A historical colorized photograph of a wide street in Burlington, Vermont. The street is lined with multi-story brick and stone buildings, many with awnings. Several vintage cars from the early 20th century are parked along the street. In the background, a large, ornate building with a dome is visible. The sky is blue with light clouds. The text "City of Burlington Historical Preservation District Standards & Guidelines" is overlaid in the center of the image.

City of Burlington Historical Preservation District Standards & Guidelines

Design Review Process: How it Works

Building owners need to obtain and complete a Certificate of Appropriateness (COA) application prior to making exterior changes to buildings in the Downtown Historic District. Before planning a project to the exterior of your building, contact the Historic Preservation Commission (HPC) staff. The HPC safeguards the City's historic and cultural heritage; stabilize and improve property values; promote civic pride in the beauty and noble accomplishments of the past; protect and enhance the City for its residents, tourists, and visitors for education, pleasure, and general welfare; and strengthen the economy of the City. The Commission oversees and approves the regulation of construction, reconstruction, and exterior alteration to buildings within the Historic Preservation Overlay District.

Per Wisconsin Statutes, in the repair or replacement of a property that is designated as a historic landmark or included within a historic district, a city shall allow an owner to use materials that are similar in design, color, scale, architectural appearance, and other visual qualities.

A Certificate of Appropriateness (COA) is required for any exterior change, addition to, or demolition of any part or all of the exterior of a structure, including, but not limited to:

- Repair, replacement or restoration of the original building materials and decorative details.
- Cleaning of exterior building surfaces.
- Tuck pointing and masonry repair.
- Painting of exterior building surfaces.
- Repair, replacement, restoration or addition of entrances, doors, display windows, transoms, or windows.
- Removal, repair, replacement or restoration of existing signs and awnings.
- New signage and awnings.
- Permanent exterior lighting.
- Repair, replacement or restoration of façade elements to become ADA compliant.
- Cornice replacement, removal or restoration
- Additions
- Demolition
- Relocation of a structure
- New construction
- Storefront renovation/restoration
- Fencing



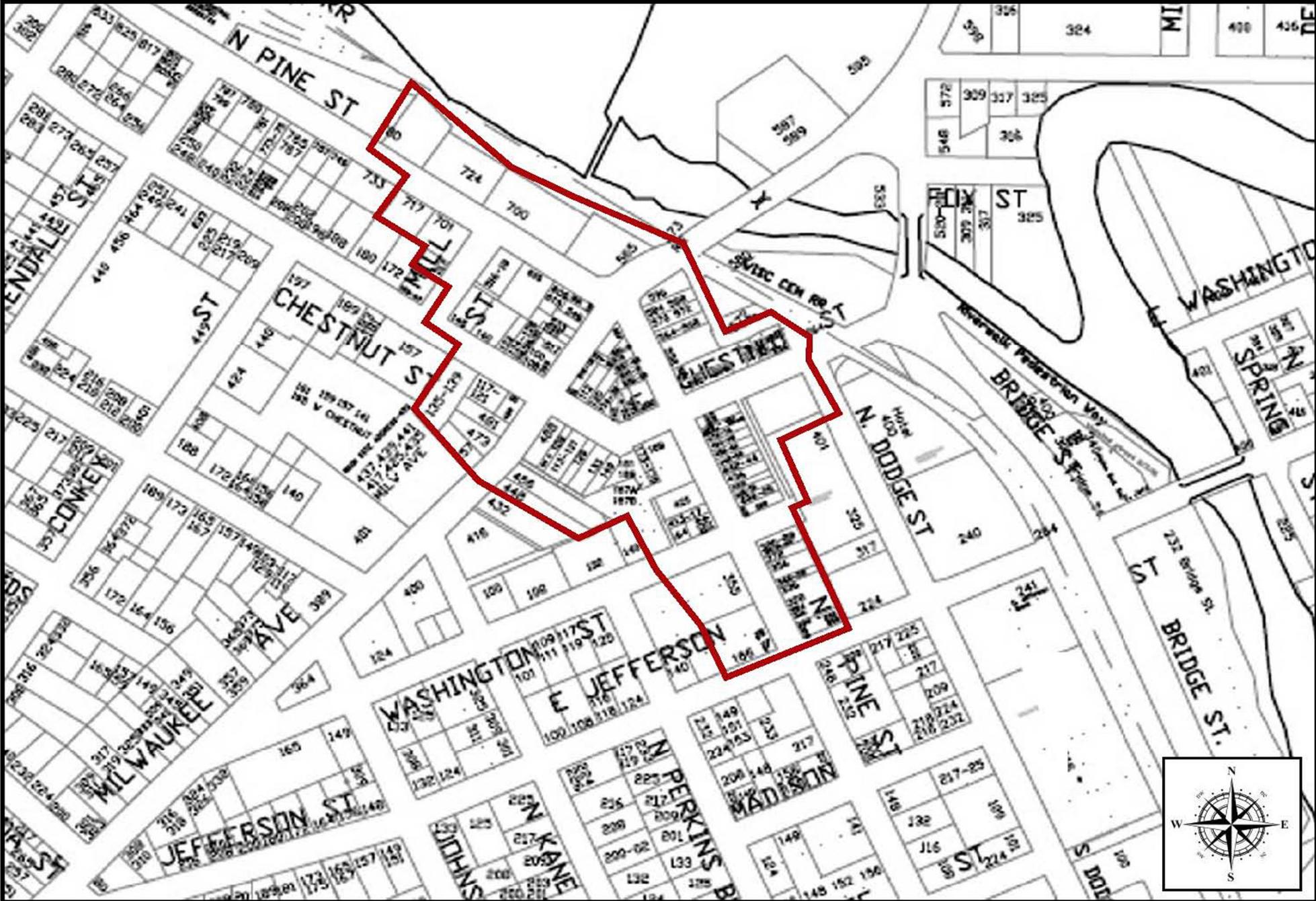
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Downtown Historic District Boundaries



History of Burlington

It was not until the Black Hawk War of 1832 that settlers seeking homesites began to come in any number to this region. Moses Smith and William Whiting were the first persons to stake out a claim upon the present site of Burlington on December 15, 1835. On this visit they made a "jack-knife" claim; that is they carved their names and the date on trees.

During the summer of 1836 the pace of arrivals increased significantly. For the most part settlers came to the area from New England by way of the Great Lakes. It was at that time that Moses Smith and Samuel C. Vaughn began to develop lumber mill sites. They constructed a dam and an "up and down" saw mill on the Fox River. The dam and its mill were only partially completed when Vaughn and Smith dissolved their partnership. In the spring of 1837 Pliny Perkins and his father, Ephraim, came to town from Joliet, Illinois, and purchased the unfinished dam and mill. It was at that time that they began to build a small grist mill, known as a three-run mill. Both mills were instrumental in helping to establish the small village.

Settlers continued to arrive in the small community of Foxville, as Burlington was then known. Tradespeople, farmers, retailers, and saloon keepers all attempted to seek out a living. Life in the small village was difficult and harsh but the people persisted and prospered. The town was officially renamed Burlington in 1839.

A more material effect upon village growth was the establishment of roads. In 1841 Burlington business interests required a thoroughfare directly to Lake Michigan. The road to Southport, first staked out by E.O. Putman in 1836, was selected as the most feasible route. That road remained an important one for many years.

The late 1880s saw great strides made in the growth of the Village. In November 1886 the settlement had reached the status of an incorporated village. By February of 1900, when the population had increased to 2,256 residents, it officially became a town. The town officials carried on the improvements started by the village government with a new dedication and

purpose. The paving of streets, the development of a waterworks and sewer system, the organization of a fire department, the establishment of city wide postal service, and the installation of electrical, telephone, and gas services all helped shape Burlington into the city it is today.

The history of Burlington is marked by industrious people who left their legacy in the buildings and homes of our beautiful city. They built structures to house

every type of retail service available on the prospering frontier and in the process created an exceptional downtown. These structures were built with a quality of craftsmanship and detailing that sets these buildings apart from any other in our region. Burlington, as a result, is one of the most architecturally distinct towns in southeastern Wisconsin.



The Secretary of Interior's Standards for Rehabilitation

All guidelines presented in this document are based on the Secretary of Interior's Standards for Rehabilitation. The National Park Service created these ten basic principles in 1977 to guide property owners in preserving the historic integrity of a building. As defined by the Secretary of Interior, "rehabilitation" is "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." 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 will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

3. Each property will 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 elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be

disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will 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.



