

Design Review in Shelburne

guidelines for the town of shelburne village design review overlay district



23 August 2016

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introduction

Why does historic preservation matter?

Designated historic and design review districts establish a climate for enhanced stability, civic pride and private investment. Property owners know that the time and money they spend on improving their properties are likely to be matched with similar commitment and efforts by their neighbors. Their investment will not be undermined by inappropriate development nearby.

QUALITY. Historic buildings and neighborhoods typically have a high quality of design, construction, craftsmanship and materials. The lumber used in historic buildings came from mature trees, was properly seasoned and typically milled to "full dimensions" providing stronger framing and structures.

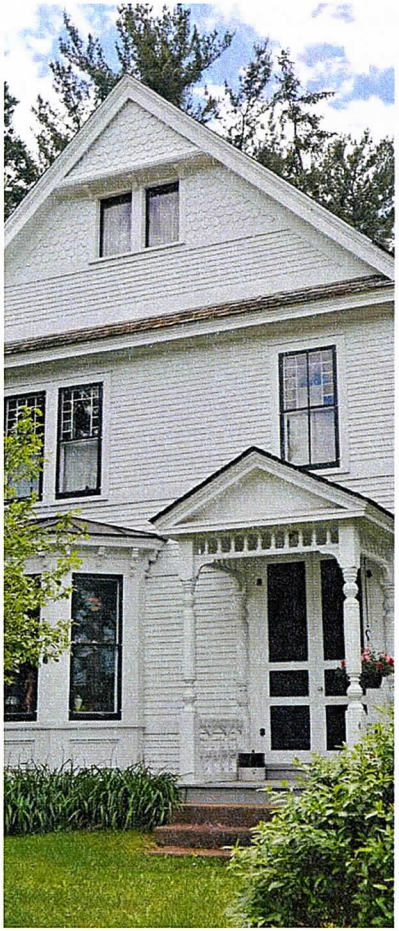
EMBODIED ENERGY. Preserving a historic structure is the ultimate in recycling. It reduces the need for new construction materials, thus avoiding the energy consumption, waste and pollution from manufacturing and transportation. Preserving a historic building retains the energy expended to create and maintain it. If the structure were demolished, this energy investment would be lost and significant new energy demands would be required to replace it.

SUSTAINABILITY. Historic buildings and neighborhoods have a human scale that encourages walking and neighborliness, and helps reduce auto dependency. Historic neighborhoods are often mixed use or located close to business, retail, cultural and employment centers.

ECONOMIC BENEFITS. Historic buildings represent substantial investments made by previous generations. Rehabilitating a historic building frequently costs less than constructing a new one. Further, each dollar spent on a preservation project has a higher percentage devoted to labor than to materials as compared to new construction. This supports local skilled labor and keeps more money circulating for longer in the local economy.

Preserving historic character, also benefits Shelburne's economy through increased heritage tourism and higher property values within historic districts.

CULTURAL HISTORY. Buildings are a direct representation of history and place. As buildings change over time, they record a piece of each generation's story. Shelburne's historic buildings create the unique and distinctive sense of place that characterizes our community.



How should these design guidelines be used?

PURPOSE. The purpose of the guidelines, and the design review process through which they are administered, is to explain and promote appropriate preservation of the architectural heritage and development pattern that defines Shelburne's historic districts. The guidelines are intended to help with the reasoning and evaluation processes associated with both planning and reviewing projects within historic districts.

Specifically, these design guidelines are intended to:

1. Define the character of the built environment in Shelburne's design review district.
2. Strongly express community expectations for future development within Shelburne's design review district.
3. Protect the value of public and private investment in Shelburne's historic districts, which might otherwise be eroded by poorly planned or inappropriate development.
4. Bring objectivity and consistency to the design review process.
5. Enhance communication between applicants, town staff, the Historic Preservation and Design Review Commission, and the Development Review Board.
6. Facilitate the design review and approval process by explaining, expanding and interpreting the general criteria for the design review district established in Shelburne's zoning bylaws.

The design guidelines incorporate the principles set forth in the Secretary of the Interior's Standards for the Treatment of Historic Properties, a nationally accepted set of preservation design standards. The guidelines clarify and interpret those standards at the project planning and design stage, as well as in the subsequent design review and approval process.

The guidelines augment the standards and criteria of Shelburne's zoning and subdivision bylaws. They provide a basis for making informed and consistent decisions about the rehabilitation and treatment of historic resources, and about the compatibility of new construction in the town's historic districts. However, they are not laws and do not serve the same legal purpose as the provisions of the town bylaws.

Design guidelines are not, in and of themselves, mandatory like the town's bylaws and should not be confused with the bylaws. Consisting of written recommendations and graphic examples, they are key support materials for administering the design review process.

The guidelines do not limit or regulate where or what type of development can occur in Shelburne's historic districts. They only address the visual impact of proposed development on the character of the



district. The guidelines do not control how space within a building is used. They deal only with the exterior portions of buildings.

The guidelines let applicants know in advance that Shelburne has certain expectations for development within its historic districts. They should serve as an informational, educational and planning resource for property owners and their design professionals who seek to make improvements or propose new development that may affect historic resources or community character.

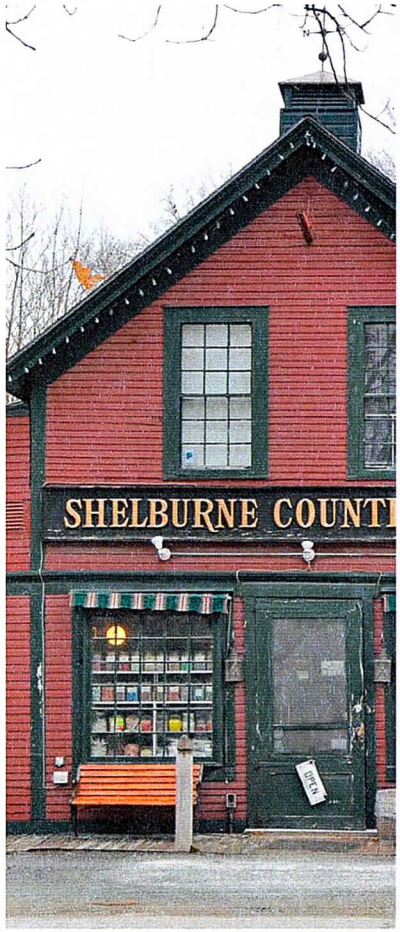
FORMAT. The design guidelines are organized into sections focused on various building or site elements, or development activities. Each section begins with a design objective that is a statement of intent for the treatment of that building or site element, or the approach to that development activity. The design objective provides a basis and direction for determining the appropriateness of the proposed project.

Most sections are further divided into subtopics with a series of numbered design guidelines associated with each. The guidelines are typically performance standards that describe a desired treatment or approach. Some guidelines are supplemented with background information or recommendations for applying that guideline. The annotated illustrations provide further clarification on appropriate and inappropriate treatments or approaches.

The guidelines are generally intended to provide some flexibility for interpretation and application to a specific situation. They are often phrased to allow for consideration of the possibility or feasibility of implementing the guideline. The term "feasible" as used in these guidelines means something that is capable of being done with consideration of whether it is a practical or reasonable thing to do.

Most exterior modifications in the Village Design Review District are subject to design review under these guidelines. However, the guidelines that clearly indicate that they apply to "historic" buildings elements are primarily applicable to contributing historic structures.

DESIGN REVIEW. The Shelburne Historic Preservation and Design Review Commission (HPDRC) will evaluate applications for proposed development within the Village Design Review Overlay District and provide a written recommendation to the Administrative Officer or Development Review Board before a zoning permit or other development approval is granted. The HPDRC will consider the extent to which proposed development implements the guidelines when determining whether an application meets the design review criteria established in the zoning bylaw.



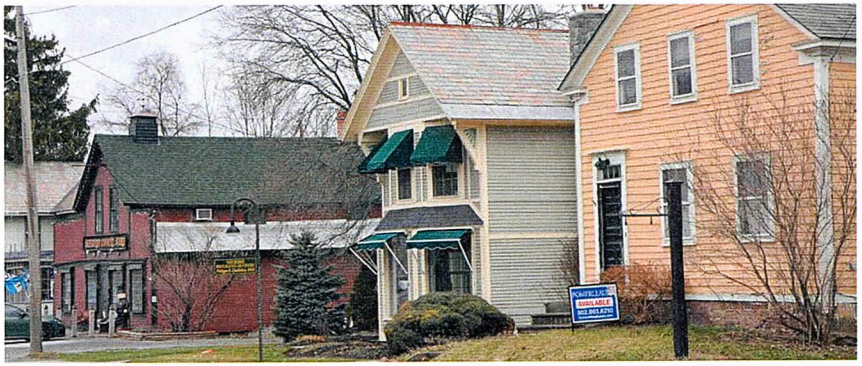
Understanding Shelburne's Context

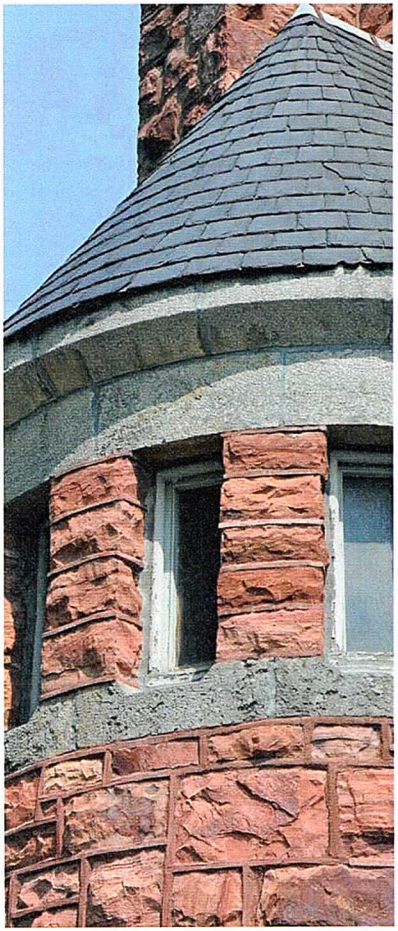
Shelburne is fortunate. Despite being on the primary north-south highway linking Vermont's largest metropolitan area with New York and southern New England, Shelburne village retains its historic integrity of design, setting, materials, workmanship and location. The village has escaped unsympathetic, heavily commercialized development and remains a largely residential community.

Many village businesses are located in former residences that have been successfully converted while retaining their historic character. Few structures in the village suffer from neglect. Most of the new construction that has occurred in the village has been compatible with the traditional pattern of development. As a result, Shelburne village today would still be recognizable to those who lived here 100 or more years ago.

The character of Shelburne village is shaped by the architectural style of individual buildings and the visual pattern of neighborhood streetscapes.

The historic buildings in the village date from the late 18th century through the 1930s. There are residential, commercial, civic and religious buildings in a variety of architectural styles, representing virtually every major style of architecture found in Vermont. Most of the historic buildings in the village are wood framed and clad. Other common features include redstone foundations, slate roofs, barns and carriage houses.





ii | design guidelines

1. Historic Building Materials and Finishes

Design Objective

Primary historic building materials should be preserved in place. Limited replacement with materials that match the original may be considered when the historic building materials are damaged or deteriorated beyond repair. Historic building materials should never be covered or subjected to harsh cleaning treatments.

Historic Materials Generally

1-1. Limit replacement of historic building materials to those materials that cannot be repaired.

1-2. Match the original if replacing materials to the maximum extent feasible.

1-3. Avoid covering historic building materials with new materials.

Cleaning Historic Materials

1-4. Avoid cleaning original building materials in most circumstances.

1-5. Avoid harsh cleaning treatments that may cause permanent damage to historic building materials.

1-6. Use the gentlest cleaning method available to achieve the desired result if cleaning is necessary.

