i> Scarlet Oak	50—80'	40—50'	R	S	Good fall color, tolerates dry, sandy soil
<i>Quercus falcata</i> Southern Red Oak	70—80'	30—40'	R	S-PS	Tolerates drought
<i>Quercus imbricaria</i> Shingle Oak	50—60'	50—60'	S-M	S	Tolerates a variety of conditions
<i>Quercus lyrata</i> Overcup Oak	35—45'	35—40'	M	S	Tolerates a variety of conditions
<i>Quercus macrocarpa</i> Bur Oak	60—80'	60—80'	S	S	Tolerant of city conditions

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Quercus nigra</i> Water Oak	70—90'	30—50'	R	S	May retain some leaves through the winter, tolerates a variety of conditions
<i>Quercus palustris</i> Pin Oak	60—80'	40—50'	R	S	Tolerates a variety of conditions, pyramidal form, good fall color
<i>Quercus phellos</i> Willow Oak	80—100'	40—50'	R	S-PS	Tolerates a variety of conditions, golden fall color
<i>Quercus rubra</i> Red Oak	80—90'	30—50'	R-M	S-PS	Needs moist soils, good fall color
<i>Quercus shumardii</i> Shumard Oak	90—100'	40—50'	R-M	S	Tolerates a variety of conditions
<i>Quercus texana</i> or <i>nuttallii</i> Nuttall Oak	60—80'	30—40'	R	S-PS	Tolerates poorly drained soils, drought tolerant
<i>Taxodium distichum</i> Bald-cypress	100—120'	30—40'	R	S	Pyramidal when young, tolerates wet and dry soils, fall color, attractive trunk
<i>Tilia americana</i> Southern Basswood or American Linden	50—70'	30—45'	M	S-PS	Tolerates drought and clay soil, intolerant of air pollution, consider 'Redmond' cultivar
Non-Native Evergreen					
<i>Cedrus deodara</i> Deodar Cedar	40—70'	30—40'	M	S-PS	Tolerates drought and hot, dry summers, likes acidic soil
<i>Cryptomeria japonica</i> Japanese Cryptomeria	50—60'	25—30'	M	S-PS	Tolerates a variety of conditions, pyramidal shape, many cultivars available
<i>Thuja 'Green Giant'</i> <i>Green Giant Arborvitae</i>	40—50'	15—20'	R	S-PS	Tolerates a variety of conditions, may need some wind protection, bronzes in winter
Non-Native Deciduous					
<i>Acer × freemanii</i> Freeman Maple	Gen. 40—70'	Gen. 15—40'	M	S-PS	A hybrid of red maple and silver maple, cultivars vary in size and characteristics
<i>Cercidiphyllum japonicum</i> Katsura Tree	40—60'	20—40'	M-R	S	Intolerant of hot, dry sites, fall color
<i>Ginkgo biloba</i> Ginkgo	50—80'	30—40'	S	S	Plant male trees to avoid messy, smelly fruit, tolerates a variety of conditions, bright yellow fall color
<i>Metasequoia glyptostroboides</i> Dawn Redwood	70—100'	15—25'	R	S	Tolerates a variety of conditions, tolerates wet soils, attractive trunk

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Platanus × acerifolia</i> London Planetree	65—80'	75—100'	M	S-PS	Good street tree, light brown exfoliating bark
<i>Quercus robur 'Fastigata'</i> Upright English Oak	50—60'	10—20'	S	S	Tolerates drought and air pollution, narrow, upright form
<i>Sophora japonica</i> or <i>Styphnolobium japonicum</i> Japanese Scholartree or Japanese Pagodatree	50—70'	50'	M-R	S-PS	Resistant to air pollution and drought, but marginally heat hardy in Piedmont N.C.
<i>Tilia cordata 'Greenspire'</i> Greenspire Littleleaf Linden	30—40'	25—35'	S-M	S	Piedmont N.C. is at southern extreme of range, air pollution tolerant, cultivars available
<i>Tilia tomentosa</i> Silver Linden	40—70'	25—45'	R	S-PS	Tolerates drought and air pollution and a variety of soil conditions
<i>Ulmus hybrida</i> Hybrid Elm	75— 125'	60—120'	M-R	S-PS	Tolerates a variety of conditions; Dutch Elm disease resistant varieties available
<i>Zelkova serrata</i> Japanese Zelkova	50—80'	40—50'	M	S-PS	Good street tree; tolerates urban conditions well, cultivars available

MEDIUM VARIETY TREES (MATURE HEIGHT: 25 TO 35 FEET)