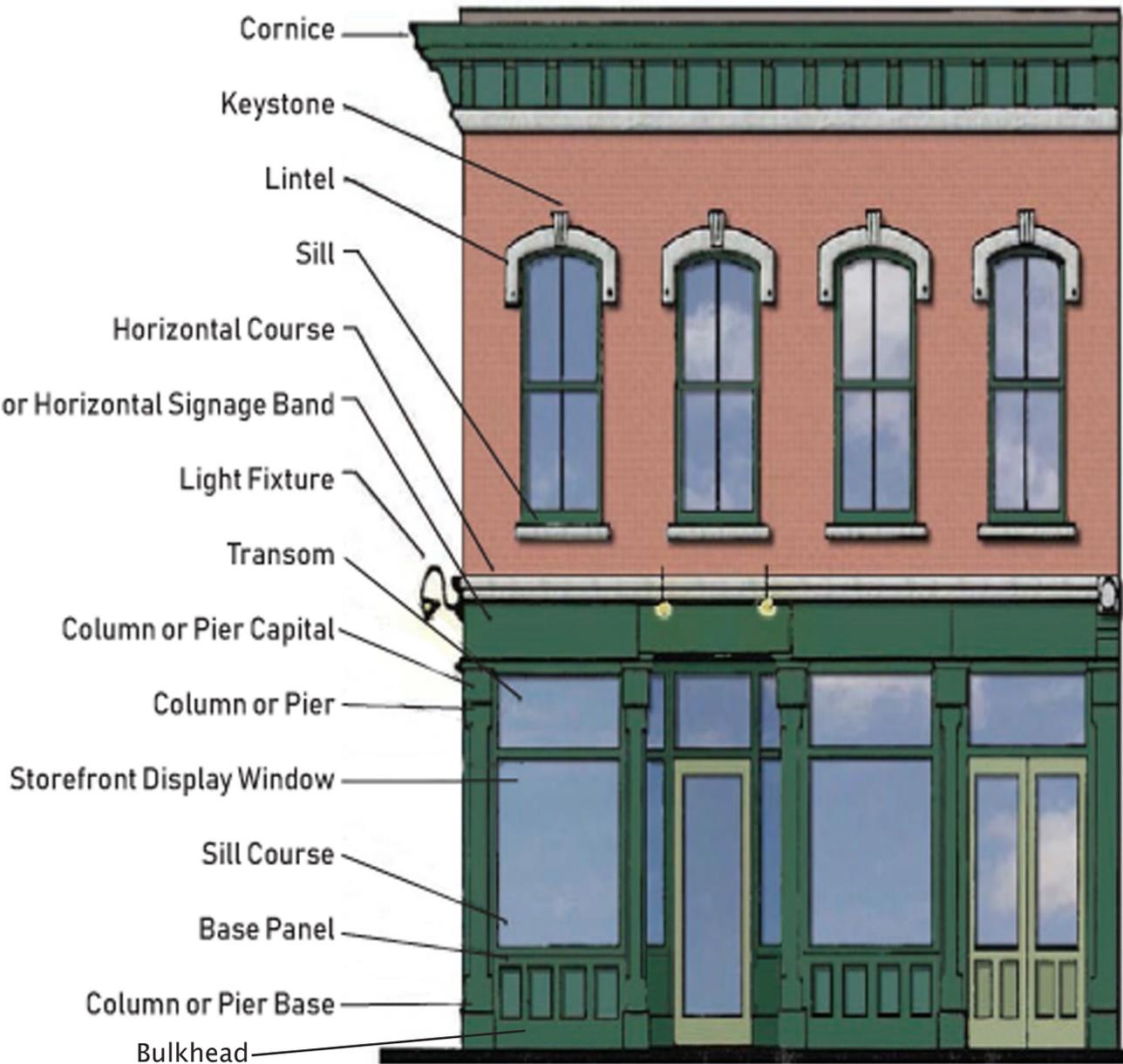
Character-Defining Features

Character-defining features help convey the historic and architectural significance of historic properties and vary by architectural style. Some character-defining features are distinctive details. The form, height and massing also are key character-defining features. The design standards and guidelines address treatment of these features. The method of preservation that requires the least intervention is always preferred.

1. Maintain key character-defining features.
 - a. Key character-defining features include:
 - i. Ornamentation and architectural details
 - ii. Building materials
 - iii. Windows and doors
 - iv. Cornices and eaves
 - v. Parapets
 - b. Retain and treat exterior features and examples of skilled craftsmanship with sensitivity.
 - c. Employ preventive maintenance measures such as rust removal, caulking and repainting to keep features in good condition.
2. Repair, rather than replace, a key character-defining feature if it is damaged.
 - a. Do not remove or alter distinctive character-defining features that are in good condition or that can be repaired.
 - b. Document the location of a character-defining feature that must be removed in order to be repaired so it may be repositioned accurately.
 - c. Patch, piece-in, splice, consolidate or otherwise upgrade deteriorated features using recognized preservation methods.
 - d. Minimize damage to historic character-defining features when repairs are necessary.
 - e. Protect other character-defining features that are adjacent to the area being worked on.
3. Reconstruct a key character-defining feature accurately if it cannot be repaired.
 - a. Use a design that is substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
 - b. Use the same kind of material as the original to the extent feasible. An alternative material may be considered if it:
 - i. Has proven durability
 - ii. Has a size, shape, texture and finish that conveys the visual appearance of the historic feature
 - iii. Is located in a place that is remote from view or direct physical contact
 - iv. Do not add details that were not part of the historic structure. For example, decorative millwork should not be added to a building if it was not a historic feature, as it would convey a false history.



The Traditional Facade



The Traditional Facade

The traditional commercial storefront is the most important element that distinguishes and gives historical significance and a unique character to downtown Burlington. The majority of our historic commercial buildings date from the late 1800s to the early 1900s. When originally constructed, the buildings shared a consistency in design and proportion that created a strong visual image. A visually unified downtown goes a long way in attracting people to our area as well as to the individual shops and businesses that are located here.

The basic commercial facade consists of three parts: the storefront with an entrance and large display windows, an upper masonry facade with regularly spaced windows, and a decorative cornice. These components may appear in various shapes, sizes, and styles but the result is essentially the same facade. Over the years changes have occurred to commercial buildings in response to various merchandising trends, technology, and changing tenants. In most cases the changes are only at the storefront level while the upper facade remains intact. Most revisions to the storefront area are superficial, leaving the structural integrity of the original storefronts in place.

Storefront Design

The traditional building facade has a well-defined opening that the original storefront filled. The opening is bounded on each side by piers that were usually constructed of masonry. It is bounded on the top by the storefront cornice which is the structural member that supports the upper facade, the opening is bounded below by the bulkheads and sidewalk.

The storefront is composed almost entirely of windows. The large glazed opening of the storefront served as an area to display goods. Additionally, the transom windows above the display area served to allow natural light to reach deep into the store, thus minimizing the need for artificial lighting.

The windows of the storefront are also an important factor because they contribute to the overall proportion of the facade. The proportion of window to wall areas in the traditional facade calls for more glass and less wall at the storefront level. It is balanced by more wall and less glass on the upper facade. When buildings were constructed using the proportions, the downtown maintained a consistent design theme.

Storefronts

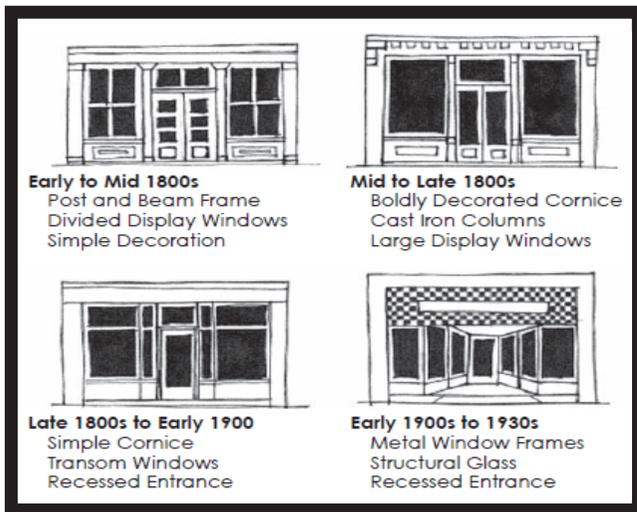
The storefront is often the most prominent feature of a historic commercial building, playing a crucial role in a store's advertising and merchandising strategy. The earliest storefronts in America, dating from the late 18th and early 19th centuries, had small, residential-style windows with limited display space. A few featured oriel windows or glass vitrine cases (sometimes added later) that projected out from the façade. Early storefront systems were frequently wood. In the 19th century, storefront display windows progressively increased in size as plate glass became available in larger units. This reflected the fact that cast-iron columns and lintels were thinner, allowing larger sheets of glazing that became available at about the same time. In some regions, storefronts and the entire building façade were constructed entirely of cast iron, later followed by galvanized metal, copper, bronze, and aluminum.

Historic storefront systems have many different configurations: they may have multiple entrance doors (including one to

access an upstairs apartment if one exists); they may be symmetrical or asymmetrical; and entrances may be flush or recessed from the shop's windows. Transoms, sometimes with prism glass, are often a component of storefronts. In the 19th century, awnings added another feature to the storefront. Permanent metal canopies attached to the façade or supported by free-standing posts or columns, as well as retractable canvas awnings, provided shelter for customers and merchandise alike.

As the 20th century progressed, new storefront designs were introduced, some with deeply recessed entrances with expanded display cases or "floating display islands." In the 1920s, 1930s, and later, structural pigmented glass such as Carrara Glass, Vitrolite, and Sani Onyx; aluminum and stainless steel; porcelain enamel; glass block; neon signs; and other new materials were introduced in Art Deco-style and Art Moderne storefronts. Modular storefront systems were introduced after World War II.

Storefronts are typically altered more than any other building feature to reflect the latest architectural styles and appear up-to-date to attract customers. Older storefronts were often remodeled with a new design and materials by installing pigmented structural glass, for instance, and other 20th-century materials. These altered storefronts may have acquired significance in their own right and, in this case, should be retained.



Storefront Improvements

In considering improvements to the facade it is very important that the original storefront opening is respected and maintained. The renovated storefront should be designed to fit the dimensions of the original storefront opening. Ideally, the basic storefront design should include large windows with narrow framing members, a recessed entrance, an overhead transom, a storefront cornice, an exposed structural element of a horizontal sign panel at the top of the storefront cornice to separate it from the upper facade, and low bulkheads at the base to protect the windows and act as a platform for window displays. The basic configuration can be constructed from traditional or contemporary materials.

Key points to consider in storefront improvements:

- The storefront should be composed almost entirely of glass. If glass is not appropriate for the business, consider the use of interior window treatments as a solution.
- The entry should be maintained and restored in its original location and configuration. If the original entry has been changed, the new entry should be designed and placed considering traditional design themes and its relationship to the overall building facade and symmetry.
- Transom windows that have been covered or blocked should be restored.
- Storefront bulkheads should be restored or renovated.
- Original elements such as cast iron columns, storefront cornices, entry doors and lighting fixtures should be restored.
- Lighting, signage and awnings should all be integrated into the overall design of the storefront.

The storefront design should be true to the time period in which the building was constructed. Renovating late 19th and early 20th century buildings such as the ones we have in Burlington with inappropriate historical motifs is undesirable.

Building owners planning the renovation of a storefront will find it very helpful to contact the Burlington Historical Society to inquire if any historic photographs of the building are available. These photographs can be valuable tools in helping to determine the original design, materials, and signage used on the building.

Per Wisconsin Statutes, in the repair or replacement of a property that is within a historic district, a city shall allow an owner to use materials that are similar in design, color, scale, architectural appearance, and other visual qualities.