Abrasive cleaning methods including sandblasting, pressure washing, or blasting techniques using materials such as soda, silica or shells should be avoided. Any proposed cleaning should be tested in a small, inconspicuous area first.

Painting

1-7. Prepare the surface or substrate well prior to applying new paint.

1-8. Remove damaged or deteriorated paint only to the next intact layer.

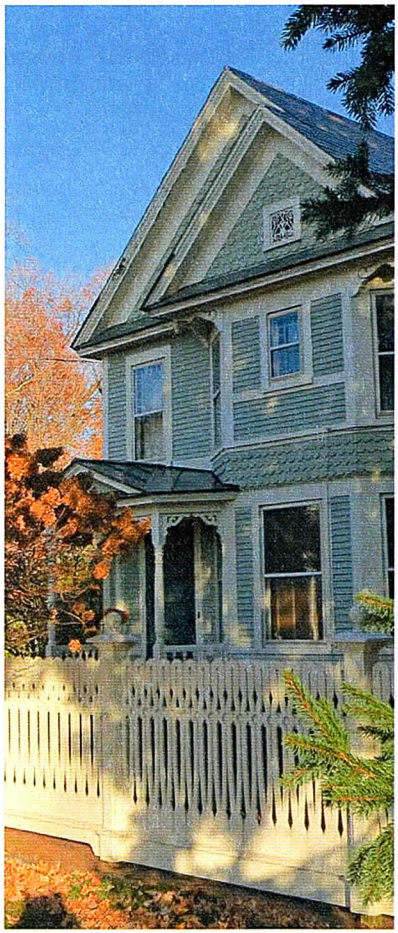
1-9. Employ special procedures for removal, preparation for new paint or encapsulation of older paint layers that may contain lead.

1-10. Use paint products designed for the materials and environmental conditions of the location.

Solid color stain is an excellent alternative to paint, which does not require scraping when renewing and provides equal or better protection for wood.

1-11. Consider maintaining or re-establishing the historic color scheme, if applicable.

1-12. Use a comprehensive color scheme for a building's entire exterior.



Color

Color is not a matter considered in the design review process. The guidelines below are included only to assist property owners seeking to select a color scheme for buildings in historic districts.

Color can dramatically affect the perception of a building and its contribution to the neighborhood. It can affect the perceived scale of a building and help blend a building into its context.

With respect to colors on a historic building, a scheme that reflects the historic style is preferred. For a non-historic building in a historic district, a color scheme that complements the historic character of the district is preferred.

1-13. Use one base color, a trim color and one or two additional accent colors for the building, except where precedent exists for using more colors with some architectural styles.

Muted colors are appropriate for the base color.

1-14. Coordinate the entire building in one color scheme.

A color scheme establishes a sense of overall composition for the building.

Masonry

1-15. Retain traditional masonry surfaces, features, details and textures.

1-16. Retain the traditional scale and character of masonry surfaces and architectural features including original mortar joint characteristics such as profile, tooling, color and dimensions, and the bond or course patterns.

1-17. Match the size, proportions, finish and color of the original masonry unit if replacement is necessary.

1-18. Retain the existing mortar mix if it is appropriate to the physical qualities of the masonry.

The mortar mix should be weaker than the material it bonds. If it is harder than the strength of the masonry units, the brick or block will be damaged and deteriorate at an accelerated rate. Any previous re-pointing with hard cement mortar should be removed and the masonry re-pointed with an appropriate mortar mix.

1-19. Use a mortar mix for re-pointing original masonry that is compatible with the qualities of the masonry, the climate and exposure to weather.

1-20. Avoid painting masonry that was not traditionally painted.

Painting masonry will obscure and may damage its original character, and can trap moisture that would otherwise naturally evaporate through the wall causing extensive damage over time.

1-21. Protect masonry surfaces and structures from water deterioration by providing proper drainage so that water does not stand on horizontal surfaces or accumulate in decorative features, and so it drains away from masonry foundations.

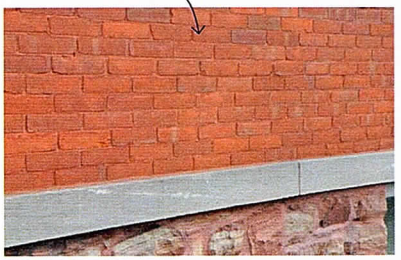
Wood

1-22. Retain original wood siding that is in good condition or that can be repaired in place, and



Photo provided by Don Shall

EXAMPLES OF WELL-MAINTAINED MASONRY SURFACES


Photo provided by Dorothea Penar

limit removal to siding that has deteriorated beyond repair.

Wood siding and other features should be repaired by patching, piecing-in, consolidating or otherwise reinforcing the wood wherever necessary. The dimensions, form, style, profile, detail and finish of the original or existing wood siding or features should be matched if repair or replacement is necessary.

1-23. Consider the following criteria when selecting replacement siding:

23a. The exposure of the replacement siding should be within 1" of the original siding.

23b. Replacement siding should replicate special details of the original siding such as beaded edges, drop lap profile or fish scales.

23c. Replacement siding should have a smooth texture.

23d. Replacement siding should not have visible joints.

23e. Original window trim and other architectural details should not be altered, covered or removed during installation of replacement siding.

1-24. Provide proper drainage and ventilation to minimize decay of wood features.

1-25. Maintain paint on original wood features to decrease damage from moisture.

1-26. Avoid covering or removing original wood cladding, siding, trim and decorative details such as brackets or moldings.

Aluminum or vinyl siding applied over original wood siding traps water vapor and moisture, and leads to physical deterioration of building materials.

1-27. Remove non-original or non-traditional siding whenever feasible and repair the original underlying siding as necessary.

Around 90% of buildings with replacement siding still have their original siding underneath. Original wood siding that has been uncovered should be allowed to dry for several months before being repainted.

Metal

1-28. Retain architectural metal features that contribute to the character of the building.

1-29. Ensure proper drainage on metal surfaces to minimize deterioration.

1-30. Restore protective coatings on exposed metals that were traditionally coated.

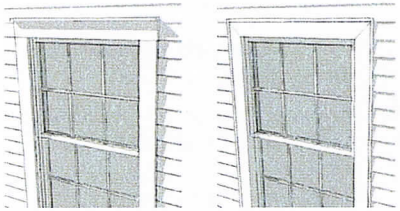
1-31. Repair traditional materials by patching, consolidating or otherwise reinforcing the original.

1-32. Avoid replacing original metal features in their entirety unless the majority of the feature is deteriorated beyond repair.

1-33. Prevent galvanic reactions and accelerated deterioration of original and/or replacement metal by ensuring that new metal is compatible with the original.



HISTORIC CHARACTER WAS LOST WHEN HOUSE WAS RE-SIDED. TRIM AND ARCHITECTURAL DETAILS WERE REMOVED OR COVERED.



THE FACE OF THE WINDOW CASING TRIM PROTRUDES IN FRONT OF THE LEADING EDGE OF THE ORIGINAL SIDING (LEFT) CREATING A DEPTH OF SHADOW.

WHEN BUILDINGS ARE RE-SIDED (RIGHT), ARCHITECTURAL DETAILS LIKE THE DRIP CAP AND MOLDINGS ARE REMOVED TO SIMPLIFY THE INSTALLATION. THE "J-TRIM" COMMONLY INSTALLED WITH VINYL SIDING PARTIALLY COVERS THE FRONT OF THE WINDOW CASING AND THE DEPTH OF SHADOW IS LOST AT THE TOP AND SIDES OF THE WINDOW CAUSING THE FACADE TO APPEAR "FLAT" AND LESS DISTINCTIVE.

2. Existing Buildings - Windows

Design Objective

The character-defining features of original windows and their arrangement should be preserved. Replacement windows should be in character with the building, particularly on primary facades.

Historic Windows

2-1. Preserve the functional and decorative features of historic windows.

Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, shutters, operation, and the groupings of windows.

2-2. Repair rather than replace frames and sashes whenever feasible.

2-3. Preserve the position, number and arrangement of historic windows in a building wall.

The ratio of solid-to-void is a character-defining feature of building facades. Enclosing a historic window opening or adding a new window opening, particularly on primary facades, should be avoided. Greater flexibility in installing new windows may be appropriate on rear walls or in areas not visible from the street.

Historic Glass

2-4. Retain and reuse historic and decorative glass wherever feasible.

Historic glass has irregularities in its surface that create unique visual qualities of sparkle and reflection.

Storm Windows

2-5. Enhance energy efficiency by installing storm windows to supplement rather than replace historic windows.

2-6. Install storm windows on the interior where feasible, particularly on primary facades.

This allows the character of the historic window to be visible from the street.

2-7. Match the sash design of the historic window if a storm window will be installed on the exterior.

2-8. Match the color of the storm window sash with the color of the window frame whenever feasible.

A milled aluminium (silver metallic) finish should be avoided. A metal storm window may be used, but a cladded or coated finish is more appropriate.

2-9. Set the sash of the storm window back from the plane of the wall surface as far as possible.

Replacement Windows

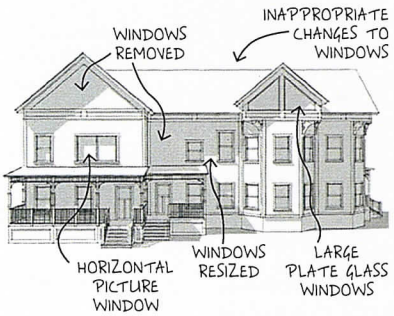
2-10. Preserve the historic ratio of window openings to solid wall, particularly on primary facades.

Significantly increasing the amount of glass on a character-defining defining facade will negatively affect the integrity of a historic building.

2-11. Retain the size and proportion of historic window openings.

Reducing an original opening to accommodate a smaller window or increasing it to accommodate a larger window should be avoided.





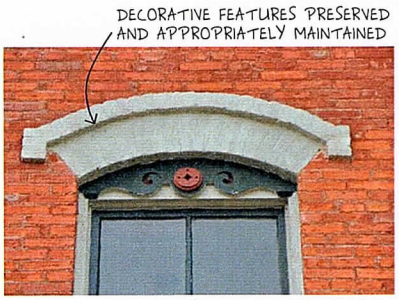


Photo provided by Dorothea Penar

2-12. Match the design of the replacement window to the original window, including the number and position of glass panes, particularly on primary facades.

If the original is double-hung, then the replacement window should also be double-hung, or at a minimum, appear to be so.

2-13. Match the dimension and profile of the sash and its components as closely as possible to that of the original window.

A traditional wood window has a complex profile within its casing. The sash steps back to the plane of the glass in several increments. While these increments are individually measured in fractions of an inch, they are important details that distinguish the window from the plane of the wall. The profiles of wood windows provide texture, shadow details and depth to building facades.

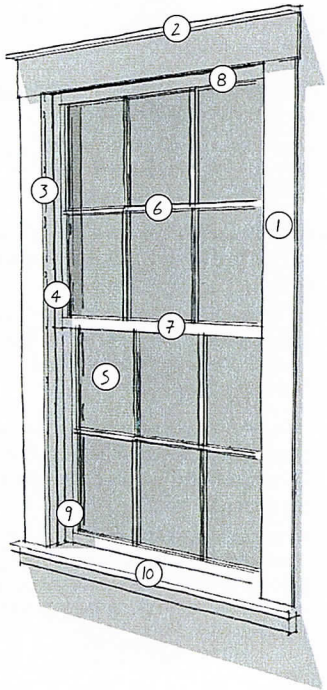
2-14. Consider the following criteria when selecting replacement windows:

14a. The replacement should function the same as the original (double-hung, casement, etc.)

14b. The size of the glass panes in the replacement should be within 90% of the dimensions of the original.

14c. The distance between the exterior sash surface and the exterior glass surface on the replacement should be within 1/8" of the original.