Native Evergreen					
<i>Ilex × attenuata 'Fosteri'</i> Foster's Holly	20—30'	10—20'	R	S-PS	Red fruits, male plants not needed for fruiting, best berry production in full sun
<i>Magnolia virginiana</i> Sweet Bay Magnolia	20—30'	10—15'	M	S-PS	Tolerates some shade, good for wet sites, cultivars provide evergreen and deciduous options
<i>Pinus virginiana 'Wate's Golden'</i> Wate's Golden Virginia Pine	15—30'	10—20'	S-M	S	Grows in poor soils, turns golden in winter, seeds eaten by birds, especially Brown-headed Nuthatch
<i>Prunus caroliniana</i> Carolina Laurel Cherry	20—40'	15—20'	M-R	S-PS	Tolerates a variety of conditions, colonizes
Native Deciduous					
<i>Carpinus caroliniana</i> American Hornbeam or Ironwood	20—30'	20—30'	S	S-PS	Does well in moist to wet soil, attractive trunk, interesting fruit
<i>Cercis canadensis</i> Eastern Redbud	20—30'	25—35'	M	S-PS	Tolerates a variety of conditions, many cultivars available, early spring purple/pink blooms

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Cornus florida</i> Flowering Dogwood	15—30'	15—20'	S-M	PS	Best in part shade, many cultivars available, flowers in spring, fall color and red fruit
<i>Gleditsia triacanthos</i> var. <i>inermis</i> Thornless Honeylocust	30—70'	30—40'	R	S	Range of soil types, drought tolerant;
<i>Halesia tetraptera</i> Common Silverbell	20—40'	20—35'	M	S-PS	Tolerates a variety of conditions, showy white blooms in spring, cultivars available
<i>Ostrya virginiana</i> Eastern Hop-hornbeam	20—30'	20—30'	S	S-PS	Tolerates a variety of conditions, interesting fruit
<i>Oxydendrum arboreum</i> Sourwood	20—30'	10—15'	S	S-PS	Tolerates a variety of conditions, white summer flowers, fall color, source of sourwood honey
Non-Native Evergreen					
<i>Ilex × 'Nellie R. Stevens'</i> Nellie Stevens Holly	30—40'	10—15'	R	S-PS	Red fruit, drought and heat tolerant, male and female plants (<i>I. cornuta</i>) needed for best fruiting, also used as a large shrub
<i>Pinus thunbergii</i> Japanese Black Pine	20'	20'	S-M	S	Select small tree cultivar from among dwarf cultivars, heat and drought tolerant
Non-Native Deciduous					
<i>Acer buergerianum</i> Trident Maple	25—35'	20—30'	M	S-PS	Tolerates a variety of conditions; good fall color
<i>Acer campestre</i> Hedge Maple	25—35'	25—35'	S	S	Tolerates drought and air pollution; shallow root system
<i>Carpinus betulus</i> 'Fastigata' Pyramidal European Hornbeam	30—40'	20—30'	S-M	S-PS	Pyramidal when young, tolerates a range of conditions
<i>Koelreuteria paniculata</i> Goldenrain Tree	20—40'	15—35'	M-R	S-PS	Tolerates drought and air pollution, yellow flowers in June
<i>Magnolia × soulangiana</i> or <i>soulangeana</i> Saucer Magnolia	15—25'	15—25'	M	S-PS	Late flowering cultivars avoid frost damage to blooms
<i>Pistacia chinensis</i> Chinese Pistachio	25—35'	20—30'	M-R	S	Drought tolerant, male and female plants needed for fruit, fall color
<i>Prunus 'Kwanzan'</i> Kwanzan Cherry	20—30'	15—25'	M	S-PS	Pink blooms in April, may be short-lived, good fall color, no fruit
<i>Prunus 'Okame'</i> Okame Cherry	15—30'	20—30'	M-R	S	Tolerates a variety of conditions, pink blooms in late winter lasting longer than most cherries