Windows

Technology and prevailing architectural styles shaped the history of windows in America. The earliest windows were essentially medieval in their form. Small panes of glass, usually diamond-shaped and held together with lead, were set in a hinged casement sash of wood or iron. By the beginning of the 18th century, the glass had increased in size and had become rectangular, with putty holding it in place. Wood muntins replaced lead canes between the panes, and two sashes were placed in a frame where the lower one could slide vertically. Such simple windows remained common in utilitarian buildings well into the 20th century. With the introduction of iron pulleys, the sash could be

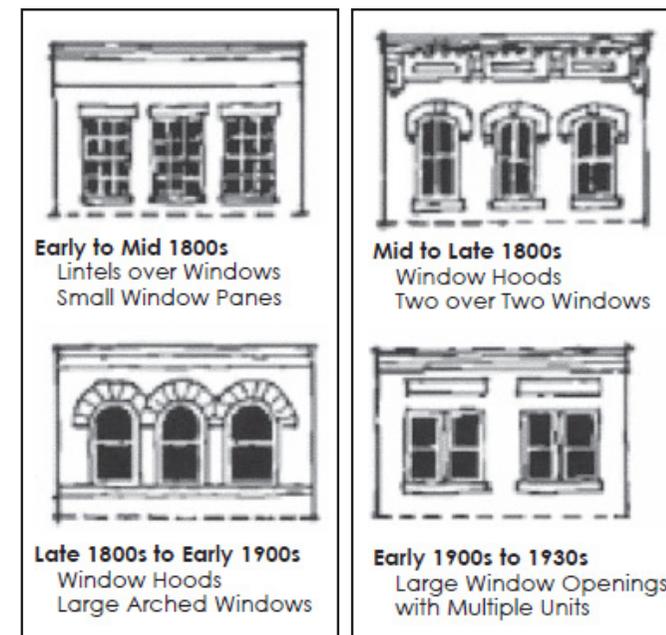
hung from cords connected to counterweights, which resulted in single-hung windows, or double hung when both sashes were counterbalanced.

Sash increased in depth as it evolved, providing additional strength that allowed narrower muntins. As the production of glass (blown initially as a disk and later as a cylinder) improved, larger pieces of glass became more affordable, resulting in fewer panes of glass in a window. A sash that would have had twelve panes of glass in the 18th century often had only two by the mid 19th century. After about 1850, with the advent of mass-produced millwork, standard profiles and sizes of windows were established with a wide variety of designs and glazing configurations that could be purchased from catalogues. The Chicago window, which featured a large fixed pane of glass in the center with a narrow, double-hung, operable sash window on either side of it, was introduced in the last decades of the 19th century as a feature of the Chicago School-style of architecture. The picture window, popular in ranch-style houses in the mid 20th century, evolved from this.

Steel was employed beginning at the end of the 19th century to build fire-resistant windows in tight urban environments. These hollow-core windows were frequently galvanized. Windows with solid, rolled steel sections were first produced in the first decade of the 20th century in many forms, ranging from casements (especially popular in domestic construction) to large, multi-pane units that provided whole walls of natural light in industrial and warehouse buildings. Operable vents in these large windows pivoted on simple pins. Their relatively small panes and the fact that they were puttied in from the interior made the inevitable breakage easy and inexpensive to repair. Rolled steel was also used for double-hung windows, which were common in high-rise buildings in the 1920s and beyond. Aluminum windows were developed in the 1930s and, by the 1970s, rivaled wood in popularity, particularly in commercial and institutional buildings. They were produced in a variety of styles and functionality, including casement, hopper, awning, and double-hung sash.

Metal-clad (initially copper) wood windows appeared early in the 20th century but were not common until the later part of the century, when enameled aluminum cladding replaced copper. Although used primarily as replacements in older buildings, vinyl windows were developed in the latter part of the 20th century and marketed as inexpensive and thermally efficient. Modern windows are also made of fiberglass and polymer-based composites.

Storm windows were used historically and are still used to help regulate interior temperatures. Limited commercial use of thermalpane or insulated glass in windows began in the 1930s, but it was not readily available until about 1950. Tempered glass also came into use about this time. Since then, work has continued to improve its efficiency and to reduce the effect of ultra-violet rays with tinted and low-e (low emissivity) glass. Impact-resistant glass is not new, but its use in windows continues to expand to meet modern hurricane code requirements as well as protection and security requirements.



Windows

Original windows help convey the significance of historic structures, and should be preserved. They can be repaired by re-glazing, patching and splicing elements such as muntins, the frame, sill and casing. Repair and weatherization measures also are often more energy efficient, and less expensive, than replacement. If a historic window cannot be repaired, a new replacement window should be in character with the historic building.

Display Windows

Display windows are the largest element of the façade and establish the character of the storefront. It is a very effective way for store owners to advertise their product.

- First floor windows for a commercial space should be as large as possible, with the elevation of the window base and top of window consistent with the windows of surrounding buildings.
- Transparent glass rather than tinted, textured or dark glass is preferred.
- Historic features i.e. decorative moldings, special glazing and frames should be preserved when possible.
- Window heights should be aligned and window sizes should be unified to create a consistent look for the entire storefront.

Transom Windows

- Transom windows are often divided panes found near the top of display windows. They focus more attention to the display area while allowing a maximum amount of natural light into the store.
- Transom windows are often glazed with patterned or colored glass.

Upper Floor Windows

- Upper floor windows should be in harmony with the character, design and proportion of the building façade.
- Upper windows should reflect the repetitive, vertical pattern along the street.
- Windows, awnings and sign bands should be aligned with similar features on neighboring buildings.

Replace a historic window in-kind if repair is not possible.

- Replace with the same or similar material.
- Match the appearance of the historic window design (i.e., if the historic is double-hung, use a double-hung replacement window).
- Maintain the historic size, shape and number of panes.
- Match the profile of the sash, muntin and its components to the historic window, including the depth of the sash, which may step back to the pane of the glass in several increments.
- Use clear window glazing that conveys the visual appearance of historic glazing (transparent low-e glass is preferred).
- Do not use vinyl and unfinished metals as window replacement materials.
- Do not use metallic or reflective window glazing.
- Do not reduce a historic opening to accommodate a smaller window or increase it to accommodate a larger window.

Preserve and repair historic windows.

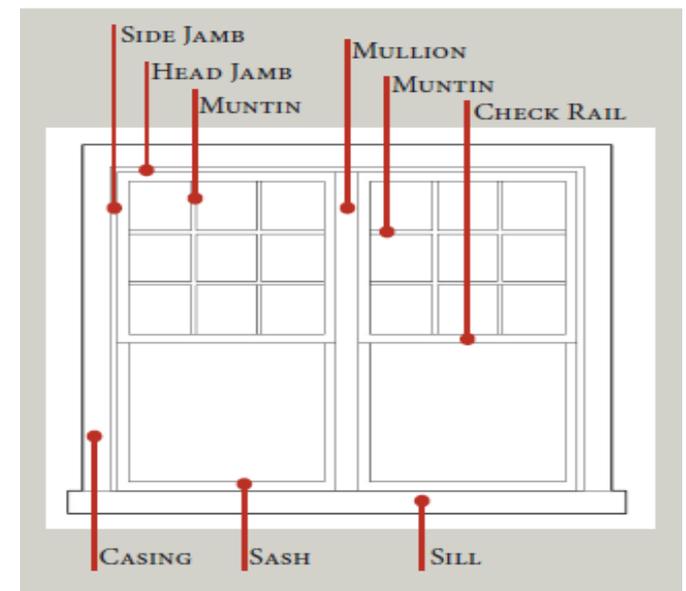
- Preserve historic window features including the frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows.
- Repair and maintain windows regularly, including trim, glazing putty and glass panes.
- Repair, rather than replace, frames and sashes.

When necessary, locate and design a new window opening to preserve the overall rhythm and arrangement of windows.

- Locate a new window opening to match the general arrangement of historic windows in a building wall.
- Design a new window opening to match historic window proportions on the same facade.
- The new window should complement the historic windows, but should be designed to be different.

Use special care when replacing a window in a key character-defining location.