14d. The number and location of muntins on the replacement should match the original.



1. CASING - THE FINISHED, VISIBLE FRAMEWORK AROUND A DOOR OR WINDOW.

2. DRIP CAP - A SMALL, HORIZONTAL MOLDING STRIP LOCATED ABOVE THE CASING DESIGNED TO SHED WATER, CAUSING IT TO DRIP BEYOND THE OUTSIDE OF THE FRAME.

3. FRAME - THE FIXED, OUTER PORTION OF THE WINDOW THAT HOLDS THE SASH.

4. JAMB - THE VERTICAL MEMBER AT EACH SIDE OF THE WINDOW FRAME.

5. PANE - A SINGLE PIECE OF WINDOW GLASS. EACH DIVIDED PIECE OF GLASS MAY ALSO BE REFERRED TO AS A LIGHT WHEN DESCRIBING THE COMPOSITION OF PANES IN A WINDOW. THE EXAMPLE WOULD BE A 6 OVER 6 LIGHT.

6. MUNTIN - A SECONDARY FRAMING MEMBER THAT HOLDS THE PANES OF GLASS WITHIN A WINDOW.

7. SASH - THE FRAMEWORK INTO WHICH PANES ARE SET.

8. RAIL - HORIZONTAL SIDES OF THE SASH.

9. STILE - VERTICAL SIDES OF THE SASH.

10. SILL - THE EXTERIOR HORIZONTAL PORTION AT THE BOTTOM OF A WINDOW. THE SILL KEEPS THE JAMB BOARDS LINED UP PROPERLY AND IS ANGLED TO DRAIN WATER OFF THE SURFACE. THE SILL SHOULD BE WATCHED FOR WATER DAMAGE AND ROT.

MULLION (NOT SHOWN) - A VERTICAL PIECE PLACED BETWEEN WINDOW UNITS THAT ARE SET IN A SERIES.

STOP (NOT SHOWN) - THE INTERIOR REMOVABLE STRIPS AGAINST WHICH A WINDOW SASH RESTS.

STOOL AND APRON (NOT SHOWN) - THE INTERIOR SILL AND THE MOLDINGS BELOW.

14e. The distance from the glass surface to the exterior of the muntin, rail and stile should be at least 3/8".

14f. The viewable profile dimensions of the exterior rails and stiles on the replacement should be within 1/4" of the original.

14g. The distance from the sash face to the back of the casing on the replacement should be within 1/8" of the original dimensions, but should not be less than 3/8".

14h. The sill on the replacement should be similar in pitch to the original, extend to the outer edge of the casing, and have a thickness within 1/8" of the original.

14i. The thickness of the replacement casing, including drip cap if applicable, should match the original.

14j. The width of the replacement casing, including drip cap if applicable) should be within 1/8" of the original.

2-15. Replace wood windows with wood, especially on primary facades, whenever feasible.

Non-wood materials such as vinyl or aluminum may be considered if the design and appearance of the original window will be maintained, particularly in secondary locations that are not visible from the street. The original casing should be preserved.

Shutters

2-16. Repair rather than replace traditional shutters whenever feasible.

2-17. Select new or replacement shutters that will be proportional to the window.

Shutters should be shaped and sized so that, if both were closed, they would fit inside and fill the window casing.

2-18. Install shutters so that they will be operable or, if not feasible, so that they appear to be operable.

Shutters should be installed on top of, not alongside, the window casing, preferably with functional hinges. Louvers should be angled downward and inward towards the house.

2-19. Avoid new or replacement shutters that are intended to mimic the appearance of traditional shutters, but which are not comparable in detail and durability.

New materials that are similar in character to traditional materials may be acceptable with appropriate detailing. Alternative materials should appear similar in scale, proportion, texture and finish to those used historically.

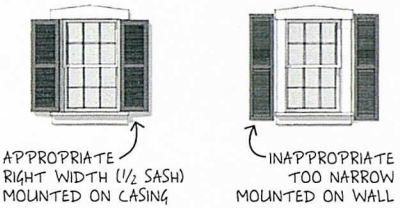






Photo provided by Don Shall

3. Existing Buildings - Doors

Design Objective

The character-defining features of an original door and its distinct materials and placement should be preserved. In addition, a new or replacement door should be in character with the existing building. This is especially important on primary facades.

General

3-1. Preserve the functional, proportional and decorative features of primary entrances.

This may include the door, door frames, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights, and any associated porch. Typically, the primary entrance will be the main front door. There may be greater flexibility to replace or modify other building entrances.

3-2. Maintain and repair rather than replace original doors.

If energy conservation is a concern, the most cost-effective option may be to install weather stripping along the door frame and base of the door, fit the door to the jamb and threshold, and to caulk window panes as needed. These measures can dramatically reduce heat loss while preserving historic features.

Historic Doors

3-3. Maintain the position and function of original front doors and primary entrances.

3-4. Repair rather than replace a historic door whenever feasible.

Storm Doors

3-5. Enhance energy efficiency by installing storm doors to supplement rather than replace historic doors.

Wood or painted aluminum or steel storm or screen doors that do not have bars or ornamentation, and that have structural members that are aligned with the primary door are generally appropriate. If the original door is or can be hung to open outward, an interior storm door can be used with no impact on the building's exterior appearance.

3-6. Design the storm door to match or avoid obscuring the exterior appearance of the original door to the greatest extent feasible.

3-7. Match the color of the storm door with the color of the historic door whenever feasible.

Replacement Doors

3-8. Retain the original door opening location, door size and door shape.

3-9. Match the design and materials of the original door as closely as possible.

3-10. Preserve the original door frame whenever feasible.

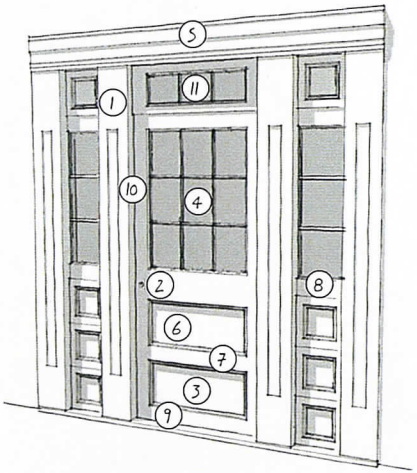
3-11. Select a design associated with the style and period of the building if the existing door is not original and the appearance of the original door is not known.

Other properties in the neighborhood of similar style and period may provide evidence of appropriate design directions.

STORM DOOR DOES NOT COMPETE VISUALLY WITH OR OBSCURE THE ORIGINAL DOOR.



Photo provided by Dorothea Penar



1. FRAME - THE FINISHED, VISIBLE FRAMEWORK AROUND A DOOR OR WINDOW.

2. HARDWARE - OPERATING PARTS OF THE DOOR (EX. DOORKNOB).

3. KICKPLATE - THE AREA AT THE FOOT OF THE DOOR DESIGNED TO PROTECT THE DOOR IF KICKED.

4. LIGHTS - THE DIVIDED AREAS OF GLASS WITHIN THE DOOR.

5. LINTEL - THE HORIZONTAL STRUCTURAL MEMBER OF THE FRAME ABOVE THE DOOR.

6. PANEL - A PORTION OF THE DOOR THAT IS RECESSED BELOW THE SURROUNDING AREA, OFTEN SET OFF BY MOLDING.

7. RAIL - A HORIZONTAL MEMBER OF THE DOOR.



8. SIDELIGHT - THE FRAMED AREA OF FIXED GLASS ON THE SIDE OF A DOOR OPENING.

9. SILL - A HORIZONTAL MEMBER THAT FORMS THE BASE OF THE DOOR OPENING.

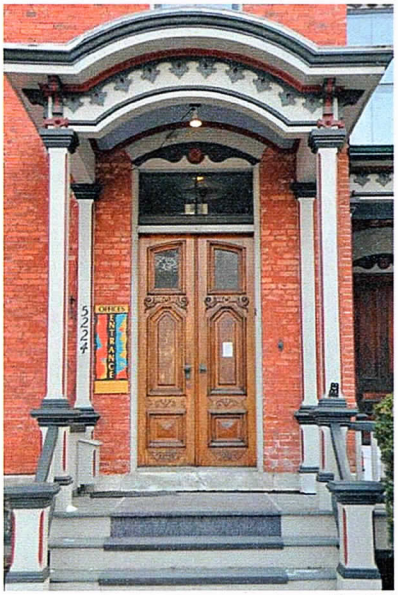
10. STILE - A VERTICAL MEMBER OF THE DOOR.

11. TRANSOM - A HORIZONTALLY ORIENTED FIXED WINDOW ABOVE THE DOOR.

FANLIGHT (SHOWN IN UPPER RIGHT PHOTO) - A SEMICIRCULAR WINDOW OVER THE OPENING OF A DOOR, COMMONLY WITH RADIATING BARS IN THE FORM OF AN OPEN FAN.



ARCHITECTURAL AND DECORATIVE DETAILS MAKE THESE DOORS A FOCAL POINT OF THE BUILDING



Photos provided by Dorothea Penar and Don Shall

4. Existing Buildings - Porches

Design Objective

Where a porch has been a primary character-defining feature of a front facade, this emphasis should continue. A new, modified or replacement porch should be in character with the existing building in terms of scale, materials and detailing.

Historic Porches

4-1. Preserve an original porch whenever feasible.

Porches create "outdoor rooms" between the public space of the street and the private space inside the building. The porch is often the most significant architectural detail on a historic building, particularly modest, vernacular residences.

4-2. Replace missing posts, railings and other architectural details when necessary.

See guidelines under replacement porches.

4-3. Match the original proportions and spacing of spindles when replacing missing ones.

4-4. Avoid wrought iron unless it was used originally.

4-5. Avoid pressure-treated wood except where structural members are hidden or come into contact with the ground.

4-6. Avoid removing or covering the original materials and details of a porch.

This includes original decorative brackets, balustrades, ceilings, eaves and columns.

4-7. Retain the open character and architectural integrity of porches, particularly on primary facades.

Enclosing porches should be avoided, particularly on primary facades. Enclosing porches primarily with glass is acceptable. Enclosing porches on the side or rear that are not highly visible from the street may be acceptable. Any enclosure should be designed to preserve the character and architectural details of the original porch.

4-8. Restore a previously enclosed porch to its original open character whenever feasible, particularly on primary facades.

Replacement Porches

4-9. Reconstruct the porch to match the original in form and detail when feasible.

It may be appropriate to increase the depth of a narrow porch to make the space more functional. A minimum depth of 8 feet is needed to comfortably accommodate furnishings.

4-10. Use materials similar to the original.

New, durable, low-maintenance materials such as fiberglass columns and composite decking may be acceptable alternatives if detailed so that they appear similar to original materials. Using stock, unframed, cross-hatched skirting in a diamond pattern is generally not appropriate.

4-11. Match the height of the railing and the spacing of the spindles as closely as possible to the original.

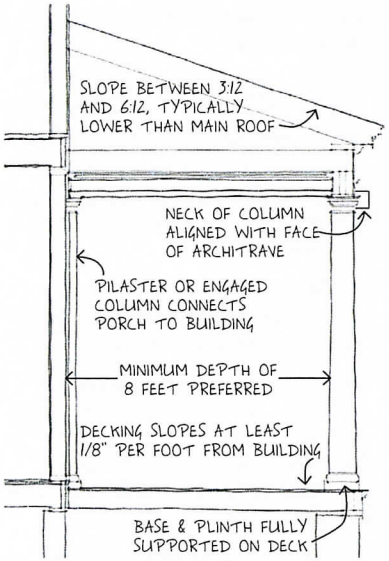




Photo provided by Dorothea Penar

4-12. Consider the following criteria when selecting posts and railings:

12a. Replacement posts should match the original. If the original design is not known, replacement posts should be simple in design.