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Prunus subhirtella</i> 'Autumnalis' Fall Blooming Cherry	20—30'	15—25'	R	S-PS	Flowers best in full sun, flowers both in fall and late winter, may be short lived
<i>Prunus subhirtella</i> 'Pendula' Weeping Cherry	20—40'	15—30'	M	S	Tolerant of heat and clay soil; white to pinkish flowers in early spring; relatively long lived
<i>Prunus × yedoensis</i> Yoshino Cherry	30—40'	30—50'	R	S	Tolerates a variety of conditions, pale pink to white flowers in early spring, many cultivars available
SMALL VARIETY TREES (MATURE HEIGHT: LESS THAN 25 FEET)					
Native Evergreen					
<i>Ilex vomitoria</i> Yaupon Holly	15—20'	10—20'	S-M	S-SH	Tolerates a variety of conditions, male and female plants needed for fruit, many cultivars available in many sizes
<i>Magnolia grandiflora</i> 'Little Gem' Little Gem Magnolia	15—20'	8—10'	R	S-PS	Dwarf cultivar of <i>Magnolia grandiflora</i>
<i>Morella</i> or <i>Myrica cerifera</i> Wax-myrtle	10—15'	8—10'	R	S-PS	Tolerates wet to dry soils, can colonize, many cultivars available, male and female plants needed for fruit, also can be used in shrub form
Native Deciduous					
<i>Aesculus pavia</i> Red Buckeye	10—20'	10—20'	M	S-PS	Especially attracts hummingbirds and pollinators, red flowers in spring, leaf scorch may develop in dry soils
<i>Amelanchier × 'Autumn Brilliance'</i> Autumn Brilliance Serviceberry	25—40'	20—30'	S	S-PS	Tolerates a variety of conditions, rust fungus can attack fruit, early spring white blooms, fall color, other cultivars available
<i>Chionanthus virginicus</i> Fringe-tree or Old Man's Beard	12—20'	12—20'	S-M	S-PS	Tolerates a variety of conditions, male and female plants needed for fruit, fragrant white flowers in spring
<i>Crataegus viridis</i> 'Winter King' Winter King Green Hawthorn	15—30'	10—20'	S	S-PS	Drought tolerant, has thorns, other native species available, white flowers in spring, fall color, interesting bark
Non-Native Evergreen					

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Ilex cornuta 'Burfordii'</i> Burford Holly	8—20'	5—10'	S-M	S-PS	Drought and heat tolerant, red fruit produced without pollinator, dwarf cultivar available
Non-Native Deciduous					
<i>Acer palmatum</i> Japanese Maple	15—25'	10—25'	S-M	S-PS	Avoid hot, dry and windy sites; many cultivars available
<i>Chionanthus retusus</i> Chinese Fringe-tree	15—25'	10—25'	M	S-PS	Tolerates a variety of conditions, showy white flowers in spring
<i>Cornus kousa</i> Kousa Dogwood	15—30'	15—30'	S	S-PS	Resistant to anthracnose, white flowers in May, fall color
<i>Lagerstroemia indica</i> cvs. Crape Myrtle	15—30'	6—15'	R	S	Summer blooms, attractive bark, overused, many cultivars (including dwarfs) available, do not top
<i>Magnolia stellata</i> Star Magnolia	10—15'	6—10'	S-M	S-PS	Blooms best in full sun, late winter white flowers
<i>Malus hybrida</i> Hybrid Crabapple	15—25'	10—20'	M	S	Plant only disease resistant cultivars, many cultivars available, showy spring flowers and fall fruit
<i>Prunus sargentii</i> Sargent Cherry	20—40'	20—40'	R	S	One of the hardiest cherries; pink flowers; sensitive to air pollution; reddish bark
<i>Prunus serrulata</i> 'Snowgoose'	15—25'	15—20'	M	S-PS	White sprung flowers; reddish bark; may be short-lived
Snowgoose Japanese Cherry					
<i>Syringa reticulata</i> Japanese Tree Lilac	20—30'	15—20'	M	S	Tolerates a variety of conditions; creamy white flowers in mid-summer
EVERGREEN SHRUBS AND SCREENING PLANTS					
Native					
<i>Ilex opaca</i> American Holly	40—60'	20—30'	S	S-SH	Tolerates a variety of conditions, male and female plants needed for fruit, pyramidal form, cultivars available
<i>Ilex × attenuata 'Fosteri'</i> Foster's Holly	20—30'	10—20'	R	S-PS	Red fruits, male plants not needed for fruiting, best berry production in full sun
<i>Juniperus virginiana</i> Eastern Red Cedar	40—50'	15—25'	S	S-PS	Tolerates a variety of conditions, pyramidal form, male and female plants needed for fruit