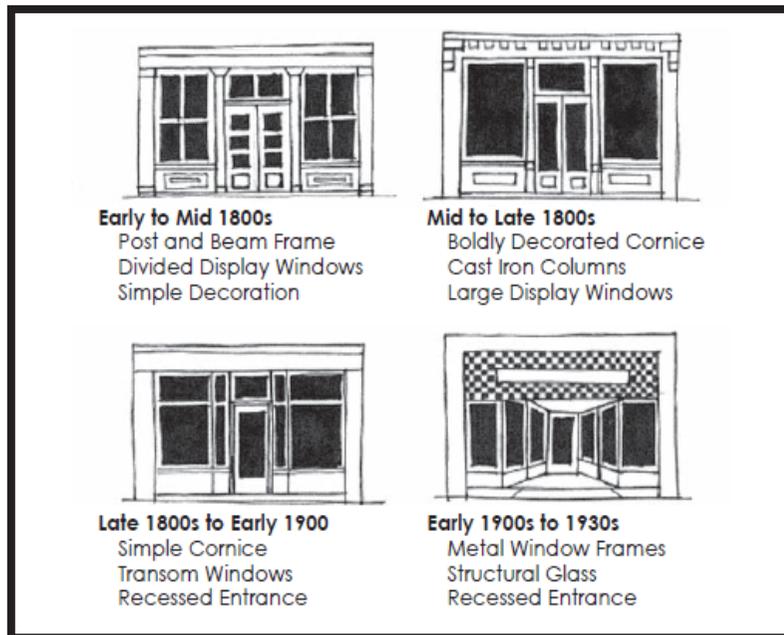
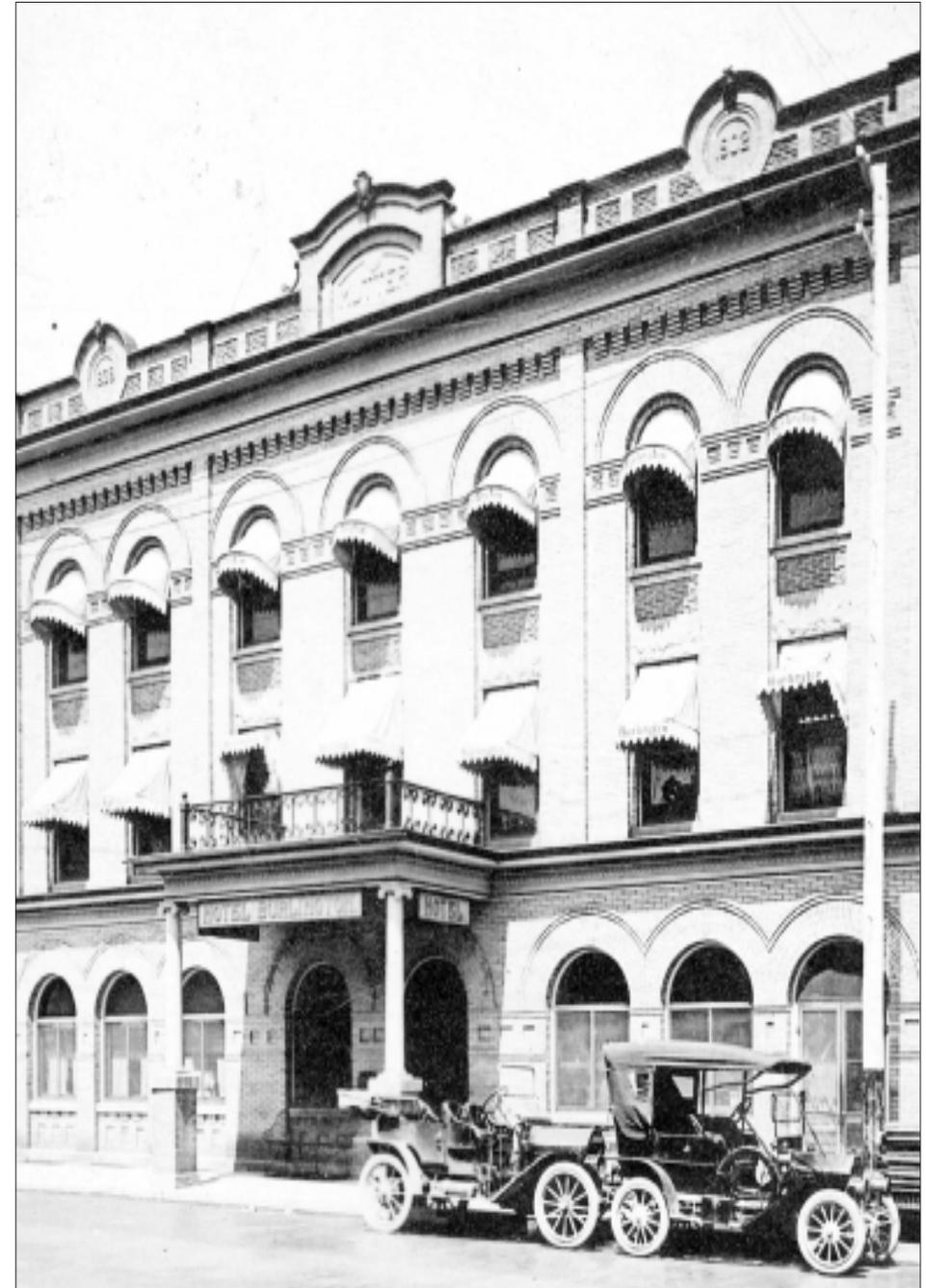
- Give special attention to matching the historic design and materials of windows located on the primary facade.
- Match the historic design and positioning of the window within the opening when replacing a window.



Entrances and Porches

Entrances and porches are often the focus of historic American buildings. With their functional and decorative features (such as doors, steps, balustrades, columns, pilasters, and entablatures), they can be extremely important in defining the historic character of a building. In many cases, porches were also energy-saving features and remain so today, shading southern and western elevations. Usually, entrances and porches were integral components of a historic building's design; for example, porches on Greek Revival houses, with pediments and Doric or Ionic columns, echoed the architectural elements and features of the building itself. Center, single-bay porches or arcaded porches are evident in Italianate-style buildings of the 1860s. Doors of Renaissance Revival-style buildings frequently featured entablatures or pediments. Porches characterized by lathe-turned porch posts, railings, and balusters were especially prominent and decorative features of Eastlake, Queen Anne, and Stick-style houses. Deep porches on bungalows and Craftsman-style houses of the early 20th century feature tapered posts, exposed posts and beams, rafter tails, and low-pitched roofs with wide overhangs.

Late 19th- and early 20th-century high-rise buildings are often distinguished by highly-ornamented entrances, some with revolving doors, which were introduced around the turn of the 20th century. Some commercial structures in the early- to mid-20th century have recessed entrances with colorful terrazzo flooring. Entrances to Art Deco-style residential and commercial buildings often feature stylized glass and stainless-steel doors with geometric designs. Entrances on modernist buildings may have simple glazing and, frequently, projecting concrete or metal canopies.



Doors and Entrances

Entries

Entries serve as one of the first impressions for a business. With such an important role, entries should be handled appropriately.

Doors

The design, materials and location of historic doors and entries help establish the significance of a historic structure and should be preserved. When a new door is needed, it should be in character with the building.

Recommended:

- Maintain original entrance location
- Maintain or restore the original openings
- Multiple storefront entries [of similar buildings] should look alike (below)
- Identify, preserve and retain entrance features including doors, sidelights and pilasters
- Second floor entries should be to the side (unless otherwise determined from historic photos or plans)
- Features should be historically accurate, utilizing historic photos and other appropriate resources

Not Recommended:

- Removing or altering entrances in a way that diminishes the historic character of the building
- Cutting new entrances in the primary elevation
- Replacement material that does not match surviving details or appropriate style
- Ignoring maintenance issues
- Use of storm doors should be limited and when used, should not limit the transparency of the façade and should match the historic style of the entrance
- Additional/new door openings should not be visible from the street



Decorative Elements

Exterior detailing not only add to the character of the building, but often reveal a piece of its history. Decorative elements such as cornices, moldings and figurines should be regularly maintained to prevent deterioration. Restoration or reconstruction of these elements should be done by a knowledgeable craftsman with means and methods that are sensitive to the building and its materials.

Historic photographs are a good source of helping a building owner understand what was originally a part of the building. Doing a physical exam can also often reveal clues as to what might have been part of the building's original story.

Architectural Details

Historic structures are often defined by their architectural detailing and ornamentation. On residential structures, eaves, brackets, columns, balusters, door and window casings, and other details such as molding, trim and clapboards all contribute significantly to the historic character of the building. Commercial buildings have cornices, friezes, columns, brick corbelling, string courses, quoins, columns, pilasters and other features that also enhance the architectural character of this building type.

- Original architectural components and details should be retained when ever possible.
- When architectural components and details must be replaced, the new components or details should match the historic elements as closely as possible in style, proportion, and material.

- Architectural components and details that are not appropriate to the historic character of the structure should not be added. New features should not be added unless there is a physical or other evidence that they historically exist.
- Historic architectural components should not be replaced with materials, such as plywood, vinyl, and aluminum that would not have been used in the original construction.
- Architectural details should not be covered or obscured by artificial siding.

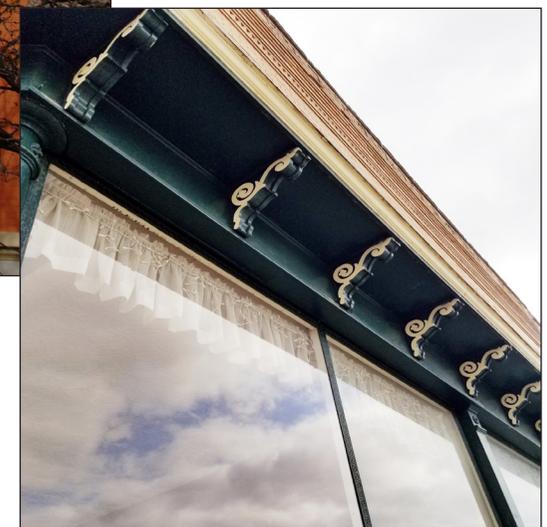
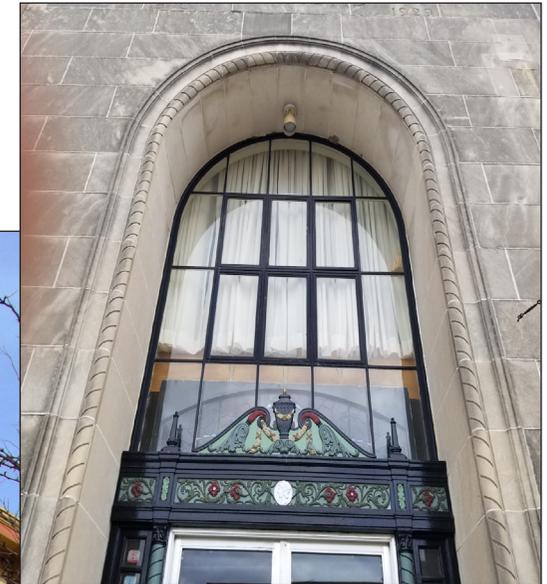
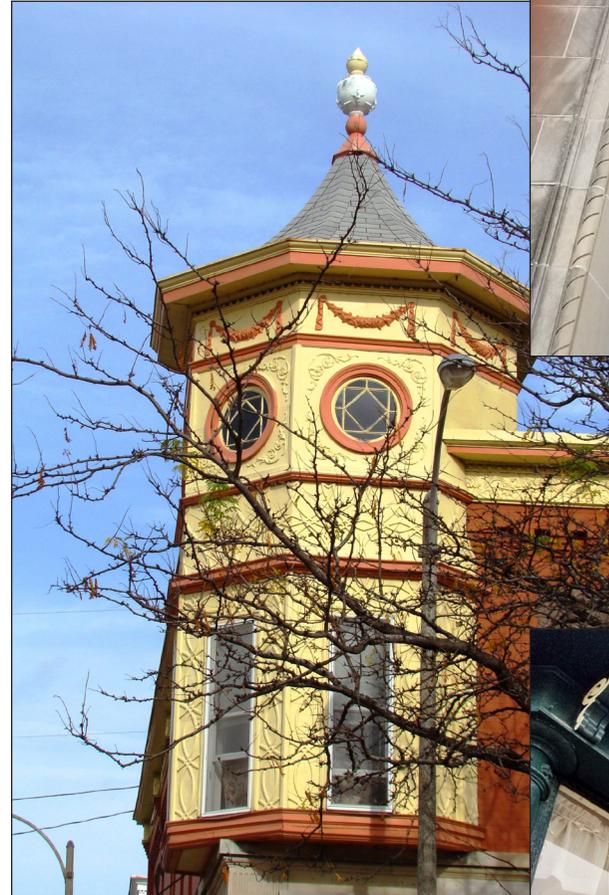
Architectural Metals

Architectural metals such as cast iron, copper, galvanized steel, tin and zinc, are also used on the traditional building facade. Aluminum can also be found, primarily on window and door frames. Any metal encountered can be cleaned. As with masonry, care must be taken to avoid damage by using the gentlest means possible. Sand blasting is to be avoided on all metals with the exception being cast iron. Softer metals can be cleaned with solvents or sanding.