12b. Newel posts should generally correspond to other porch posts in thickness if round or square.

12c. Where porch posts are turned, square newel posts are recommended and turned newel posts should be avoided.

12d. The top railing should butt to the newel post or extend over the top. If the railing butts to the post, the top should be finished with either a flat cap slightly larger than the post or a decorative wood ball.

12e. Replacement spindles should match original spindles.

12f. If original spindles cannot be matched, replacement spindles may be round, turned or square spindles between 1 and 2 inches thick depending on height and spacing.

12g. Spindles should butt to top and bottom railings, and should not be nailed to the sides of the railings.

12h. Replacement top railings should match the original.

12i. If the top railing cannot be matched, the replacement railing may consist of a 2x4 with beveled top and plain, rounded or grooved sides.

12j. The bottom railing should match the top railing (without the grooved sides).

12k. The bottom railing should be set between 2 and 4 inches above the porch deck.

12l. The height of replacement railing should match the original.

Where a higher railing is required to meet building code, a simple supplemental rail or other alternative design solutions that retain the height and proportions of the original railing should be considered.

12m. New handrails on porch steps that did not exist historically, but are now required by code, should be as unobtrusive as possible. If the porch has an original wood railing, new handrails for the steps should be designed to match.

4-13. Avoid concrete porch steps and steps without closed risers unless they are an in-kind replacement.

4-14. Avoid applying decorative elements that are not known to have been used on the building or on buildings of similar style and period.



ORIGINAL PORCH THAT HAD BEEN ENCLOSED WAS OPENED BACK UP DURING RENOVATIONS





PORCH ENCLOSED WITH GLASS THAT RETAINS ITS ARCHITECTURAL DETAILS AND HISTORIC INTEGRITY

5. Existing Buildings - Architectural Details

Design Objectives

A building's architectural details are essential to its character, style and integrity, and should be retained and preserved.

Original Details

5-1. Protect and maintain significant stylistic elements.

Original features are examples of skilled craftsmanship, with a greater level of detailing and quality of materials than most commonly available contemporary replacements.

Replacement Details

5-2. Design replacement stylistic elements using accurate information about the original features.

Buildings of similar style and period may offer clues about the appearance of architectural details or features if those elements are missing and cannot be documented.

5-3. Match the original details as closely as possible in shape, scale, proportion, finish and appearance.

Substitute materials may be appropriate when they appear similar in composition, design, color and texture to the original.

Awnings

5-4. Fit awnings within the existing opening and incorporate historic proportions.

5-5. Install awnings so that original trim and character-defining features are not destroyed or obscured.

5-6. Design awnings to be compatible in scale and form to the historic structure.

Fabric awnings will generally be appropriate, while aluminium or other metal awnings will generally be inappropriate unless there is evidence that such awnings existed on the building historically.

5-7. Avoid installing awning supports into original masonry.

When installation into masonry is necessary, install hardware into masonry joints.







Photos provided by Dorothea Penar

6. Existing Buildings - Roofs

Design Objective

The original character of the roof should be preserved, including its form, features and materials.

Form and Features

6-1. Avoid altering the form (ex. gable, gambrel, hip, shed) or angle of an original roof.

The pitched roof is one of the key distinguishing features of nearly all of Shelburne's historic buildings. It protects the structure by keeping water and snow away from the walls. Roof pitch is a response to the climate and the constraints of original materials.

6-2. Maintain the perceived line and orientation of the roof as seen from the street.

From a distance, the silhouette of a building is largely determined by the roof. It visually defines the massing of the building.

6-3. Retain roof detailing wherever feasible, including original elements like chimneys, dormers or cupolas.

6-4. Preserve the historic depth of the eaves.

The shadows created by traditional overhangs contribute to the perception of the building's historic scale.

Roof Materials

6-5. Preserve and repair, rather than replace, original roof materials.

Removing historic roofing material that is in good condition should be avoided, particularly slate. Replacing natural slate with a modern material (even one designed to replicate the appearance of slate) will detract from the architectural integrity of a contributing historic building.

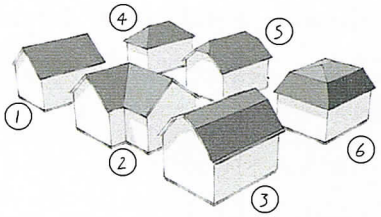
6-6. Use materials that are as similar to the original in both style and physical qualities as possible if replacement is necessary.

6-7. Use a color that is similar to one that would have been available at the time the building was constructed.

Gutters and Downspouts

6-8. Design new gutters and downspouts to retain their original architectural feature and details.

Installing gutters and downspouts on a building that originally did not have them may be appropriate if drainage is an issue. These should be designed to have the least impact on original materials, and to not obscure important design features such as cornices, brackets or rafter tails.



1. GABLE - A ROOF CONSISTING OF TWO SLOPING PLANES THAT MEET AT THE RIDGE OR PEAK.

2. CROSS-GABLE - A ROOF WITH TWO OR MORE GABLE ROOFLINES THAT INTERSECT.

3. GAMBREL - A ROOF THAT HAS TWO DIFFERENTLY ANGLED SLOPES ON EACH SIDE OF THE PEAK WITH THE LOWER SLOPE BEING STEEPER THAN THE UPPER SLOPE.

4. HIPPED - A ROOF WITH SLOPES ON ALL FOUR SIDES THAT MEET AT THE RIDGE OR PEAK.

5. CLIPPED OR HIPPED GABLE - A ROOF IN BETWEEN A GABLE AND A HIP WITH THE GABLE RISING ABOUT HALFWAY TO THE RIDGE AND THEN THE ROOF INCLINING BACKWARD FROM THIS LEVEL RESULTING IN A TRUNCATED SHAPE.

6. MANSARD - A ROOF WITH TWO SLOPES ON ALL FOUR SIDES WITH THE LOWER SLOPE BEING VERY STEEP AND THE UPPER SLOPE VERY SHALLOW.



THE DISTINCTIVE DECORATIVE PATTERN OF THIS MULTI-COLOR SLATE ROOF IS AN ESSENTIAL ELEMENT OF THE BUILDING'S HISTORIC CHARACTER.

Photo provided by Don Shall

Alterations

6-9. Preserve the overall appearance of the original roof when designing a rooftop addition.

Any addition to an existing building should begin from the roof down. Most of the existing roofs in Shelburne have simple massing. A simple original roof should not be modified with multiple gables or other complex massing to cover the volume of a proposed addition. The volume of an addition should be covered with a secondary roof that is visually subordinate to the original roof. Also see guidelines for attic and rooftop additions on page 20.

6-10. Design the roof form of an addition to be compatible with the roof form of the original building in terms of its pitch and orientation.

The design should recognize the original roof configuration. It should avoid altering the pitches of the original roof and its sections, and avoid adding gratuitous projections. The perceived original roof lines should be maintained and reflected in the form of the addition.

6-11. Avoid interrupting the original ridgeline.

Additions, dormers, skylights, solar panels or other rooftop devices should be lower than the original ridgeline.

6-12. Minimize the visual impact of skylights, solar panels or other rooftop devices.

Skylights, solar panels and devices that are parallel with the roof plane should be located on the rear and sides of the roof rather than on the front roof plane. Skylights or solar panels should be installed to reflect the plane of the original roof.





ORIGINAL ROOF LINES OBSCURED BY ADDITIONS.







1. SOLAR PANELS ARE DETRACTING FROM THE HISTORIC CHARACTER BY OBSCURING WINDOWS AND ARCHITECTURAL DETAILS.

2. SOLAR PANELS ARE MOUNTED FLAT TO ROOF AND COULD BE REMOVED WITH MINIMAL DAMAGE TO ORIGINAL BUILDING MATERIALS.

3. SOLAR PANELS MOUNTED TO THE REAR AND SCREENED BY CROSS GABLE.

Massachusetts Association of Historic Preservation Commissions

7. Relocation & Demolition of Existing Buildings

Design Objective

Only under very limited circumstances, should historic buildings be relocated or demolished. Relocation preserves the building, but severs its historic relationship with a site and frays the historic character of the neighborhood. Demolition should only be considered after all other alternatives, include resale, rehabilitation and relocation, have been exhausted.

General

7-1. Mitigate the negative effects of relocating or demolishing a historic building by carefully documenting the appearance of the building and its site.

This should include photographing and taking notes on the current appearance of the exterior, interior and site, recording the overall dimensions of the subject building, and sketching out property features (including the relationship of the building to the overall site, outbuildings, historic landscaping, and adjacent properties). This documentation should be provided to the town or other appropriate repository for archival purposes.

7-2. Do not remove historic buildings from their original sites without first having redevelopment plans for the property.

Use of a vacated site for parking will generally not be considered a valid redevelopment plan for the property.

Relocation

7-3. Select a setting for a relocated building that is compatible with its character and that of the original site.

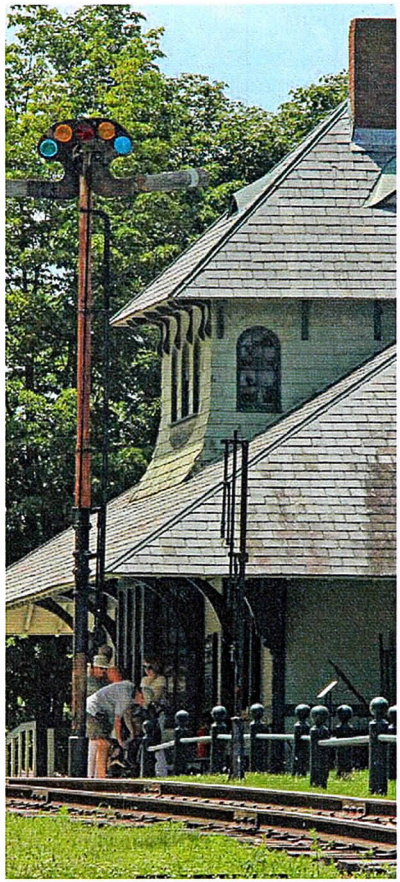
Property owners should be aware that relocating a historic building may result in the building and/or site no longer qualifying for available state and federal tax credits, and may result in the building and/or site being removed from the state and/or federal historic registers.

7-4. Re-establish the historic orientation and landscape features at the new site to the maximum extent feasible.

Demolition

7-5. Salvage and re-purpose original building materials when demolishing a historic building or portion of a historic building.

Keeping original building materials in use will reduce the amount of material sent to landfills and will maintain a supply of appropriate materials for the repair of other historic buildings in the region.



THE LOCATION OF SHELBURNE'S TRAIN STATION IS A DEFINING FEATURE OF ITS HISTORIC CHARACTER

8. Additions to Existing Buildings

Design Objective

The design of a new addition to an existing building should ensure that the building's early character is maintained. Older additions that have taken on significance should also be preserved.

General

8-1. Design new additions in a way that will not destroy or obscure significant architectural features.

8-2. Design new additions to be compatible in terms of massing, materials, relationship of solids-to-voids and proportion of openings with the primary building.

8-3. Set new additions back from primary facades in order to allow the original proportions and character of the building to remain prominent.

If it is necessary to design an addition that is taller than the historic building, it should be set back substantially from primary facades with a "connector" link to the original building.

8-4. Keep new additions visually subordinate to the original portion of the building.

Generally, the footprint of the addition should not exceed half of the original building's footprint, and the height of the addition should not exceed the original building unless it is set back from the primary facade so the additional height is not visible from public view.

8-5. Site new additions to the rear of a building or set back from the front.

This will minimize the visual impact on the historic building and allow its original proportions and character to remain prominent. Locating at the front of a building is usually inappropriate.

8-6. Design new additions to be recognizable as a product of their own time.