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Morella</i> or <i>Myrica cerifera</i> Wax-myrtle	10—15'	8—10'	R	S-PS	Tolerates wet to dry soils, can colonize, many cultivars available, male and female plants needed for fruit, can reach small tree size
<i>Prunus caroliniana</i> Carolina Laurel Cherry	20—40'	15—20'	M-R	S-PS	Tolerates a variety of conditions, colonizes
<i>Thuja occidentalis</i> American Arborvitae	Var.	Var.	Gen. S	S	Many cultivars in countless shapes and sizes, some tolerate part shade, some reach small tree size
Non-Native					
<i>Ilex cornuta</i> 'Burfordii' Burford Holly	8—20'	5—10'	S-M	S-PS	Leaves have spines, drought and heat tolerant, red fruit without pollinator, dwarf cultivar available
<i>Ilex</i> × 'Nellie R. Stevens' Nellie Stevens Holly	30—40'	10—15'	R	S-PS	Red fruit, drought and heat tolerant, male cultivar (<i>I. cornuta</i>) needed for best fruiting, also used as a large shrub
<i>Juniperus chinensis</i> cvs. Chinese Juniper cultivars	5—7'	8—10'	M	S	Tolerates a variety of conditions, including drought and air pollution
<i>Pinus thunbergii</i> Japanese Black Pine	20'	20'	S-M	S	Select small tree cultivar from among dwarf cultivars, heat and drought tolerant
LANDSCAPING SHRUBS {MATURE HEIGHT 36 INCHES OR MORE}					
Native Evergreen					
<i>Ilex glabra</i> Inkberry Holly	5—9'	5—10'	S-M	S-PS	Drought tolerant but prefers moist soil, many cultivars available, male and female plants needed for fruit
<i>Ilex vomitoria</i> Yaupon Holly	10—20'	8—12'	M-R	S-PS	Tolerates wet to dry soils, male and female plants needed for fruit, dwarf and other cultivars available
<i>Illicium floridanum</i> Florida Star-anise	5—8'	6—8'	M	PS-SH	Prefers moist, well-drained soil high in organic matter, many cultivars available, showy spring flowers
<i>Illicium parviflorum</i> Yellow Anise-tree	7—10'	8—10'	M	S-PS	Tolerates a variety of conditions, drought tolerant, can colonize, some cultivars available

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

Morella or Myrica cerifera Wax-myrtle	10—15'	8—10'	R	S-PS	Tolerates wet to dry soils, can colonize, many cultivars available, male and female plants needed for fruit, can reach small tree size
Rhododendron catawbiense Catawba Rhododendron	6—12'	6—10'	M	PS	Showy flowers, needs excellent drainage and organic soil, many cultivars available
Thuja occidentalis 'Emerald' Emerald American Arborvitae	6—10'	3—6'	M	S-PS	Tolerates a range of soils and conditions; good screening plant
Native Deciduous					
Calycanthus floridus Sweet-shrub or Carolina Allspice	6—9'	6—12'	S-M	S-PS	Tolerates a range of conditions, drought tolerant, fragrant maroon flowers in early spring, fall color, cultivars available
Callicarpa americana American Beautyberry	3—4'	4—5'	R	S-PS	Prefers moist soil, showy purplish berries in fall
Ceanothus americanus New Jersey Tea	3—4'	3—5'	S-M	S-PS	Easy to grow in a wide range of conditions, drought tolerant, early summer flowers
Clethra alnifolia Sweet-pepperbush	4—8'	4—6'	S-M	S-PS	Needs moist soil, fragrant white summer flowers, may colonize, fall color
Fothergilla gardenii Witch-alder or Fothergilla	3—5'	3—4'	S	S-PS	Drought tolerant, fall color, may colonize, fragrant white spring flowers
Fothergilla major Large Witch-alder	6—10'	5—9'	S	PS	Drought tolerant, cultivars include 'Mt. Airy,' white spring flowers
Hamamelis virginiana Witch-hazel	15—30'	15—25'	S-M	S-PS	Multi-stemmed, yellow fall flowers and leaf color, tolerates heavy clay soil
Hydrangea arborescens Smooth Hydrangea	3—5'	3—5'	R	PS	Suffers in full sun and with drought, likes moist well-drained soil, attracts bees, prune in early spring, cultivars available, including 'Annabelle,' long bloom period
Hydrangea quercifolia Oakleaf Hydrangea	4—8'	3—8'	R	PS-S	Somewhat drought tolerant, attractive bark, needs mulch to keep roots cool, long bloom period in spring and summer, fall color, dwarf cultivars available
Ilex decidua Possum-haw	6—7'	6'	M	PS	Prefers moist, well-drained soil, male and female plants needed for fruit