Ferrous metals (metals with an iron content) such as steel door frames, should be painted to prevent rusting. Copper, stainless steel or other similar metals are meant to be exposed. Aluminum can be painted, unpainted or installed with a factory finish.

Metals that are damaged beyond repair can be reconstructed from a variety of materials including wood, fiberglass, epoxy, or another metal. Please note, there is a naturally occurring reaction

called electrolysis which happens when two dissimilar metals come into contact with each other. The result is damaging to both surfaces. When replace element with metal always be sure to insulate between the two dissimilar metals.



Lighting

Lighting has two purposes: Illuminating the business and discouraging crime. It creates a feeling of security for the passerby and is an important factor in a commercial setting. A variety of light sources and locations should be considered in carrying out storefront renovations. Sign lights, display window lights, architectural lighting and general area lighting are encouraged to advertise the business, highlight building features, and illuminate dark corners of the property or street. In some cases, where general street lighting is sufficient, a storefront may require minimal illumination.

- Indirect/Gooseneck lighting is encouraged.
- The scale and style of light fixtures should be in keeping with the storefront's design.
- Decorative fixtures such as sconces and general building lighting will accent a storefront and enhance a building's architecture.
- Lighting should attract attention to signs, store information, or building details, but not itself.
- General interior lighting of display areas helps prevent break-ins by allowing both police and passersby to see the activity inside a store.
- If needed, supplementary security lighting such as floodlights should be hidden or shielded to avoid glare.
- Lighting should produce an effect similar to daylight.
- Avoid the use of fussy, decorative lanterns and lights that are not appropriate to the heritage style of the façade or streetscape.
- A recessed light fixture with a diffuser lens can often be incorporated in an entry way if a sufficient cavity above is available. Other alternatives are surface mounted ceiling fixtures or possibly traditional style

wall mounted lanterns, as long as they are appropriate for the building style.



Paint and Other Coatings

Paints and paint-like coatings have been used on historic buildings in America as protective coatings and for decorative treatments. What is commonly considered to be paint is a liquid consisting of a pigment which makes it opaque and colors it, a binder or base to hold it together, and sometimes a vehicle to carry the pigment. Many historic paints contained lead in the form of lead white, included as a "concealing" pigment that provided opacity, although zinc oxide was also used as an alternative. Lead increased durability and prevented mold and mildew. Titanium dioxide was sometimes used as a substitute for lead in the early 20th century, but lead continued to be an ingredient in most paints until it was banned as a hazardous substance in the U.S. in 1978.

Traditional paints had an oil base, usually linseed, and the earliest paint colors were, for the most part, derived from natural pigments. Like today, both glossy and flat (or matte-finish) paints were used historically on the exterior and the interior of a building. After 1875, factory-made paints were readily available. Masonry and wood stains are traditional coatings which also consist of a pigment, a solvent, and little, if any, binder. They have a flat finish and are transparent rather than opaque so that the substrate is still visible.

Other historic paints, such as whitewash, are water based and have a flat finish. In addition to water, **whitewash** is composed of hydrated (slaked) lime, salt, and various other materials and sometimes includes a natural pigment. Whitewash was used on interior plaster, in cellars, and on wood structural components, but not on wood doors, windows, or trim because its flat finish easily rubs off. Whitewash was also used on the exterior of brick or stone buildings, wood

fences, and farm outbuildings as a protective coating. Often it was reapplied on an annual basis when it got dirty or if it wore off due to exposure to the weather. **Calcimine (or kalsomine)** and distemper paints were also water based and included natural glues, gelatin, gums, and whiting to which colored pigments could be added. They were used only on the interior and usually on plaster surfaces. Casein is a milk-based paint composed of hydrated lime, pigment, often oil, and a variety of additives to increase its durability. It was used on both the exterior and the interior of buildings.

The interiors of historic buildings can exhibit a multitude of decorative painted treatments. Marbleized and grained finishes were applied to wood, stone, and plaster to give them the appearance of more exotic and costly materials. Other interior painted treatments, such as murals and stencils, are purely decorative. **Tempera** and **gouache** are traditional water-based paints used almost exclusively for decorative painting.

Experimentation that began early in the 20th century resulted in the development of acrylic water-based paint, commonly known as **latex** paint. **Oil-based/alkyd** paint continues to be used in the 21st century and is still preferred for certain applications. Latex paint tends to be more popular not only because it is water-based (making clean up easy during and after painting), but it also has fewer toxic vapors and, like solvent-based oil/alkyd paints, is very durable.

Varnish, which is used primarily on interior wood features but also on exterior entrance doors, is another traditional coating. Unlike paint, varnish is transparent, composed of a resin, a drying oil, and a solvent. It has a glossy finish, which dulls over time.



Paint

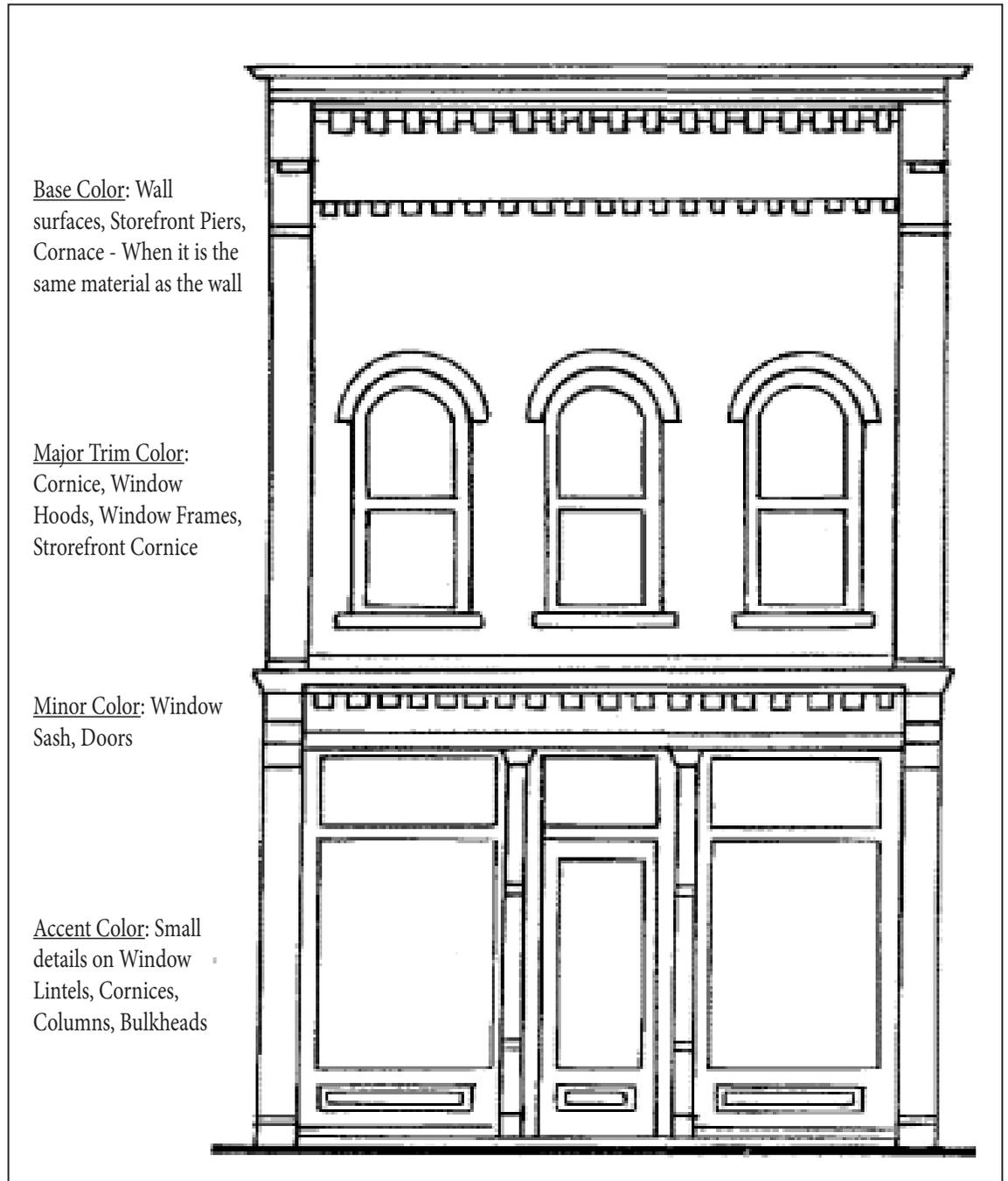
The use of color on the exterior of a building is more than a surface treatment but a significant part of its architectural expression. The use of appropriate historic colors can reveal and emphasize the building's original style and appearance. As with materials, the color scheme chosen for the facade should be sensitive to the time period of the building. It should also be sensitive to the neighboring buildings and to the style of the building itself. Many paint manufacturers have produced historic paint palettes which can be used to select appropriate colors for historic properties.

Colors should accentuate the architectural details of the building. The levels of coloration can be broken down as follows:

- Base Color
- Major Trim Color
- Minor Trim Color
- Accent Color

Paint provides a protective layer that the wood and metal components of historic buildings require to help them withstand the forces of weathering. Masonry surfaces should never be painted because moisture trapped by the paint layer destroys the brick.

If the masonry facade was painted at some time and the paint seems to be holding it should be painted again. When repainted the masonry should be within its natural color range. Brick should not be painted.