A new addition should be made distinguishable from the older portion of the building, while also remaining visually compatible with the building's original features. A change in setbacks of the addition from the older portion of the building, a subtle change in material, or the use of modified historic or more current styles are all techniques that can help define a change from old to new construction. Creating a jog in the foundation between the original building and the addition will also help define it as a later addition.

8-7. Design new additions to preserve the established massing and orientation of the original building.

Avoid designing an addition that turns a secondary facade into a primary facade.

8-8. Design additions to reflect the composition and detailing of the original building.

An inventory of the detailed elements of the existing building can facilitate the integration of the addition and the original building.



CONTEMPORARY ADDITION TO REAR OF THIS HOME IS A SIMPLIFIED MODERN INTERPRETATION OF THE CARPENTER GOTHIC STYLE OF THE ORIGINAL HOUSE. THE ADDITION IS BOTH COMPATIBLE WITH AND CLEARLY DISTINCT FROM THE HISTORIC PORTION OF THE BUILDING.

CONTEMPORARY ADDITION TO REAR OF THIS HOME DOES NOT ALTER THE BUILDING'S APPEARANCE FROM THE STREET. WHILE IT MAINTAINS THE HISTORIC FORM AND PROPORTIONS OF THE ORIGINAL BUILDING, THE NEW ADDITION FEATURES CONTEMPORARY WINDOWS AND A DECK.



Photo provided by Dorothea Penar

Neighborhood Compatibility

8-9. Design new additions to preserve any traditional alignments and rhythms that may exist on the street.

For example, some roof lines and porch eaves on existing buildings in a neighborhood may align at approximately the same height.

8-10. Maintain the side yard spacing as perceived from the street if this is characteristic of the neighborhood.

Materials and Features

8-11. Match exterior materials on a new addition to the original materials of the primary building or to those that were used traditionally on buildings of the same type and period.

Painted wood clapboard, wood shingle and brick are typical historically appropriate materials. Contemporary products like concrete masonry units or panelized products may be appropriate for additions intended to have a more current style.

8-12. Maintain original features when designing an addition.

New drainage patterns should be designed to avoid adverse impacts to existing walls and foundations.

8-13. Design new alterations so that they can be removed without destroying original materials or features.

8-14. Match the style of the windows in the new addition to those in the original building, particularly where readily visible.

If the existing windows are wood, double-hung, for example, new windows should appear to be similar to them, or a modern interpretation.

Ground Level Additions

8-15. Keep new additions physically and visually subordinate to the original building.

Large additions should be separated from the original building by using a smaller connecting element to link the two. New walls should be placed in a different plane from the original building and in a subordinate position.

8-16. Design new additions with roof forms that are similar to those of the original building.

Typically, gable, hip and shed roofs are appropriate. Flat roofs are generally inappropriate unless the original building has a flat roof.

8-17. Design new additions with a "solid-to-void" ratio that is similar to that of the original building.

The solid-to-void ratio is the relative percentage of wall to windows and doors on the facade.

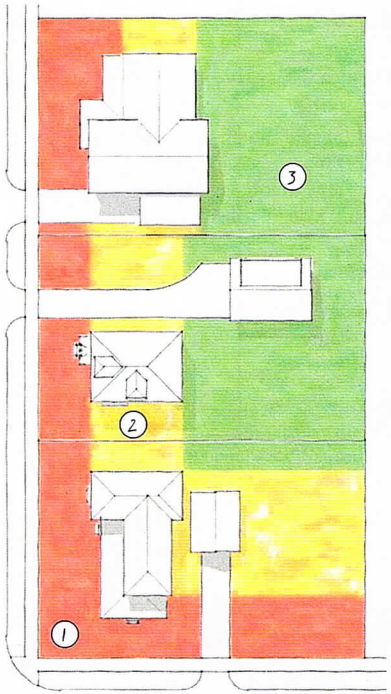
Attic and Rooftop Additions

8-18. Design attic additions to be subordinate to and compatible with the scale of the original building and to minimize alteration of the roofline as viewed from the street.

8-19. Avoid additions that overhang the lower floors of the original building, particularly on the front and sides.

8-20. Design dormers to be subordinate to the overall roof mass and to be in scale with those used originally on the building or on buildings of a similar type and period.

Greater flexibility may be considered for dormer additions on hipped roofs.



1. RED AREAS - GENERALLY NOT APPROPRIATE AREAS FOR ADDITIONS OR ACCESSORY STRUCTURES.

2. YELLOW AREAS - GENERALLY APPROPRIATE AREAS FOR ADDITIONS OR ACCESSORY STRUCTURES THAT ARE SUBORDINATE TO THE MAIN BUILDING.

3. GREEN AREAS - APPROPRIATE AREAS FOR ADDITIONS OR ACCESSORY STRUCTURES.

ALL ADDITIONS & ACCESSORY STRUCTURES ALSO MUST MEET MINIMUM SETBACK REQUIREMENTS FOR THE ZONING DISTRICT

8-21. Situate rooftop additions well back from the front of the building.

This will help preserve the original profile of the original building as viewed from the street.

8-22. Design the form and slope of the roof on the addition to be in character with the original building.

If the roof of the original building is symmetrically proportioned, the roof of the addition should be similar. Eave lines on the addition should be similar to those of the original building.



NEW DORMER IS SET BACK FROM THE FACADE AND THE ORIGINAL ROOF LINE IS STILL EVIDENT. THE NEW CONSTRUCTION IS DISTINGUISHED FROM THE ORIGINAL PORTION OF THE BUILDING, BUT IS HARMONIOUS.

Photo provided by Dorothea Penar

Decks and Patios

8-23. Avoid decks and patios in the front or side yard.

Porches are more appropriate for front and side yards than decks or patios.

8-24. Design decks to be self-supporting so that they do not damage original building materials.

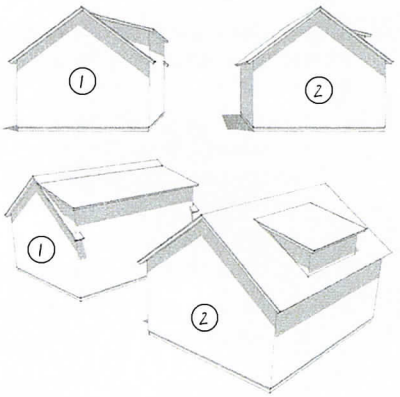
8-25. Use railings that have a chamfered top and bottom rail, and simple square or round spindles that are attached to the underside and top of the rails.

8-26. Avoid use of wrought iron.

8-27. Ensure that a deck or patio drains away from the building.

1 - INAPPROPRIATE SHED DORMER THAT IS NOT SET BACK FROM WALL PLANE AND ALTERS THE FORM OF THE ORIGINAL BUILDING AND ROOFLINE.

2 - APPROPRIATE SHED DORMER IS SUBORDINATE TO THE ORIGINAL BUILDING AND IS SET BACK FROM THE WALL PLANE.





NARROW CONNECTOR THAT IS STEPPED BACK FROM THE WALL PLANE HELPS SEPARATE A NEW ADDITION TO THIS HISTORIC HOME. CHANGES IN SIDING MATERIAL AND COLOR ALSO HELP DISTINGUISH THE ORIGINAL AND NEW PORTIONS OF THE BUILDING.



9. New Construction

Design Objective

The goal is to protect historic and architectural character while allowing new, compatible design. When new building occurs, it should reinforce the basic visual and historical characteristics of the district. This does not mean that new buildings should look old. It is preferable to be able to perceive the evolution of the street and neighborhood with buildings of different periods differentiated by architectural expression and method of construction.

Streets and Lots

9-1. Preserve and extend the traditional pattern of interconnected streets.

Shelburne's historic district developed with a traditional grid pattern that was modified as necessary to respond to the terrain and other natural features.

9-2. Avoid creating dead-end streets except where necessitated by topography or other physical constraints.

9-3. Retain and extend the lay out of individual blocks composed of lots of varying sizes.

Building Placement and Orientation

9-4. Respect the historic settlement pattern of the neighborhood.

9-5. Situate a new building on its lot in a manner similar to historic buildings in the neighborhood.

This includes consideration of building setbacks, orientation and open space.

9-6. Orient the primary facade and entrance of new buildings to the street.

A new building should be oriented parallel to the lot lines, maintaining and extending the traditional settlement pattern in the district.

Building Scale and Massing

9-7. Design new buildings to appear similar in scale and proportion to adjacent buildings.

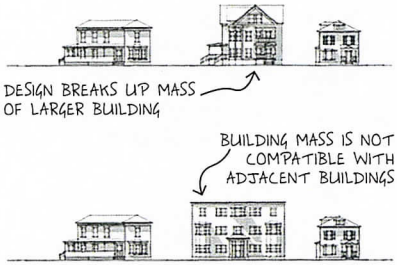
The scale and proportion of principal elements such as porches and windows is important in establishing and continuing a compatible rhythm along a street.

9-8. Design new buildings to be compatible with and relate to adjacent buildings through techniques such as:

8a. Using building materials that are similar in dimensions to the traditional materials found on existing buildings in the neighborhood.

8b. Providing a porch that is similar in form and depth to those on adjacent buildings.

8c. Using a building mass that is similar to that of adjacent buildings.





THIS CONTEMPORARY HOME IS COMPATIBLE WITH THE SCALE, MASSING AND PLACEMENT OF NEIGHBORING HISTORIC HOMES.

8d. Using a solid-to-void ratio (wall to windows/doors) that is similar to that of adjacent buildings.

8e. Using window openings that are similar in size and orientation to those on neighboring buildings.

8f. Subdividing larger building masses into smaller "modules" similar in size to adjacent buildings.

9-9. Design new buildings with a roof form that respects the range of forms and massing found in the neighborhood.

This can help maintain the sense of human scale characteristic of Shelburne's historic district.

9-10. Design front facades to be similar in scale to adjacent buildings.

The primary plane of the front facade should not appear taller than those of typical of existing buildings in the neighborhood. A single wall plane should not exceed the typical maximum facade width in the neighborhood. A one-story element, such as a porch or stoop, should be included as part of the front facade if typical of adjacent buildings.

9-11. Design new buildings with a height that appears similar to those found historically within the neighborhood.

The back side of a building or buildings set back further from the street may be taller than the established building height in the neighborhood if the change in scale will not be perceived from the street.

9-12. Design new buildings to appear similar in width to that typical of adjacent buildings.

9-13. Subdivide the facade of wider buildings into subordinate planes that are similar in width to the width of building facades in the neighborhood.

Stepping back sections of wall plane helps to create an impression of narrower width.

9-14. Design new buildings to have a similar solid-to-void ratio (wall to windows/doors) to that found on adjacent buildings.

Large surfaces of glass will generally be inappropriate in Shelburne's historic district. Large glass surfaces should be subdivided into smaller windows.

Building Form

9-15. Design new buildings with a form similar to those found in the neighborhood.

Simple rectangular solids are typically appropriate. These basic forms are characteristically embellished by front porches, variation in wall planes, and complex roof forms and profiles.

9-16. Design new buildings with a roof form that is similar to those found in the neighborhood.

Visually, the roof is the single most important element in the overall form of the building. Gable and hip roofs are characteristic of many historic buildings in the district and appropriate for the primary roof of new buildings. A wider variety of forms is appropriate in commercial areas than in residential areas.

9-17. Design new buildings with a roof pitch and form that relates to the context.



EXAMPLES OF COMPATIBLE INFILL DEVELOPMENT FOR TRADITIONAL RESIDENTIAL NEIGHBORHOODS.

9-18. Consider the following principles when designing a new building:

18a. Design from the roof down. Think about the roof form when designing the floor plan and avoid floor plans that require complicated roof massing.

18b. Use the same slope on all sides of the primary roof. If the footprint of a portion of the building is narrower, the ridge over that portion should be lowered so the slope remains the same or a secondary roof should be used to cover that portion.