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Ilex verticillata</i> Winterberry	6—15'	6—10'	S-M	S-PS	Tolerates a range of conditions, but prefers moist soil, male and female plants needed for fruit, dwarf cultivars available
<i>Itea virginica</i> Sweetspire	3—6'	4—6'	M	S-PS	Tolerates wide range of moisture, excellent fall color, fragrant white spring flowers
<i>Lindera benzoin</i> Spicebush	6—12'	6—12'	S-M	S-PS	Prefers moist, well-drained soil, male and female plants needed for fruit, fall color, early spring yellowish flowers
<i>Physocarpus opulifolius</i> Eastern Ninebark	5—8'	6—10'	M-R	S-PS	Drought tolerant, tough and durable, white spring flowers, attractive bark, dwarf cultivars available
<i>Rhododendron calendulaceum</i> Flame Azalea	4—8'	8—10'	S	PS	Good for naturalistic landscape, needs some direct sun, orange/yellow flowers in late spring, needs well- drained organic soil
<i>Rhododendron periclymenoides</i> Pinxterbloom Azalea	3—6'	4—7'	S	S-PS	Drought tolerant, needs some sun, pink spring flowers, needs well- drained organic soil
<i>Rhododendron viscosum</i> Swamp Azalea	2—8'	3—8'	M	PS	Likes moist organic soil, but tolerates some drought, fragrant white flowers in early summer
<i>Sambucus canadensis</i> American Elderberry	5—12'	5—12'	R	S	Likes moist soil, may colonize, white summer flowers and dark fruit
<i>Vaccinium arboreum</i> Sparkleberry	10—20'	10—15'	M	S-SH	Tolerates drought, needs multiple genetic strains for fruit set, fall color
<i>Vaccinium stamineum</i> Deerberry	3—5'	3—5'	M	S-PS	Drought tolerant, needs acidic soil, needs multiple genetic strains for fruit set
<i>Vaccinium virgatum</i> or <i>ashei</i> Rabbiteye Blueberry	8—12'	6—10'	M	S-PS	Drought tolerant, needs acidic soil, needs multiple genetic strains for fruit set, fall color, grown for fruit production
<i>Viburnum acerifolium</i> Mapleleaf Viburnum	4—6'	4—6'	M	S-SH	Tolerates drought, may colonize, needs multiple genetic strains for fruit set, white spring flowers, fall color

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

Viburnum dentatum Arrow-wood Viburnum	6—10'	6—15'	M	S-PS	Tolerates drought but prefers moist soil, may colonize, needs multiple genetic strains for fruit set, white spring flowers, fall color, cultivars available
Viburnum nudum Possumhaw or Southern Wild Raisin	6—10'	6—10'	M	S-PS	Prefers moist to wet soil, needs multiple genetic strains for fruit set, white spring flowers, fall color, cultivars available
Viburnum prunifolium Blackhaw Viburnum	12—15'	8—12'	S-M	S-SH	Drought tolerant, needs multiple genetic strains for fruit set, white spring flowers, fall color
Viburnum rafinesqueanum Downy Arrow-wood Viburnum	4—6'	4—6'	M	S-PS	Drought tolerant, needs multiple genetic strains for fruit set, white spring flowers, fall color
Viburnum rufidulum Southern Black Haw Viburnum	10—20'	10—15'	M	PS	Needs multiple genetic strains for fruit set, white spring flowers, fall color
Non-Native Evergreen					
Abelia × grandiflora Glossy Abelia	5—8'	5—8'	M-R	S-PS	Tolerates a variety of conditions, drought tolerant, summer flowers, many dwarf cultivars available
Aucuba japonica Aucuba	6—10'	4—6'	S	PS-S	Needs winter shade, drought tolerant, many cultivars available
Berberis julianae Wintergreen Barberry	4—8'	6—8'	S	S-PS	Tolerates a variety of conditions, drought tolerant, has spines, good barrier plant
Berberis verruculosa Warty Barberry	3—6'	3—4'	S	S-PS	Tolerant of drought and urban conditions, tolerates a variety of soils
Buxus microphylla Littleleaf Boxwood	2—8'	2—8'	S	S-PS	Many shapes and sizes, var. japonica is often used, generally densely branched, leaves may bronze in winter
Buxus sempervirens Common Boxwood	15—20'	10—15'	S	S-PS	Drought tolerant, protect from wind, many cultivars available