Sign Placement and Design

Prohibited Signs

No freestanding signs shall be permitted in the HPO District. One freestanding sandwich sign not exceeding a maximum of six square feet per sign face may be permitted per business in the HPO District when such sign does not constitute a public safety or traffic hazard.

No plastic formed signs or signs formed from plastic-like materials shall be permitted in the HPO District unless such materials simulate historic signage.

Wall, fascia (including transoms), and awning sign placement

All wall, fascia (including transoms), and awning signs shall be placed below the upper edge of the traditional building sign band. No wall, fascia, or awning signage shall be allowed to be located above the upper edge of the traditional building sign band. Awning signs should be limited to the valance only.

Maximum signage area

The total maximum cumulative signage area of all signage placed upon the street-facing facade (including all wall, fascia, awning signs and interior business signs visible from the display windows and entries) of a building (not including freestanding sandwich signs, or projecting and overhanging signs placed above the upper edge of the building sign band) shall not exceed 15% of the total area of that portion of the first floor street-facing facade which lies below the upper edge of the building sign band. Gilded, vinyl, painted letters or other signage placed on the inside or outside (attached and detached) of storefront display windows shall be counted towards the total maximum cumulative signage area.

Maximum signage lettering

The maximum size of letters on a wall or fascia sign shall be no greater than 12 inches in height and cover no more than 60% of the sign band or window upon which the letters are placed.

Maximum number of wall, fascia (including transoms), and awning signs

The total maximum number of all wall, fascia (including transoms), and awning signs placed upon the street-facing facade of a building shall not exceed four signs. Gilded, vinyl, painted letters or other business signage on the inside or outside (attached or detached) of storefront display windows shall be counted towards the maximum number of wall, fascia (including transoms), and awning signs. Hours of operation

shall not be included in these calculations as they are not considered business signage.

Wall and fascia (including transoms) sign placement not to visually obscure architectural details. No wall sign or fascia (including transoms) shall be placed so as to visually obscure architectural details which are important to the historic character of the HPO District and the building upon which such wall or fascia sign is placed.

Projecting and hanging signs

Minimum and maximum height of a projecting and hanging sign. All such projecting or hanging signs in the HPO District shall be elevated a minimum height of eight feet. Projecting or hanging signs may be placed above the sign band; however, no projecting or hanging sign shall extend above the top edge of the largest second story window.

Any such projecting or hanging sign in the HPO District shall not project more than five feet from the surface of its supporting building. All such projecting signs in the HPO District shall not be permitted to extend closer than two feet to any public street curb or pavement or to any public alley curb or pavement.

All projecting and hanging signs in the HPO District shall be placed perpendicular to the building facade and not flush with the building facade.

Maximum area of a projecting and hanging sign

The maximum cumulative permitted area allowed for all projecting or hanging signs on a structure in the HPO District shall not exceed 7% of the upper building facade area. The upper building facade area shall be determined by multiplying the width of the upper building facade by its height (height as measured from the upper edge of the sign band to the upper edge of the cornice).

Limitation of the number of projecting and hanging signs. The total number of projecting signs allowed a structure in the HPO District shall be one sign per business.

llumination of signs

Non-flashing, illuminated signs shall be permitted in the HPO District. If signs are illuminated, said signs shall be externally illuminated. No electronic message signs shall be installed in the HPO District.

Limitations on types of window signs (including transom windows)

All window business signs (including transom windows) in the HPO District shall be gilded, painted, vinyl, etched glass, or leaded glass letters placed on the inside or outside of storefront display windows. Product and/or company logo signs are allowed on the inside of storefront display windows.

Signage color

All signage shall be of a color which is compatible with the color of the building construction materials found in the HPO District. Company or organizational logos with colors outside of the HPO color palette are allowed.

Signage for corner buildings

If a structure in the downtown district is on a corner and therefore has two street-facing facades, consideration to a second sign will be given. The sign dimension can mirror what is allowable on the primary side, if the second side is equal to or larger in size than the primary façade and existing signage. If the secondary façade is shorter, signage must be proportional to the primary façade signage, based on the width of the structure.

Alleyway signage for deliveries

Signage in the alleyway to identify businesses for deliveries and staff access are permitted. Alleyway signs shall not exceed 2 foot by 4 foot or eight total square feet in size.



Signs and Awnings

Standards for Signs

Maximum signage area

The total maximum cumulative signage area of all signage placed upon the street-facing facade (including all wall, fascia, awning signs and interior signs visible from the display windows and entries) of a building (not including freestanding sandwich signs, or projecting and overhanging signs placed above the upper edge of the building sign band) shall not exceed 15% of the total area of that portion of the first floor street-facing facade which lies below the upper edge of the building sign band.

Gilded, vinyl, painted letters or other business signage placed on the inside or outside (attached and detached) of storefront display windows shall be counted towards the total maximum cumulative signage area. The actual sign board should be no larger than the length of the building and two feet high.

Maximum signage lettering

The maximum size of letters on a wall or fascia sign shall be no greater than 12 inches in height and cover no more than 60% of the sign band or window upon which the letters are placed.

Number of Signs

The total maximum number of all wall, fascia (including transoms), and awning signs placed upon the street-facing facade of a building shall not exceed four signs. Gilded, vinyl, painted letters or other business signage placed on the inside or outside (attached or detached) of storefront display windows shall be counted towards the maximum number of wall, fascia (including transoms), and awning signs. Hours of operation shall not be included in these calculations

as they are not considered business signage.

Placement of Signs

Signs may be flush mounted on the building. Two places which are ideal for signage, depending on the type of sign being considered, are the transom area and that area directly over the transom. Overhanging signs are also acceptable and should be limited to one per business. Overhanging signs must meet the requirements in the city sign ordinance.

Types of Signs

Plastic Formed Signs

Plastic formed facade signs are not appropriate for downtown. Their original intention was to be used in strip shopping center areas and with newer structures. The integrity of the historic building is lost when plastic formed facade signs are applied.

Neon

Neon is an appropriate sign type for downtown, especially on some buildings that were built between 1920 and 1950. The size should fit within the guidelines published in this booklet.

Wooden

Wooden painted or carved signs, or wooden letters are appropriate for all buildings in downtown.

Metal

Aluminum, copper and steel are a few of the options available for metal signs and are appropriate for downtown.

Painted

Painted signs placed directly on the storefront window are appropriate for downtown.

Awnings

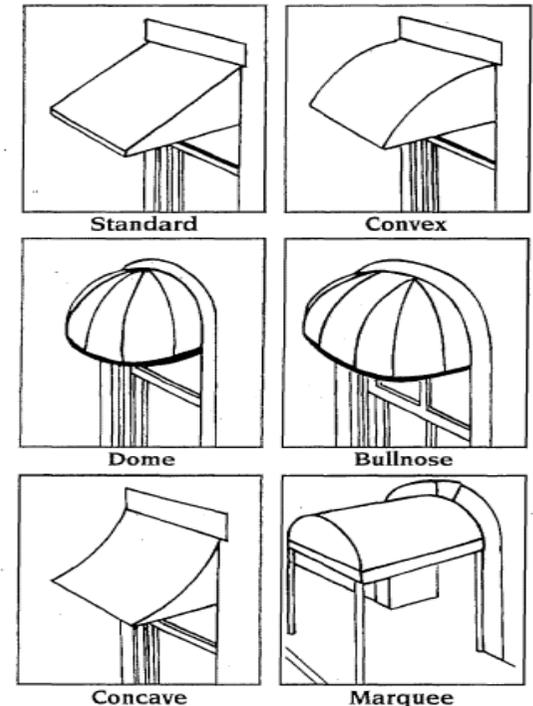
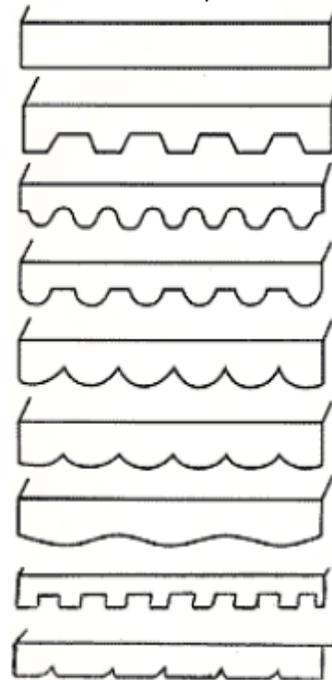
Canvas awnings were traditionally used to provide protection for pedestrians and shade for the storefront window. Today, both awnings and signs are important design elements and contribute to the overall appearance of the building. A quality awning and an appropriate sign can add significantly to the image of the business inside the building.

Lettering and signage on the awning is limited to the valance and will meet the standards set forth in the section on signs and the City of Burlington Sign Ordinance.

Cloth awnings are the type typically used in historic downtowns. Other materials are available and may be acceptable provided they reinforce the integrity of the building and the surrounding buildings.

The awning color selected should be compatible with the building and with adjacent buildings. The traditional commercial awning profile is of the watershed design, a standard design with straight seams and no curves. Other profiles are available but tend to be too contemporary when placed on a traditional facade. The dome or bullnose profile should only be used in conjunction with arched window openings.

Valance Styles



Masonry

Stone is one of the more lasting masonry building materials and has been used throughout the history of American building construction. Stones most commonly used in historic buildings in the U.S. are quarried stone, including sandstone, limestone, marble, granite, slate, basalt, and coral stone, and gathered stone, such as fieldstone, river rock, and boulders. Types of stone differ considerably in hardness, durability, and other qualities. Building stones were usually laid with mortar, but sometimes they were laid without mortar using a dry-stack method of construction.

Brick varies in size and permanence. Before 1870, brick clays were pressed into molds and were often unevenly fired. The quality of historic brick depended on the type of clay available and the brickmaking technique; by the 1870s, with the perfection of an extrusion process, bricks became more uniform and durable. Architectural terra cotta is also a kiln-fired clay product popular from the late 19th century until the 1930s. Its use became more widespread with the development of steel-frame, highrise office buildings in the early 20th century. Glazed ceramic architectural siding was also used as cladding in high-rise buildings somewhat later. Adobe, which consists of sun-dried earthen bricks, was one of the earliest building materials used in the U.S., primarily in the Southwest where it is still popular.