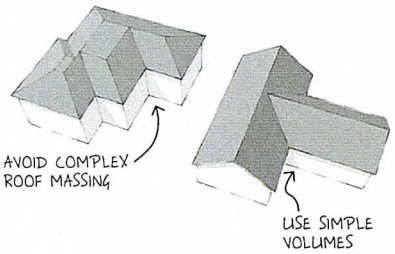
18c. Avoid slopes of less than 4:12 and of 45-degrees on all types of pitched roofs. Slopes of less than 4:12 may be appropriate for secondary shed roofs over porches or other architectural features. Gable roofs should generally have a slope between 6:12 and 14:12. Hip roofs may be shallower, while mansard and gambrel roofs may be steeper.

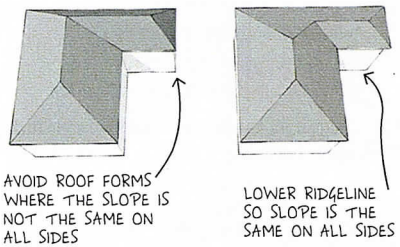
18d. Ensure that the roofs over secondary portions of the building (ells, wings, etc.) are visually subordinate to the roof over the main portion of the building. The slope of secondary roofs should generally be equal to or less than the pitch of the primary roof. The slope of a secondary roof should be set so that the ridge will be below the cornice of the main part of the building.

18e. Set the height of the cornice as a proportion of the height of the building. Generally, a cornice should be between 1/15 and 1/18 the height of the building. If the cornice is too large, the roof will appear too heavy. If it is too small, the roof will appear too weak. If portions of the building have different heights, the height of the cornice should vary as well.

18f. Return all elements of the cornice into the building. Avoid using a boxed-out eave that does not differentiate between the horizontal and angled elements. The slope of the roof over the return should not match the slope of the main roof, rather it should be set at the lowest possible slope to minimize its visibility.

Alternatively, use a built-in gutter as a terminating molding for the cornice, or eliminate the projection at the gable end and resolve the entire cornice into a bargeboard that is set flat against the gable end of the building.



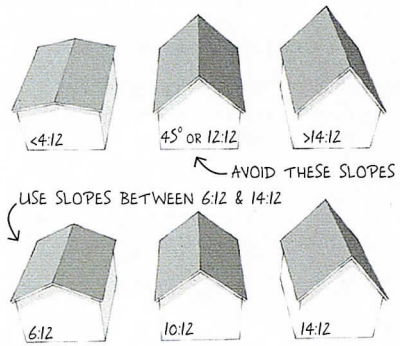


Building Facade Elements

9-19. Design new buildings with overall facade proportions that are similar to those of existing buildings in the neighborhood.

The "overall proportion" is the ratio of the width to height of the building, especially the front facade. The design of principal elements of a facade such as porches and projecting bays can provide an alternative and balancing visual emphasis.

9-20. Design new buildings with a pattern and proportion of window and door openings that



fall within the range found on existing buildings in the neighborhood.

Building Materials and Details

9-21. Use building materials that contribute to maintaining the human scale characteristic of Shelburne's historic district.

9-22. Use building materials that have a proven durability.

9-23. Avoid new materials that are intended to mimic the appearance of traditional materials, but which are not comparable in detail and durability.

New materials that are similar in character to traditional materials may be acceptable with appropriate detailing. Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.

Windows and Doors

9-24. Design new buildings with window reveals that are similar to that found on existing buildings in the neighborhood.

This can help avoid the impression of superficiality that is typical in some more recent construction resulting from applied details that are not integral to the structure.

9-25. Frame windows and doors on new buildings in materials that appear similar in scale, proportion and character to those found in the neighborhood.

Double-hung windows with traditional reveal depth and trim will be appropriate for most new buildings in the district.

Architectural Elements and Details

9-26. Design new buildings with components that reflect the size, depth and shape of those found in the neighborhood.

These include eaves, windows, doors, porches and their associated decorative details.

9-27. Use architectural elements and decorative details that are contemporary interpretations of traditional elements and details, and in scale with similar traditional features.

The proportion of elements (ex. brackets or columns) should appear to be functional as well as decorative. Contemporary interpretations of traditional elements and details (ex. soffits, window moldings, door surrounds, porch railings, columns, etc.) provide visual interest and affinity with existing buildings in the district.

9-28. Avoid replicating historic styles.

Replication blurs the distinction between old and new. Interpretations of a historic form or style may be appropriate if they are subtly distinguishable as new.



NEW BUILDING WITH A "FLAT" FACADE IS LACKING ARCHITECTURAL DETAILS. CHANGES IN COLOR AND MATERIAL ARE SUPERFICIAL ELEMENTS THAT ARE NOT INTEGRAL TO THE BUILDING.



NEW BUILDING THAT USES DURABLE MATERIALS AND INCORPORATES ARCHITECTURAL ELEMENTS THAT ARE CONTEMPORARY INTERPRETATIONS OF TRADITIONAL DETAILS.

10. Accessory Buildings

Design Objective

Significant accessory buildings should be preserved. This may include rehabilitating a buildings for adaptive re-use so that it provides new functions. Newly constructed accessory buildings should remain subordinate to the primary building, and compatible in mass and scale.

Historic Accessory Buildings

10-1. Preserve a historic accessory building and its character-defining features.

Replacement garage doors should be in keeping with the style and period of the accessory building and the size of the historic opening should be retained.

10-2. Avoid moving a historic accessory building from its original location.

New Accessory Buildings

10-3. Design new accessory buildings to be compatible with the primary building.

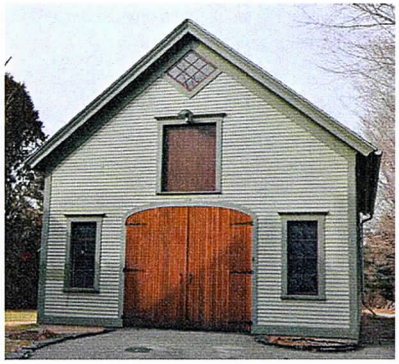
In general, accessory buildings should be unobtrusive and not compete visually with the primary building. While the roof line does not have to match the primary building, it should not vary significantly. In the case of a two-car garage, consider using two single doors since they help to retain a sense of human scale and present a less blank look to the street.

10-4. Avoid attaching garages and carports to the primary structure, particularly where visible from the street.

Typically before the 1940s, a garage was a separate building at the rear of the lot. This pattern should be maintained.

10-5. Locate accessory buildings in rear yards.

Where there is inadequate lot depth to locate an accessory building in the rear yard, at a minimum it should be located behind the frontline of the primary building.







Photos provided by Dorothea Penar

11. Site Features and Design

Design Objective

Original site features that survive should be retained, preserved or repaired. New site features should be compatible with the context and character of the neighborhood.

Fences

11-1. Define front yards with low, decorative fences that maintain the visual continuity between buildings and the street.

Changes to original fences or introduction of new fences that are higher or less transparent will disrupt this relationship.

11-2. Retain traditional fencing and replace only those portions of original fencing that are deteriorated beyond repair.

11-3. Use materials that appear similar to that of traditional fencing for new or replacement fencing.

If original fencing is missing, look for traditional fencing on properties in the neighborhood with buildings of a similar type and age. Painted wood picket fences and wrought iron fences are common types of traditional fencing in Shelburne. New fencing should use components that are similar in scale and detailing to traditional fencing elsewhere in the neighborhood. Use of contemporary materials (such as vinyl or wood composites) may be appropriate if the scale and detailing is similar to that of traditional fencing. Use of solid color stain instead of paint can reduce maintenance requirements for wood fencing.

11-4. Design replacement front fencing with a transparent quality that allows views into the yard from the street.

Solid fencing with no spacing between the slats, and chain link fencing are inappropriate materials for front yard fences that will be visible from the street.

11-5. Consider transparency in the design of higher privacy fencing along side or rear yards to help maintain a sense of visual continuity.

The portion of a side yard fence located between the building frontline and the street should remain similar in height to front yard fences; the portion behind the building front line may be higher to provide privacy between neighboring properties.

Landscaping

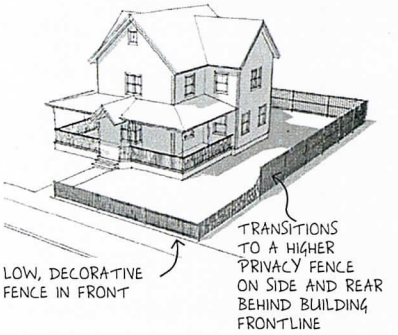
11-6. Retain healthy, mature trees, which are an important historic streetscape element in Shelburne.

If tree removal is necessary, then they should be replaced with trees that will be similar in character and will conform to the planting pattern along the street.

11-7. Protect established vegetation during construction to avoid damage.

11-8. Select plant materials with thought to their mature size and growth pattern, particularly close to buildings and lot frontages.

Plants that without regular and sustained clipping, pruning or other maintenance could crowd out other plants, grow up against buildings, or overrun





or overhang sidewalks should be avoided or placed further from structures and lot frontages. Avoid planting trees under utility lines that will have to be pruned in a manner that will significantly detract from their natural form and growth pattern.

11-9. Avoid planting front hedges that will create a visual barrier preventing views into the yard from the street.

Outdoor Lighting

11-10. Retain original exterior light fixtures that contribute to a building's historic character.

If more lighting is needed, original exterior light fixtures should be supplemented with additional light fixtures rather than removed. It may also be possible to adapt original fixtures with new lamps for better illumination and glare control if necessary.

New fixtures should not detract from original fixtures in scale, design or placement. The level of illumination from new fixtures should not exceed that of the original fixtures.

11-11. Minimize damage to historic building materials if installing new exterior light fixtures.

New light fixtures should be located and installed so that they could be removed at some future time without difficulty or elaborate repair. Creating holes or channels in historic masonry to mount new fixtures or run wiring should be avoided in particular.

11-12. Select new lighting fixtures that are appropriate to the period and style of the building.

Fixtures that are period reproductions may be appropriate if compatible in materials, style and quality to the building. Unless neon fixtures or internally illuminated panels were an original attribute of the building, such elements should not be added. Use of floodlights mounted on utility poles or buildings for area or security lighting is generally not appropriate.

11-13. Select new light fixtures that are appropriate in scale and character to the building.

Lighting for single-family homes should generally be limited to fixtures for entries and walkways. Floodlighting of building walls should generally be limited to significant civic or similar landmark buildings.

11-14. Use cut-off and/or shielded light fixtures, and energy-efficient lamps, to the extent that they will be appropriate to the period, style and character of the building.

11-15. Design and locate exterior lighting to enhance building features and maintain a human scale.

Lighting should draw attention to entries and unique features of the building. Light fixtures used to illuminate walkways and other pedestrian-oriented features should not exceed 12 feet in height. Light levels in parking lots should be less than along walkways and at building entrances.

Service and Parking Areas

11-16. Minimize the visual impacts of service and parking areas as seen from the street.

Service and parking areas should be located away from public view, preferably to the side or rear of buildings.

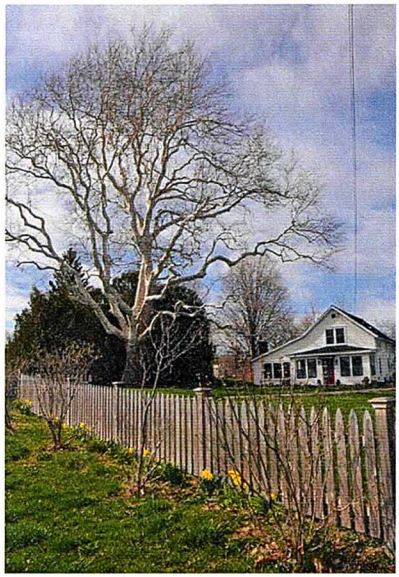


Photo provided by Dorothea Penar



PARKING LOT SCREENED WITH WELL LANDSCAPED ISLANDS AND BUFFERS.