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Camellia japonica</i> Camellia	8—15'	5—10'	S-M	PS	Excess sun, cold or shade can reduce flowering, many cultivars available, blooms in early spring
<i>Camellia sasanqua</i> Sasanqua Camellia	6—10'	5—7'	M-R	S-PS	Drought tolerant, many cultivars available, blooms in the fall
<i>Euonymus japonicus</i> Japanese Euonymus	10—15'	5—6'	R	S-SH	Tolerates drought and variety of soil types, subject to scale insects
<i>Ilex cornuta</i> cvs. Chinese Holly (i.e., Dw. Burford Holly)	3—25'	4—10'	S-M	S-PS	Favorite cultivars include Dw. Burford and Carissa hollies, many others available, red fruit when present, leaves have spines, drought and heat tolerant, male and female plants needed for fruit
<i>Ilex crenata</i> cvs. Japanese Holly (i.e., Compacta Holly)	4—10'	3—5'	S-M	S-PS	Many cultivars available in varying shapes and sizes, black fruit when present, generally hardy, male and female plants needed for fruit
<i>Juniperus chinensis</i> cvs. Chinese Juniper	Var.	Var.	Var.	S	Many cultivars available in varying shapes and sizes, generally heat and drought tolerant, male and female plants needed for fruit
<i>Loropetalum chinensis</i> Loropetalum	6—10'	6—10'	R	S-PS	Tolerates a variety of conditions, drought tolerant, long spring bloom period, dwarf cultivars available
<i>Osmanthus heterophyllus</i> Tea Olive	8—10'	5—10'	S-M	S-PS	Drought and heat tolerant, a good plant for screening, many cultivars available, fragrant fall flowers
<i>Osmanthus × fortunei</i> Fortune's Osmanthus	15—20'	15—20'	M	S-SH	Drought tolerant, good for screening and barriers, fragrant fall flowers
<i>Pinus mugo</i> Mugo Pine	15—20'	25—30'	S	S-PS	Varies greatly in size; tolerates clay soil, cultivars available
<i>Prunus laurocerasus</i> Cherrylaurel	4—8'	5—8'	M	S-SH	Favorite cultivars are Zabel, Otto Luyken and Schip laurel, need well- drained soil, some disease problems and scale insects
<i>Rhaphiolepis</i> cvs. Indian Hawthorn	4—10'	4—10'	S	S-PS	Tolerates a variety of conditions, drought tolerant, many cultivars available
<i>Rhododendron hybrida</i> Evergreen Azalea	2—8'	2—10'	M	PS	Many hybrids and cultivars available, needs well drained soil

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Sarcococca confusa</i> Sweetbox Sarcococca	3—5'	3—5'	S-M	PS-SH	Drought tolerant, fragrant flowers in late winter
<i>Viburnum awabuki 'Chindo'</i> <i>Chindo Viburnum</i>	10—15'	6—8'	R	S-PS	Pyramidal form, drought tolerant
<i>Viburnum rhytidophyllum</i> <i>Leatherleaf Viburnum</i>	10—15'	10—15'	M	PS-SH	Protect from winter wind and sun
Non-Native Deciduous					
<i>Chaenomeles speciosa</i> or <i>japonica</i> Japanese Flowering Quince	5—8'	4—8'	R	S-PS	Varied flower colors, flowers best in full sun, tolerates a variety of conditions, many cultivars available, stems often have spines
<i>Cotinus coggygria</i> Smoketree or Smokebush	10—15'	8—12'	M-R	S	Tolerates a range of soil types, drought tolerant, showy summer flowers, many cultivars available
<i>Forsythia × intermedia</i> Border Forsythia	8—10'	10—12'	R	S-PS	Tolerates a variety of conditions, blooms in early spring, best in full sun, many cultivars to choose from
<i>Hydrangea macrophylla</i> Bigleaf Hydrangea	3—4'	4—6'	R	PSH	Moist well drained soil, wilts in drought, long bloom period, needs pruning after blooming
<i>Hydrangea paniculata</i> Panicle Hydrangea	6—20'	6—8'	R	S-PS	Drought tolerant, white flowers in summer, long bloom period, many cultivars available
<i>Kerria japonica</i> Japanese Kerria	3—6'	6—9'	M	PS-SH	Drought tolerant, early spring yellow flowers, interesting green stems, cultivars available
<i>Spiraea</i> cvs. Spirea (excl. <i>Spiraea japonica</i>)	Var.	Var.	Gen. R	S	Spring or summer flowering shrubs, many cultivars available, <i>Spiraea japonica</i> species is considered an invasive exotic in N.C.