Mortar is used to bond together masonry units. Historic mortar was generally quite soft, consisting primarily of lime and sand with other additives. Portland cement, which creates a more rigid mortar, was first manufactured in the U.S. in the early 1870s, but it was not in common use throughout the country until the early 20th century. Thus, mortar used in buildings from around 1873 until the 1930s ranged from a traditional lime-cement mix to a variety of sand and Portland cement combinations. After this time, most mortar mixes were based on Portland cement. Like historic mortar, early stucco was also heavily lime based, increasing in hardness with the addition of Portland cement in the late 19th century.

Concrete has a long history. It is composed of sand,

crushed stone, or gravel bound together with lime and, sometimes, natural hydraulic cements. As a construction material concrete is used in a variety of forms, including blocks or units, poured or cast-in-place, and precast panels. Cast stone and other manufactured products began to be used around the 1860s as substitutes for natural stone. There are also cementitious materials specific to certain regions, such as tabby, which includes crushed shells and is found primarily in coastal areas in the southeastern part of the country. In the 20th century,

reinforced concrete was developed and has since become one of the most commonly used materials in modern building construction.

While masonry is one of the most durable historic building materials, it is also very susceptible to damage by exposure, improper maintenance or repairs, abrasive cleaning, or the application of non-permeable coatings.



Masonry

Various types of masonry construction are found in the districts including brick, stone, stucco, and concrete. Buildings in the downtown commercial area are primarily of brick construction while there are also several examples of brick residential structures. Just like with wood, masonry construction contributes to a building's historic character in its texture, color, size and scale, and detailing. This architectural detailing includes subtle elements like variations in bond patterns to more prominent detailing like corbelling, brick cornices, quoins, etc.

Masonry should be properly maintained in order to prevent deterioration. Typical masonry maintenance issues include deteriorated mortar joints, broken or chipped bricks, and loose bricks. Much of this deterioration is due to the effects of weather as well as improper maintenance and cleaning.

Masonry Guidelines

1. Preserve and protect character-defining masonry architectural features including corbelling, cornices, sills, quoins, foundations, and walls.
2. Routinely inspect masonry features for cracks, loose bricks, and signs of weather damage paying particular attention to mortar joints.
3. Apply caulk to the joints between bricks and window frames in order to prevent water penetration.
4. Deteriorated masonry units should be repaired rather than replaced using materials that match the original in size, texture, color, and overall appearance. Synthetic materials are not recommended on historic structures for the wholesale covering of a structure.
5. Paint should not be applied to masonry surfaces that were historically not painted. If the masonry facade was painted at some time and the paint seems to be holding it should be painted again. When repainted the masonry should be within its natural color range.

6. Removal of paint from a masonry structure is encouraged when the underlying masonry units are character defining and are in good condition, and only if safe and proper paint removal procedures are used resulting in no damage to the masonry.

7. When cleaning is necessary, proper techniques should be used.

8. When repair to mortar joints is needed due to cracks, missing and crumbling mortar, and loose bricks, use proper techniques for tuck pointing.

Tuck pointing

Weathering of masonry also involves the mortar joints. If the masonry is to be cleaned, the addition of new mortar to the joints may be necessary. This is called tuck pointing. The joints are first thoroughly cleaned in a manner which will be the least damaging to the sound mortar still in place and to the bricks. Then, new mortar that matches the historic mortar in color and texture, and is softer than the brick and is as soft or softer than the historic mortar can be filled in and finished to match the original depth and style of the joint. Mortar can also be tinted to match any existing color. After tuck pointing, the surrounding masonry must be cleaned free of the excess mortar.

- Remove deteriorated mortar by hand raking rather than using electric saws and hammers that can damage the brick.
- Original texture, color, width, strength and profile of the historic mortar joints should be matched. Type N mortar should be used as defined by the American Society for Testing and Materials (ASTM).
- Re-pointing with mortar that is stronger than the original, such as Portland cement, can cause brick to crack, break or spall. In re-pointing mortar joints, mortar of appropriate PSI should be used.



Maintenance

Water Cleaning

Washing with water and a detergent is the simplest method and is successful on lightly soiled masonry. This method is probably the easiest for the amateur. Water cleaning involves two steps: the first is spraying with water to presoak the masonry, thus removing dirt deposits not tightly bonded to the surface. The final step involves scrubbing with a hand or power brush. Whether done by an amateur or professional, care must be taken to avoid water damage. Brick cleaning should be done before finishing the interior of that particular wall to avoid water damage. Water cleaning should be avoided in colder weather, as absorbed water can freeze and fracture surfaces. Test washing a small area of the wall will determine how long it will take and how effective it will be.

Pressurized Water Cleaning

Pressurized water cleaning should not exceed 600 PSI on masonry surfaces and extreme care should be taken when cleaning wood surfaces with water. High pressure water cleaning can be as detrimental as sand blasting on some building surfaces. The process uses special equipment to develop enough hydraulic pressure to "force spray" the building surface. If too much pressure is used it will force mortar out from between the joints creating the need to repaint the masonry. It can also severely damage already unsound masonry. Interior water damage and unacceptable water absorption are also concerns with this method of cleaning.

Use the gentlest means possible including low-pressure washing with detergent and natural soft bristle brushes. Test the cleaning method on a small area first because older brick can be damaged by even low-pressure washing.

Chemical Cleaning

Due to the large variety of chemicals, potential toxicity, cleanup, and specialized equipment, professional help must be used. Chemical cleaning is best suited for paint removal and for the removal of deep stains. Once the chemical has been applied and the paint has softened, it is then rinsed off with a spray of water not to exceed 600 psi. Care must be taken in the use of acids. It is important to recognize that even in a diluted solution, acids can be harmful to limestone, marble and some types of metals.

Use caution when utilizing chemical cleaners. Test a small area first to determine that no damaging effects will occur. Run-off from chemical cleaning should be controlled and authorized by the City of Burlington prior to the cleaning process.

Sandblast Cleaning

Sandblasting is not recommended on any masonry wall. Sandblasting is the most detrimental of all cleaning methods, especially when considering brick. Sandblasting removes the hard outer surface of the brick and exposes the softer inner surface to weathering. The pitting and roughness that sandblasting creates will hasten premature weathering and damage. Sandblasting can, however, be used for the cleaning of cast iron.

Sandblasting, iceblasting, corncob blasting or another method or high-pressure water blasting should not be used to clean historic masonry and may be subject to penalty under WI State Statute.



Screening & New Construction

Visual Screening

Many places of business require outside trash receptacles, mechanical units and other apparatus that is obtrusive, unsightly and often impedes pedestrian traffic. As essential as this equipment may be, these objects provide little to the aesthetics of the building. There are several methods of reducing their negative effects.

Elimination: If possible, eliminate these objects. Trash receptacles can be located inside if there is space available without endangering health or creating an odor problem. Air conditioning condensers can be roof mounted and electrical transformers can be installed inside the building. It must be noted however, that some equipment must be housed in fire-rated and ventilated areas.

Placement: The most economical method of "screening" is placing unwanted objects away from pedestrian and vehicular traffic. Attention should be given to access for maintenance and pickup, especially if the objects in question are trash receptacles. Consideration should also be given to adjacent property owners and their pedestrian and vehicular traffic patterns.

Concealment: In many instances, trash receptacles, condensers or transformers must occupy the same general area desired for pedestrians. At that point the only option is concealment. There are many types of visual barriers that are available. The preferred method would be to construct the barrier out of the same material as the adjacent building. Barriers can also be made of wood or metal fencing material, but keep in mind that wood is the preferred material when considering historic buildings. Another viable option would be to use landscaping as concealment. Landscaping can be a beautiful addition to any downtown area.

Infill Structures

Appropriate new construction on vacant downtown lots is encouraged. The success of these buildings can be enhanced by recreating the rhythm of existing building facades. It is important that individual buildings act as part of the entire street facade, also known as the streetscape. When a building is missing and a parking lot or out of scale building is built, for example, the streetscape is disrupted and the rhythm of the buildings is thrown off.

The design of the new buildings must be compatible with neighboring buildings. Because these infill buildings are new they should look new and not attempt to duplicate historic structures. The appearance, however, should be sensitive and appropriate to the characteristics of the surrounding buildings. Infill structures must take design cues from existing architectural parameters already established in the downtown area, such as height, width and the rhythm of the bays that surrounding buildings have established.

Proportion

The height and width of infill structures will be determined by the proportions of the buildings that are immediately adjacent to it. The building height should be similar to adjacent buildings. The entire width of the void between the buildings should be filled. If the void is wider than the surrounding buildings, they should be broken into discernible bays which mimic the rhythm of facades on streetscape.

Composition

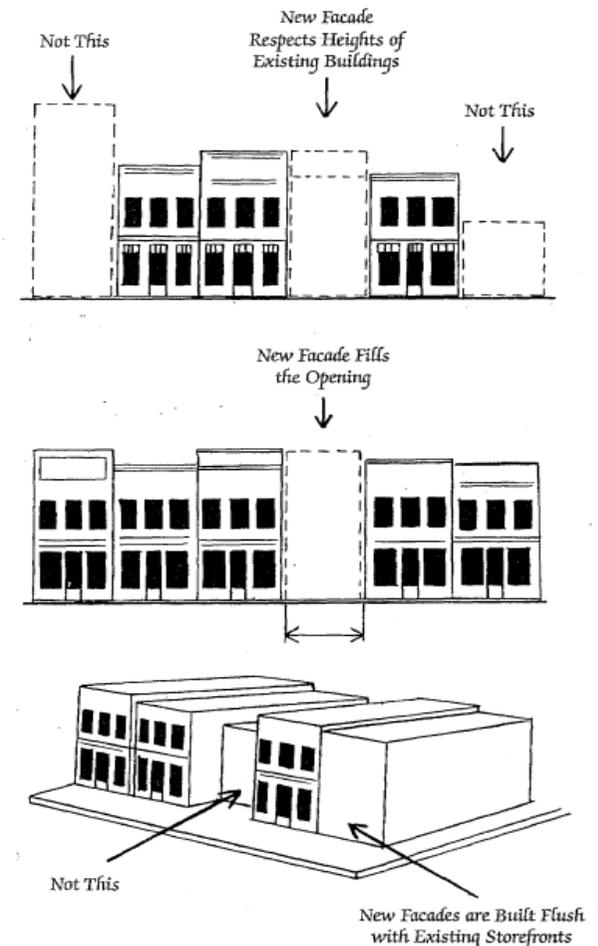
The organization of the elements for the new facade should be similar to that of surrounding facades. Storefront cornice heights, bulkhead heights and rhythms that exist throughout the block should be carried out in the new facade. Existing window opening patterns of the upper facade and existing window openings of the lower storefront should be acknowledged in the new design. The ratio of window openings to solid wall should be in keeping with nearby buildings.