11-17. Avoid locating parking between the street and front of the building, particularly parking for commercial and multi-family development.

Parking areas should be located to the rear of the property when physical conditions permit. Existing parking in front of buildings should be eliminated and/or relocated. If that is not feasible, existing front parking should be screened (preferably with a combination of fencing and landscaping).

11-18. Maintain greenspace between vehicular use areas and buildings.

11-19. Screen service areas, especially those associated with commercial and multi-family development, from view.

This includes locations for trash and recycling containers, and loading docks or vehicle bay doors.

11-20. Use fences, walls, landscaping, changes in grade or a combination of these to screen parking areas from public view.

Automobile headlight illumination from parking areas should be screened from adjoining properties and the street.

11-21. Avoid large expanses of parking.

Large parking lots should be divided by landscaped areas. In the context of the scale and character of Shelburne's historic district, large parking areas are generally those with more than five spaces.

Signs

11-22. Design and locate signs to be integrated with and harmonious to buildings and sites.

Building-mounted signs should be considered as an integral part of the building facade. They should be in proportion to the building and not detract from the overall appearance of the facade. Signs should be mounted to fit within and be framed by existing architectural features. They should not cover or obscure a building's significant architectural details.

11-23. Coordinate the design and location of signs for buildings and sites with multiple businesses.

There should be consistency in the sizes, types, materials and methods of illumination of signs so that all signs on a building or site will be cohesive and compatible.

11-24. Design and locate signs to be oriented primarily to pedestrians and secondarily to motorists.

Signs should have a human scale and be legible when viewed from the sidewalk.

11-25. Minimize damage to historic building materials if installing new building-mounted signs.

New building-mounted signs should be located and installed so that they could be removed at some future time without difficulty or elaborate repair. Creating holes in historic masonry to mount new signs should be avoided in particular. Re-using previous sign installation hardware and/or locations is strongly encouraged.

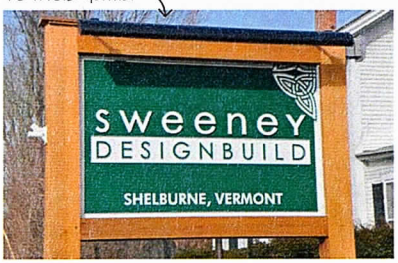
11-26. Use a hidden or concealed light source when lighting a sign to avoid glare.



WALL-MOUNTED SIGNS THAT ARE COMPATIBLE WITH THE BUILDINGS STYLE, COLOR SCHEME AND ARCHITECTURAL DETAILS.



THIS GROUND-MOUNTED SIGN IS LIT FROM ABOVE WITH LAMPS THAT CONCEAL THE LIGHT SOURCE TO AVOID GLARE.



Photos provided by Dorothea Penar

12. Mechanicals and Utilities

Design Objective

The visual impacts of mechanical equipment, utility connections and service boxes should be minimized or obscured, particularly as viewed from the street and on primary facades.

General

12-1. Screen ground-mounted units with fences, walls or hedges.

12-2. Use low-profile mechanical units on rooftops to avoid visibility from the street.

12-3. Screen visible rooftop units with materials that are compatible with the building itself.

12-4. Avoid locating service equipment and connections on primary facades.

12-5. Place ground-mounted equipment like condensers or heat pumps on a pad to the side or rear of the building and provide appropriate screening.

Appropriate screening may include plantings, fencing, walls, berms or a combination.

12-6. Screen or camouflage wall-mounted service equipment and connections.

Appropriate techniques include boxing in equipment or connections with enclosures that match the wall materials of the building and painting equipment or connections the same color as the wall.

12-7. Avoid locating window air conditioning units on primary facades.

12-8. Mount satellite dishes low to the ground and away from front yards, primary facades or highly visible roof planes when feasible.

12-9. Minimize the appearance of mechanical equipment and utilities by using colors that blend with the background and/or are muted and non-reflective to the maximum extent feasible.

12-10. Attach meters, service equipment, utilities and pipework in a manner that does not damage original building materials.

12-11. Avoid cutting channels into original building materials, particularly masonry surfaces.

If a channel must be cut , place it as low on the wall as possible.

ROOFTOP AND GROUND-MOUNTED MECHANICAL EQUIPMENT IS LOCATED TO THE SIDE AND REAR TO MINIMIZE ITS VISIBILITY.

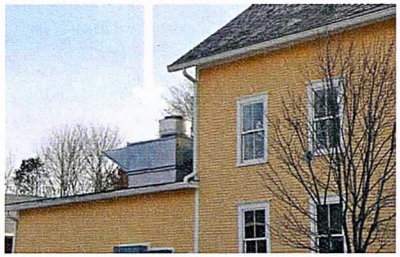


Photo provided by Dorothea Penar



TRASH ENCLOSURE AND MAILBOX STRUCTURE ARE DESIGNED TO BE COMPATIBLE IN STYLE, MATERIALS & COLOR WITH NEARBY BUILDINGS.



13. Energy, Accessibility and Code Improvements

Design Objective

Buildings should function to meet today's needs just as they met certain needs at the time they were built. The changes required to meet new demands should be a compromise between the existing integrity of the structure and new functions.

Energy Efficiency and Conservation

13-1. Retain original building features and components that contribute to interior climate control.

This includes passive elements of the building such as its orientation, roof overhangs and window placement that provide natural daylighting, management of solar heat gain and cross ventilation. It also includes active building features such as operable awnings, shutters and windows.

13-2. Repair or restore damaged or missing features that when operable were part of the building's energy conservation features.

13-3. Prioritize energy efficiency improvements beginning with minimally invasive measures that are the least likely to damage original building materials.

An energy audit can provide a comprehensive understanding on the building's performance to serve as a basis for a prioritized weatherization plan. Typically, it is best to eliminate infiltration first through measures such as caulking and weather-stripping, and then insulate unfinished spaces such as attics and basements before undertaking more invasive actions such as replacing original windows.

13-4. Undertake weatherization improvements in a manner that avoids altering or damaging original building materials and their finishes.

Wet-spray or other spray-in insulation is not reversible and may damage original building materials. Adding insulation to cavities that are susceptible to water infiltration may cause deterioration of original building materials. Installing insulation on the exterior of a building may result in the loss of original materials and may alter the proportion and relationship of the wall to historic windows and trim.

13-5. Weatherstrip rather than replace original windows and doors.

13-6. Install storm windows or doors to improve energy efficiency rather than replacing original windows or doors.

Also see discussion of windows on page 8 and doors on page 11.

13-7. Install additional insulation in attics, basements or crawlspaces as a simple and cost-effective method of improving a building's energy efficiency.

If adding insulation, ensure that there will be sufficient ventilation for interior spaces to avoid moisture build-up in the wall cavity that can damage building materials.

13-8. Install draft stoppers in chimneys and repair dampers as needed.

13-9. Use new materials for weatherization that will not interact negatively with original building materials.



PILL-MAHARAM ARCHITECTS RECEIVED A 2015 BEST OF THE BEST AWARD FOR ENERGY EFFICIENT COMMERCIAL RENOVATION FROM EFFICIENCY VERMONT FOR THIS MULTI-BUSINESS OFFICE SPACE IN SHELBURNE, WHICH PRESERVED THE ORIGINAL APPEARANCE OF THE HISTORIC PORTION OF THE BUILDING.



Renewable Energy Structures

13-10. Install solar devices in a location on the site that is out of public view or on a non-historic structure or a modern addition whenever feasible.

Solar devices should be installed on a historic building or in a highly visible location on the site only after all other locations have been investigated. See guidelines and illustrations on page 17.

13-11. Use low-profile solar devices on historic buildings when necessary and locate them to minimize their visibility from public view.

Solar panels should be installed flat or parallel to the roof and should be located on a secondary roof, set back from the primary facade, and/or screened by roof features such as a parapet.

13-12. Install solar devices in a manner that does not damage original building materials and that is reversible.

Accessibility

13-13. Design and locate barrier-free access ramps, stairways and elevators to preserve historic character.

These features should be constructed so that if removed in the future, the historic building would be intact.

13-14. Locate ramps to minimize the loss of historic features at the connection points (ex. porch railings, steps and windows).

13-15. Incorporate ramps behind historic features such as cheek-walls or railings to minimize the visual effect.

A front porch may be converted to a ramp by altering the decking, but retaining the original architectural details.

13-16. Face ramps with durable, quality materials that are visually compatible with the building.

Unpainted or unstained pressure-treated wood should not be used to construct ramps because it usually appears temporary and is not visually compatible with most historic buildings.

13-17. Add new stairways and elevators, when required, outside the envelope of the historic building so that alterations to original elements, facilities and spaces are minimized.

13-18. Retain historic railings that do not meet code requirements and add simple modern railings or caps that do not alter or overwhelm the historic railing.

Means of Egress

13-19. Place any additional means of egress and exterior stairs necessary to meet code requirements on secondary (side or rear) facades whenever feasible.

Consider converting an existing window opening to a door opening to meet code requirements, particularly if the architectural details can be retained and if it will not require significant changes to the dimensions of the opening.

13-20. Locate exterior stairs to minimize the loss of historic features at the connection points.

13-21. Conceal exterior stairs within a fully or partially enclosed addition that is designed in a style that complements the main building whenever feasible.

If concealing the stairs within an enclosure is not feasible, they should be painted or stained to match the color of the adjacent building wall.

13-22. Remove non-original fire escapes and exterior stairs from the primary facade whenever possible.

EXTERIOR STAIRS ARE PARTIALLY ENCLOSED BY A SMALL, COMPATIBLE ADDITION TO THE REAR OF THE BUILDING

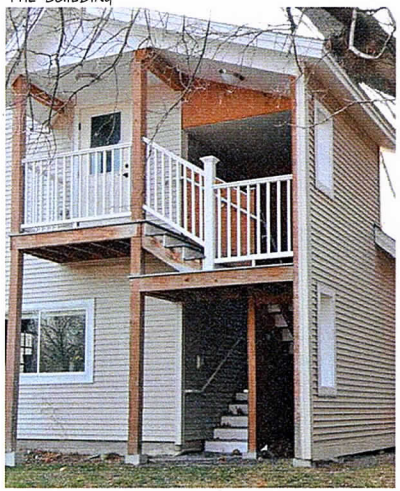


Photo provided by Dorothea Penar

ACCESS RAMP IS LOCATED TO THE SIDE OF THE BUILDING AND IS COMPATIBLE WITH THE PORCH



Photo provided by Dorothea Penar

38 Cottage Lane

This is one of four cottages that were originally built for employees at Shelburne Farms. The applicants initially proposed to add a front porch, two dormers and two skylights, and replace windows and doors. The Historic Preservation and Design Review Commission recommended modifications to the proposed gable porch roof and the size of the dormers. The plans as approved included small dormers that did not change the overall form and character of the building, and a porch roof based on the existing hipped roof over the single-story portion of the building. The overall fenestration pattern was maintained despite changes in size and style of the replacement windows, elimination of the shutters (not original to the building) and the minor relocation of the front door.