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

Native						
<i>Carex pensylvanica</i> Pennsylvania Sedge or Oak Sedge	Semi-E	.5—1'	.5—1'	M	PS-SH	Plant in moist or dry soil, easy to grow and drought tolerant
<i>Carex plantaginea</i> Seersucker Sedge	E	.5—1'	.5—1'	M	PS	Needs moist soil
<i>Chrysogonium virginianum</i> Green-and-Gold	Semi-E	.5—1'	.75—1.5'	M	PS-SH	Needs good drainage, yellow spring blooms
<i>Fragaria virginiana</i> Wild Strawberry	D	.25—.75'	.75—1'	M-R	S-PS	Native, prefers full sun, fruit is small but flavorful
<i>Heuchera americana</i> or <i>villosa</i> American Alumroot	E	1—2'	1—2'	M	PS-SH	Attractive mottled foliage and small flowers on long wiry stems, prefers moist to average well-drained soil, many cultivars available
<i>Juniperus horizontalis</i> Creeping Juniper	E	1—2'	3-4	M-R	S	Tolerates a variety of conditions, drought tolerant, cultivars available, native to NE US
<i>Mitchella repens</i> Partridge-berry	E	.25'	1'+	S-M	PS-SH	White spring flowers, red fall fruit, prefers moist organic soil
<i>Pachysandra procumbens</i> Allegheny-spurge	E	.5—1'	1-2+'	M	PS-SH	Drought tolerant, very interesting winter leaf, early spring bloom
<i>Phlox stolonifera</i> Creeping Phlox	E	.5—1'	.75-1.5'	R	PS-SH	Prefers light shade and moist soil, spring blooms, many cultivars available
<i>Phlox subulata</i> Moss Phlox	E	.25—.5'	1-2+'	M	S	Good drainage important, drought tolerant, late winter through spring bloom period, many cultivars available
Non-Native						
<i>Cephalotaxus harringtonia 'Prostrata'</i> Prostrate Japanese Plum Yew	E	2—3'	2—5'	S	S-PS	Drought tolerant, can be used for a ground cover

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Cotoneaster dammeri</i> cvs. <i>Bearberry Cotoneaster</i>	E	1—2'	3—6'	S-R	S-PS	Needs good drainage, but tolerates poor soils and drought once established; white flowers in spring and small red fruit
<i>Cotoneaster salicifolius</i> cvs. <i>Willowleaf Cotoneaster</i>	Semi-E	1-1.5'	5—6'	M	S-PS	Drought tolerant, tolerates a variety of conditions; foliage turns purplish red in winter, white flowers in spring and small red fruit
<i>Hemerocallis spp.</i> Daylily	D	.75—3'	2—3'	R	S-PS	Tolerates a variety of conditions, summer heat and humidity tolerant, needs dividing, summer blooms, many cultivars available including repeat bloomers
<i>Hypericum calycinum</i> Aaronsbeard	Semi-E	1—1.5'	1.5—2'	M-R	S-PS	Tolerates a variety of conditions, blooms best in full sun
<i>Juniperus conferta</i> Shore Juniper	E	.75—1.5'	6—8'	R	S	Tolerates a variety of conditions, drought tolerant, many cultivars available
<i>Juniperus procumbens</i> Japanese Garden Juniper	E	1—1.5'	10—12'	S	S	Tolerates a variety of conditions, doesn't like wet soils, very hardy, 'Nana' is a popular dwarf cultivar
<i>Liriope muscari</i> Lily-Turf or Liriopoe	Semi-E	1—1.5'	.75—1'	R	S-PS	Tolerates a variety of conditions, summer flowers, stays green through the winter but needs cutting back in early spring, cultivars available
<i>Microbiota decussata</i> Russian Arborvitae	E	.5—1.5'	3'-8'	M	S-PS	More shade tolerant than some other junipers, foliage turns bronze-purple in fall and winter
<i>Ophiopogon japonicus</i> Mondo	Semi-E	.75—1.3'	1'	R	PS-SH	Tolerates a variety of conditions, cultivars available, colonizes

CITY OF BURLINGTON SUGGESTED PLANT MATERIALS LIST (CONT.)

<i>Pachysandra terminalis</i> Japanese Pachysandra	E	.5—1'	1—1.5'	R	PS-SH	Tolerates a variety of conditions but needs well-drained soil, cultivars available
<i>Rubus pentalobus</i> or <i>calycinum</i> Creeping Raspberry	E	.5—1'	3—6'	M	S-PS	Tolerates variety of conditions, leaves turn burgundy in fall and winter
<i>Sarcococca hookeriana</i> var. <i>humilis</i> Dwarf Sweetbox	E	1-1.5'	2—4'	S-M	PS-SH	Drought tolerant, good for shady areas, fragrant winter flowers
Ornamental Grasses - Native						
<i>Andropogon gerardii</i> Big Bluestem or Turkeyfoot	E	4—6'	2—3'		S	Tolerates a wide variety of conditions, drought tolerant, needs sun
<i>Andropogon virginicus</i> Broomsedge	E	3—4'	2—3'		S	Drought tolerant
<i>Muhlenbergia capillaris</i> Pink Muhlygrass or Hairgrass	E	2—3'	2—3'		S-PS	Tolerates a wide variety of conditions, showy pink flowers in summer through fall, cultivars available
<i>Panicum virgatum</i> Switchgrass	E	3—6'	2—3'		S-PS	Tolerates a wide variety of conditions, wet to dry, good fall color, many cultivars available
<i>Schizachyrium scoparium</i> Little Bluestem	E	2—3'	1—2'		S	Tolerates a wide variety of conditions, drought tolerant, cultivars available
<i>Sorghastrum nutans</i> Yellow Indiangrass	E	3—5'	1—2'		S	Tolerates a wide variety of conditions, good fall color
Ornamental Grasses – Non-Native						
<i>Calamagrostis × acutiflora</i> 'Karl Foerster' Feather Reed Grass	E	3—5'	1.2—2.5'		S	Fall color, good for medium to wet soils
<i>Pennisetum alopecuroides</i> Fountain Grass	E	2.5—5'	2.5—5'		S-PS	Tolerates a wide variety of conditions, good fall color, many cultivars available
<i>Pennisetum orientale</i> 'Karley Rose' Oriental Fountain Grass	E	2—3'	2—3'		S-PS	Drought tolerant, deep pink plumes last from early summer to fall