Building Setback

Infill structures should align their facades flush with the adjacent buildings to reinforce the rhythm and consistency of the streetscape.

Materials

The most common building material in downtown Burlington is brick, although there are a few constructed of other masonry products. Infill facades should be constructed with materials similar to the material in adjacent facades.



Glossary of Architectural Terms

Arcade: A series of arches supported by columns or other vertical elements.

Arch: A curved or pointed structural element that is supported at its sides.

Architectural Symmetry: Characteristic (particularly of classical architecture) by which the two sides of a facade or architectural floor plan of a building present mirror images of one another.

Archway: An opening with a curved or pointed top.

Attic Window: A window lighting an attic story, and often located in a cornice. Attic windows are common to ancient Greek and Greek Revival architecture.

Balcony: A platform that projects from the wall of a building, and which is enclosed on its outer three sides by a balustrade, railing, or parapet.

Baluster: A vertical supporting element, similar to a small column.

Balustrade: A railing consisting of a row of balusters supporting a rail.

Bay: A section of a building distinguished by vertical elements such as columns or pillars. Often, a bay will protrude from the surface of the wall in which it is situated, thus creating a small, nook-like interior space, often of a rectangular or semi-hexagonal outline. See bay window.

Bay Window: A projecting bay that is lit on all of its projecting sides by windows. See bay.

Bow Window: A curved bay window. See bay window and bay.

Brace: A reinforcing and/or stabilizing element of an architectural frame.

Bracket: A projection from a vertical surface that provides structural and/or visual support for overhanging elements such as cornices, balconies, and eaves.

Casement Window: A window frame that is hinged on one vertical side, and which swings open to either the inside or the outside of the building. Casement windows often occur in pairs.

Chevron: A design that incorporates a pointed shape similar to an accent mark, common to Art Deco architecture.

Colonnade: A range of columns that supports a string of continuous arches or a horizontal entablature.

Column: A supporting pillar consisting of a base, a cylindrical shaft, and a capital on top of the shaft. Columns may be plain or ornamental.

Cornice: A crowning projection at a roof line, often with molding or other classical detail.

Cornice Molding: A decorative strip of wood running just below the eaves of a building. A cornice molding is a cross between a cornice and a molding – a cornice is a crowning projection at a roof line, while a molding is a decorative strip of wood.

Courtyard: An open space, usually open to the sky, enclosed by a building, often with an arcade or colonnade.

Crenellation: A sequence of alternating raised and lowered wall sections at the top of a high exterior wall or parapet. Also known as a battlement.

Cupola: A small dome, or hexagonal or octagonal tower, located at the top of a building. A cupola is sometimes topped with a lantern. A belvedere is a square-shaped cupola.

Curlicue: A spiral or looping line.

Decorative Motif: A repeated pattern, image, idea, or theme. In classical architecture, series of urns and continuous or repeated swags of garlands are common decorative motifs.

Dentils: Small rectangular blocks that, when placed together in a row abutting a molding, suggest a row of teeth.

Diamond-paned Windows: Windows that are made up of many small, diamond-shaped panes of glass.

Dormer Window: A perpendicular window located in a sloping roof; triangular walls join the window to the roof.

Double Doors: Two adjacent doors that share the same door frame, and between which there is no separating vertical member. Double doors are often referred to as “French doors”, due to their preponderance in French architecture.

Double-hung Sash Windows: A window with two sashes that move independently of each other.

Eaves: The projecting edge of a roof that overhangs an exterior wall to protect it from the rain.

Exposed Rafters: Rafters that are exposed to the outside of a building. Rafters are the inclined, sloping framing members of a roof, and to which the roof covering is affixed.

Facade: An exterior wall, or face, of a building. The front facade of a building contains the building’s main entrance, the rear facade is the building’s rear exterior wall, and the side facades are a building’s side exterior walls.

Fan Light: A semi-circular or semi-elliptical window, with wedge-shaped panes of glass separated by mullions arranged like the spokes of a wagon wheel. Fan lights are usually found over entrance doors and windows.

Fluting: Shallow, vertical grooves in the shaft of a column or pilaster.

French Doors: Two adjacent doors that share the same door frame, and between which there is no separating vertical member. French doors are often referred to as “double doors.”

Frieze: A band of richly sculpted ornamentation on a building.

Grilles: Ventilation panels, often highly decorative.

Hardware: The metal fittings of a building, such as locks, latches, hinges, handles, and knobs.

Hood Molding: A molding that projects above a door, window, or archway to throw off rain. A hood molding is also referred to as a “drip molding.”

Incised Linear Shapes: Shapes demarcated upon masonry by scored lines.

Jack Arch: A structural element that provides support over an opening in a masonry wall (i.e., made of brick or stone). Jack arches are not actually arch-shaped, but are, instead, flat, and made of individual wedge-shaped bricks or stones held in place through compression.

Jettied Story: An upper story of a building that projects out over the story beneath it.

Lattice-work: A wooden grid of boards overlaid atop an exterior surface. See stick-work.

Masonry: Being of stone, brick, or concrete.

Molding: A decorative strip of wood.

Glossary of Architectural Terms

Mullions: The structural units that divide adjacent windows.

Muntins: Dividing bars between panes of glass.

Ogee Arch: An arch consisting of two opposing “S”-curves meeting in a point at the apex. An “S”-curve is itself made up of two curves: a concave curve in its lower half, and a convex curve in its upper half.

Oriel: A projecting window of an upper floor, supported from below by a bracket.

Over-hanging Rafters: Rafters that extend beyond the eaves of a roof. Rafters are the inclined, sloping framing members of a roof, to which the roof covering is affixed.

Palladian Window: An arched window immediately flanked by two smaller, non-arched windows, popularized by Andrea Palladio in northern Italy in the 16th century.

Panel: A smooth surface, usually rectangular (or sometimes circular) in shape and framed by a molding, and often featuring decorative, sculptural carving.

Parapet: A low wall, located at the top of any sudden drop, such as at the top of the facade of a building.

Patio: Similar to a terrace, a patio is an outdoor extension of a building, situated above the ground level, and open to the sky. Colloquially, a patio is a more informal space than a terrace.

Pavilion: A small but prominent portion of a building that juts out from a main building, either above its roof line, or to the side, and which is identified by a unique (usually diminutive) height and individual roof type. A pavilion may also stand alone, separate from a larger building, or may be connected to a main building by a terrace or path.

Pediment: A decorative triangular piece situated over a portico, door, window, fireplace, etc. The space inside the triangular piece is called the “tympenum,” and is often decorated.

Pergola: A garden structure built up over a path or narrow terrace, lined with evenly spaced columns or posts that support a wooden-framed roof without sheathing. Often, vines are trained around the wooden framework of a pergola, and the pergola may lead from one building to another.

Pilaster: A shallow, non-structural rectangular column, attached to, and projecting only slightly from, a wall surface.

Pillar: A structural support, similar to a column, but larger and more massive, and often without ornamentation. Pillars can be round or square in section, and are most often made of brick, stone, cement, or other masonry, although substantial wooden timbers can be formed into pillars.

Pointed Arch: An arch that is pointed at its apex, rather than rounded; common in Gothic and Gothic Revival architecture.

Portico: An entrance porch with columns or pilasters and a roof, and often crowned by a triangular pediment.

Projection: A side wing, tower, or window bay that protrudes from a building.

Quoins: Large, prominent masonry units outlining windows, doorways, segments, and corners of buildings.

Rafters: The inclined, sloping framing members of a roof, and to which the roof covering is affixed.

Roof Ridge: The horizontal intersection of two roof slopes at the top of a roof.

Roofline: The part of a building that rises above the building’s eaves. Rooflines can be highly decorative, with balustrades, pediments, statuary, dormer windows, cross gables, etc.

Round-arched Window: A window that is fully arched at its top.

Roundel: A small, circular panel or window.

Rubble Brick: Rough-edged brick, often of variegated colors.

Sculptural Forms: Architectural elements that have the appearance of having been sculpted.

Segmental Arch: An arch whose arc is shorter than that of a full semi-circle.

Setback: A step-like recession in a wall.

Shutters: Pairs of solid or slatted window coverings, traditionally hinged to the exterior of a building to either side of a window, used to block light or wind from the interior of a building.

Side Light: A fixed window positioned to the side of a doorway or window.

Slate: A finely-grained, foliated rock, native to Pennsylvania, Vermont, and New York, and found in many colors.

Spire: A slender, pointed construction atop a building, often a church.

Stained Glass: Colored glass. Stained glass windows are fitted with pieces of colored glass, which often depict a picture or scene.

Stick-work: A wooden grid of boards overlaid atop an exterior surface. See lattice-work.

Striated Brick: Brickwork made up of rows of bricks of alternating colors, typically red and white.

Stucco: A plaster used as a coating for walls and ceilings, and often used for decoration.

Terrace: An outdoor extension of a building, situated above the ground level, and open to the sky. See patio.

Tile Roof: A roof covered with tiles that are usually hollow and half-cylindrical in shape, and made out of clay.

Tile Inset: A panel of clay or ceramic tile.

Tower: An exceptionally tall portion of a building.

Transom Window: A narrow window, sometimes hinged at the top, positioned over a doorway or larger window.

Truss: A rigid framework, as of wooden beams or metal bars, which supports a structure, such as a roof.

Turret: A small tower that pierces a roofline. A turret is usually cylindrical, and is topped by a conical roof.

Veranda: An open, roofed porch, usually enclosed on the outside by a railing or balustrade, and often wrapping around two or more (or all of the) sides of a building.

Window Sash: The movable frames in a window in which window panes are set.

Wooden Clapboards: Long slats of wood that are nailed to an exterior surface in a horizontal fashion, overlapping one another from top to bottom.



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