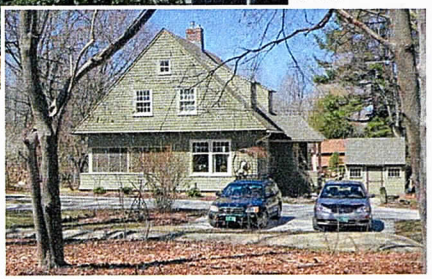


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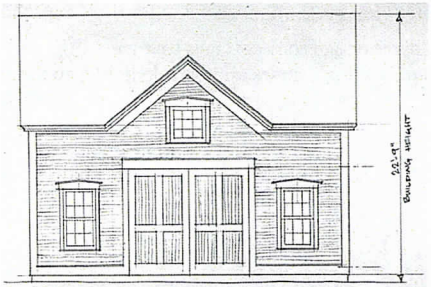


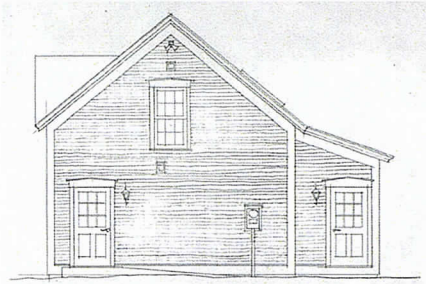


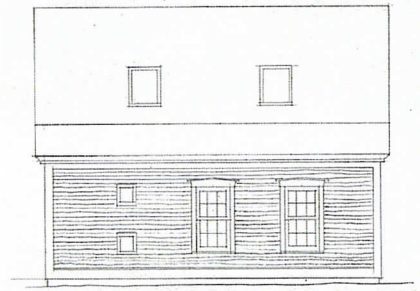
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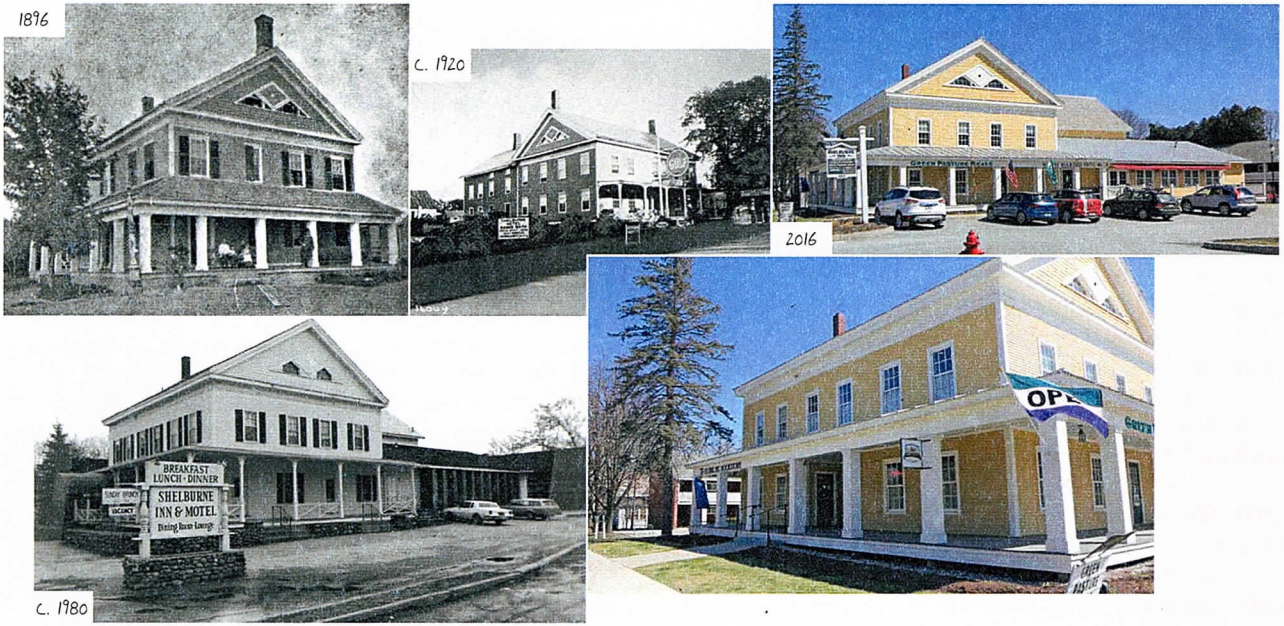






29 Harbor Road

This carriage barn was re-built in the 1980s after a fire. It had been converted into an office and needed rehabilitation and accessibility improvements. More recently, the applicant proposed a single-story addition with shed roof to the rear of the building, expanding the barn's floor area to accommodate a code-compliant stairway to the second floor and a first floor plan that allowed for wheelchair access. Improvements to the building's exterior included replacement windows and trim that replicated the simple details of the original features, and the addition of outdoor lighting with compatible "barn light" fixtures. The carriage house door opening was retained and realistic (but fixed) barn-style door was installed. Both the reconstruction and subsequent renovations maintained the character of this vernacular building.



Shelburne Inn

The Shelburne Inn is an iconic building in the heart of the village. Originally built in 1796 as a public house along the stage road to Burlington, it is the oldest building in the Shelburne Village Historic District. It is remarkable that the building has continued to serve many of the same functions as it did 220 years ago. The building has been modified many times over its long history, but the rehabilitation project undertaken in the mid-2000s has brought the building back to a more historic appearance. One striking change was the replacement of the wrap-around porch, which was based on an earlier porch as shown in the 1896 photo above. The project also eliminated or replaced some of the more modern changes to the building such as the 1960s addition with the brick facade and the stone walls around the porch and sign. Other improvements including replacing windows and doors, which included removing the shutters given that there was historic precedent for not having shutters on the building; as well as installing new mechanical systems with most of the related equipment screened from the street due to its located behind the main mass of the building.

iv | glossary

ADAPTIVE RE-USE. The re-use of a building or structure, usually for purposes different from the original use such as a residence converted into offices.

ADDITION. New construction added to an existing building or structure.

ALTERATION. Work that affects the exterior appearance of a property.

BUILDING. A structure with a roof, intended for shelter or enclosure such as a house, barn or garage.

CHARACTER. The qualities and attributes of a building, structure, site, street or district. Character may include individual structures or the relationship between structures.

CONFIGURATION. The arrangement of elements and details on a building , structure or site which help to define its character.

COMPATIBLE. In harmony with surroundings.

CONTEXT. The setting in which a historic element, site, building, structure, street, or district exists.

DEMOLITION. Any act which destroys a structure, either partially or entirely.

DEMOLITION BY NEGLECT. The destruction of a building or structure through abandonment or lack of maintenance.

DESIGN GUIDELINES. Criteria that provide direction on appropriate project design and help ensure that rehabilitation projects and new construction respect the character of designated historic buildings and districts.

ELEMENT. A material part or detail of a site, building, structure, street, landscape or district.

ELEVATION. Any one of the external vertical planes of a building.

FABRIC. The physical material of a building, structure, site, or community conveying an interweaving of component parts.

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 historical and aesthetic associations. The significance of a district may be recognized through listing in 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.

HISTORIC IMITATION. New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

INFILL. New construction in historic districts on vacant lots or to replace existing buildings.

MAINTAIN. To keep in an existing state of preservation or repair.

MASSING. The arrangement of a building's volumes, whether symmetrical or asymmetrical, in a central block, L-shaped, or arranged in wings. Mass and scale also relate to lot coverage.

NEW CONSTRUCTION. Construction which is characterized by the introduction of new elements, sites, buildings, structures or additions to existing buildings and structures in historic areas and districts.

PRESERVATION. Generally, 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 use.

PROPORTION. The relationship of the dimensions of building elements, such as the height-to-width dimension of windows, doors and other building elements, their sizing to each other, and to the facade of the building.

PROTECTION. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack, or to cover or shield the property from danger of injury.

RECONSTRUCTION. The act or process of reproducing by new construction the exact form and detail of a building, structure, or object, or a part thereof, as it appeared at a specific period of time.

REHABILITATION. The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of features that are significant to its historical, architectural, and cultural values.

RENOVATION. The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

RESTORATION. The act or process of returning a building's appearance to a specific period of time by removing later work and by replacing missing earlier features to match the original.

RHYTHM. The spacing and repetition of elements on the front of the building and fronts along a street. The location of porches, windows and door openings affects the rhythm of a building. Neighborhood block frontages are often characterized by a consistent rhythm of development created by recurring building patterns.

SCALE. Scale is the relative or apparent size of a building in relation to its neighbors. Scale is also the apparent size of building elements, such as windows, doors, cornices, and other features to each other and to the building

SETTING. The sum of attributes of a community, neighborhood, or property that defines its character.

STABILIZATION. The act or process of applying measures to re-establish a weather resistant enclosure and the structural stability of a deteriorated property while maintaining its present form.

STREETSCAPE. The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

STYLE. A type of architecture distinguished by special characteristics of structure and ornament and often related in time.

VISUAL CONTINUITY. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

v | references & resources

Secretary of the Interior Standards

The Secretary of the Interior's Standards for the Treatment of Historic Properties are the common sense historic preservation principles that these guidelines are based upon. The standards are a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations.

The Technical Preservation Services of the Department of Interior has also produced guidelines that offer general design and technical recommendations to assist in applying the standards to a specific property. Together, they provide a framework and guidance for decision-making about work or changes to a historic property.

The standards offer four distinct approaches to the treatment of historic properties—preservation, rehabilitation, restoration, and reconstruction with guidelines for each. To be eligible for historic preservation tax credits, proposed projects must meet the Standards for Rehabiliation (included below).

Applicants are encouraged to refer to the Technical Preservation Services website (see resource list on next page) for additional guidance when planning projects within Shelburne's historic districts.

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.

Resource List

NPS Guidelines for Rehabilitating Historic Buildings

These National Park Service guidelines are intended to help property owners, developers, and others apply the Secretary of the Interior's Standards for Rehabilitation during the project planning stage by providing general design and technical recommendations.

National Park Service Preservation Briefs

Preservation Briefs provide guidance on preserving, rehabilitating, and restoring historic buildings. These National Park Service publications help historic building owners recognize and resolve common problems prior to work. The briefs are especially useful to Historic Preservation Tax Incentives Program applicants because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character.

National Park Service Preservation Tech Notes

Preservation Tech Notes provide detailed, practical information on traditional practices and innovative techniques for successfully maintaining and restoring historic resources.

Accessibility for Historic Buildings: A Field Guide

In an effort to help improve access to historic structures, the Division for Historic Preservation and the Department of Public Safety, Division of Fire Safety, have researched common ADA compliance issues and developed simple solutions that improve access while retaining important character-defining features of a historic building. This 2006 edition includes additional information about the Vermont Access Rules and policies of the Vermont Access Board, as well as sources of information and funding for increasing the accessibility of historic buildings.

Fire & Building Safety Code Compliance for Historic Buildings

In an effort to improve fire and life safety code compliance in historic buildings, the Division for Historic Preservation and the Department of Public Safety, Division of Fire Safety, have researched common fire and life safety compliance issues and developed simple solutions that achieve compliance while retaining important character-defining features of a historic building. This 2006 edition includes code citations and excerpts, and sources of information and funding for rehabilitation of historic buildings. It also attempts to increase public awareness of innovative solutions to code compliance issues common in historic buildings by including photographs and case studies of examples of successful rehabilitation projects involving historic Vermont buildings.

Weatherizing & Improving the Efficiency of Historic Buildings

Recommendations from the National Park Service on weatherizing a historic buildings in ways that have minimal impact on the historic building's design and materials.

Illustrated Guidelines on Sustainability for Historic Buildings

These National Park Service guidelines offer specific guidance on how to make historic buildings more sustainable in a manner that will preserve their historic character and that will meet The Secretary of the Interior's Standards for Rehabilitation. The written guidance is illustrated with examples of appropriate or "recommended" treatments and some that are "not recommended" or could negatively impact the building's historic character.

VT Division for Historic Preservation Online Resource Center

The Online Resource Center (ORC) provides online access to all of the Division for Historic Preservation's documents related to historic preservation activities throughout the state since the 1960s. All existing paper records have been digitized and uploaded to the ORC and newly-generated materials will added to the ORC on a routine basis. The ORC enables staff, consultants, researchers, educators, and the general public to view hundreds of thousands of documents that were previously only available in hard copy in our Resource Room in Montpelier.