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APPENDIX 2.

BUILDING PERMIT REQUIREMENTS

WHEN DO I NEED A BUILDING PERMIT?

NC General Statute 160D-1110 outlines the scopes of work that require a building permit. Generally, projects that do not involve extensive construction or affect critical/major components of the building or its appurtenances do not require a permit. The following list includes, but is not limited to, common project applications for exterior upgrades in the Historic District.

Scope of Work	Permit Required	Permit <u>NOT</u> Required
Siding Replacement	<p>Using a material that is not commonly used as an exterior wall covering. Allowable materials are listed in the NC Residential Code.</p> <p>OR</p> <p>Substrate (e.g., plywood, OSB, or mineral/fiberboard) needs to be replaced.</p>	The material that is used is approved by the NC Residential Code and the existing substrate will not be replaced.
Window/Door Replacement	Framing members (e.g., studs or headers) for the window/door opening are added, removed, or replaced.	Windows/doors are a direct replacement (e.g., the same size).
Patio/Driveway/Sidewalk	_____	The NC Residential Code does not apply to driveways, patios, or sidewalks. New driveways or significant modifications to existing driveways that extend into the right-of-way require a permit from the City's Engineering Department.
Deck/Porch	Construction of a new deck/porch, removal of the existing deck/porch, or repair/replacement of any structural members of an existing deck/porch (e.g., joists, stair stringers, guardrail/handrail posts, attachment band, or fasteners).	Work is limited to the replacement of pickets, railings, stair treads, or decking.
Awning/Canopy	Installing/replacing a new awning or canopy that attaches to the structure.	Removing an awning or canopy attached to the structure.

BUILDING PERMIT REQUIREMENTS (CONT.)

Scope of Work	Permit Required	Permit <u>NOT</u> Required
Roofing	Replacement of more than 15% of the total roof deck. OR Installation of a roof covering that is heavier than what was removed or replaced.	Removal or direct replacement of the existing layers of roof coverings down to the roof deck and replacement of up to 15% of the total existing roof deck.
Accessory Buildings/Structures	The following structures regardless of size shall be permitted: Decks, Gazebos, Retaining walls, Swimming Pools, and Carports.	Buildings with all dimensions (e.g., length, width, or height) less than or equal to 12 feet. OR Portable, lightweight carports not exceeding 400 square feet, or 12 feet mean roof height.
Chimney Replacement or Installation	All chimney replacements or installations.	_____
Building Additions	Building, Electrical, Mechanical, and Plumbing permits are required.	_____
New Construction	Building, Electrical, Mechanical, and Plumbing permits are required.	_____
Foundation Repairs	A building permit is required. Repair shall be specified by an NC Licensed Professional Engineer.	_____

The table above is not exhaustive, instead, it highlights the most common scopes of exterior work in the Historic District. Due to the uniqueness of historical structures, there may be limitations on the availability of like-for-like (direct replacement) materials. Consequently, one should be mindful that while your project may be listed in the table above, all projects are unique and are reviewed on a case-by-case basis. The City's Inspections Department strongly encourages applicants to contact us with any questions, comments, or concerns regarding prospective projects before beginning.

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APPENDIX 3. LINKS TO APPLICATIONS AND OTHER DOCUMENTS

Glencoe Mill Village Covenants, Conditions, and Restrictions

<https://www.burlingtonnc.gov/653/Glencoe-Mill-Village>

Application for Certificate of Appropriateness

<https://www.burlingtonnc.gov/423/COA-application>

Historic Preservation Sections of the Unified Development Ordinance

<https://www.burlingtonnc.gov/DocumentCenter/View/22833/Burlington-UDO-3-15-22?bidId=>

