MODEL GUIDELINES FOR DESIGN REVIEW

A Guide for developing standards for historic rehabilitation in Florida communities

Funded by
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Foreword

Florida is a large state whose historic buildings embody a wide range of periods, styles, types, and materials. Formulating model guidelines for these buildings is an obvious challenge. Such guidelines are necessarily broad in scope and, consequently, cannot address all cases, particularly exceptions or rare circumstances.

The Model Guidelines are intended primarily to assist local design review broads. As the name implies, the guidelines are prepared as a model process for developing new guidelines or revising existing ones. They are organized in a sequence of sections which can be adapted by professional consultants or local design review board members and their staff to the local context. Each section has instructions for editing, organizing, and illustrating the guidelines. The instructions are set apart by dotted lines to distinguish them from the text of the guidelines. To facilitate their adaptation, the guidelines are available in both hard copy and computer generated formats from the Bureau of Historic Preservation, Florida Department of State.

The computer generated format is available in three software programs. The first contains the text only and is setup in Word Perfect 6.1, a standard and easily converted word-processing program. The second contains the text and layout in PageMaker 6.0, but without graphics. The third is also setup in PageMaker and contains the completed guidelines, including graphics. When adapting the guidelines, local design review boards can select the software format best suited to their needs and level of computer sophistication.

The Model Guidelines are organized into two broad sections. The first section describes, in a series of subsections, Florida's architectural resources. Each subsection analyzes character defining aspects of Florida's historic architecture. The subsections describe periods, design characteristics, styles, building and other property types, materials, and interior features commonly found in the state.

The description of Florida's architectural resources should be adapted to the local context. While the first section of the Model Guidelines provides a statewide context for describing architectural resources, it is not intended as a substitute for a thorough analysis of the architectural character of local districts and individual landmarks. The analysis should describe for users of the guidelines what features of local buildings and districts are significant and worthy of preservation. Without the analysis local guidelines become generic and are of little use as a tool for protecting local architectural resources.

Since the guidelines are designed for the state as a whole, portions of the description of architectural resources may not apply to many historic districts, particularly those whose

significant development occurred more recently. For example, descriptions of architectural styles from the mid-nineteenth century would have little relevance in Dade County, where virtually all historic buildings date from the twentieth century. On the other hand, many North Florida communities have buildings dating to earlier periods. The description of architectural resources would necessarily have broader application to districts in this part of the state. In either scenario, irrelevant information should be deleted when formulating local guidelines from the model guidelines.

The second major section contains model guidelines for rehabilitation and other activities which impact historic buildings and districts. The guidelines are based on the Secretary of the Interior's Standards of Rehabilitation. The Standards have become the authoritative source for the treatment of historic buildings both nationally and in Florida. They provide a logical point of departure for developing local guidelines. They pertain to historic buildings of all sizes, materials, and types, interior and exterior work, and demolition, relocation, new construction, and handicap accessibility.

As was true with the description of architectural resources, the guidelines are general and cannot address exceptions or rare circumstances. However, they do provide a model process for local design review boards to follow. They, too, should be refined to the local context. This refinement can be accomplished through the input of local design review boards and their staffs and building contractors, architects, architectural historians, planners, and others who are skilled in the preservation, rehabilitation, and restoration of historic properties.

INTRODUCTION

Begin local design guidelines with a brief introduction. An introduction should describe activities that provide a foundation for development of the guidelines. These activities will generally include surveys of historic properties, designation of National Register and local historic districts, and adoption of a local preservation ordinance. Other relevant topics for the introduction include why guidelines should be developed, rehabilitation as the suggested approach to their development, their purpose and context, and how to use them.

This section introduces the model guidelines. It can be selectively edited and adapted to the local context.

Background

Historic preservation has made significant progress in Florida during the past two decades. Before that time historic preservation activities were largely concentrated in a relatively few communities that enjoyed state-sponsored boards. State funding and staffing enabled these boards to promote preservation interest, which generally focused on restoration of exceptionally significant buildings and, often, maintenance of house museums.

The initiation of federal tax incentives for historic rehabilitation, followed within a few years by state funding of historic preservation grants, greatly broadened support for preservation in Florida. Many local governments, through grant-in-aids from the Florida Department of State, have sponsored surveys of historic resources within their municipal or corporate boundaries. Subsequently, often with state financial and technical assistance, they created local and National Register districts and individual historic landmarks.

With local resources identified through the survey process and recognized by local and National Register designation, local governments, preservation groups, and private individuals began improving and protecting historic resources on a significant scale. "Urban pioneers" began revitalizing historic neighborhoods, preservation organizations restored individual landmark buildings, and local governments enacted preservation ordinances and planning elements. The Division of Historical Resources of the Florida Department of State often supported such activities through funding and technical assistance. One of the principal sources of funding and technical assistance has been the National Trust's Main Street program, administered by the Architectural Preservation Services Section of the Division.

The establishment of local design review boards as regulatory authorities over historic districts and landmarks has constituted a significant step in the preservation process. Those boards and their staffs require assistance in reviewing developmental activities in locally designated historic districts. Design guidelines provide such assistance.

Why Develop Model Guidelines?

The Model Guidelines that follow are intended to provide a systematic approach to the formulation of design guidelines in specific Florida communities and neighborhoods. The process of formulating local design guidelines in Florida has generally relied on a variety of models from throughout the country. This approach presents inherent dangers. Preservation regulation, including design guidelines, can be a two-edged sword. Improperly conceived and administered preservation measures may prove costly and ineffective. Additional costs and delays often prevent or impede rehabilitation or restoration and prove counterproductive to preservation efforts. This circumstance is particularly true in low-income historic districts where investment remains marginal. The Enterprise Foundation, founded by developer and urban planner James Rouse to provide financial and technical assistance to non-profit groups developing affordable housing, has estimated that as much as 30 to 50 percent of rehabilitation financing is wasted. The principal reasons for waste are unnecessary code and administrative requirements such as plan reviews, inspections, and approvals. Ill-conceived design guidelines can further exacerbate this problem and create a negative climate for historic preservation efforts.

Rehabilitation: A Practical Approach to Preservation

Design guidelines should insure the preservation of architectural resources through measures that are consistent and cost-effective. Administrative overlap and conflicts between city, state, and

federal guidelines should be avoided or minimized. With these goals in mind the Model Guidelines emphasize rehabilitation, which is the process of repairing or altering a historic property while retaining its historic features. A practical approach to preservation, rehabilitation is a compromise between remodeling, which has no sensitivity to the historic features of a building, and restoration, which is a more accurate but costly approach to repair, replacement, and maintenance.

The Secretary of the Interior's Standards for Rehabilitation serve as the basis for the Model Guidelines. The intent of the Standards is to encourage the retention and preservation of historic buildings as expressed in their architectural design, materials, and workmanship. The result of any project reviewed under the Standards should be the preservation of a building's historic materials and distinguishing character. Important characteristics of a building include its overall shape, materials, craftsmanship, decorative details, interior spaces and features, and its site and environment.

The reasons for using the Secretary of the Interior's Standards are numerous. The first and most important is consistency. Rehabilitation projects in Florida receiving federal or state funding or tax credits already must observe the standards. Furthermore, property owners seeking a historic preservation property tax exemption under Section 196.1997, Florida Statutes, must also comply with them. A consistent set of standards will result in savings of time and money and permit avoidance of administrative overlap and conflicting regulations.

A second important reason for using the Secretary of the Interior's Standards is precedent. The Standards have been successfully applied for many years and have resulted in a number of case studies, published in "Interpreting the Secretary of the Interior's Standards for Rehabilitation." These case studies are available from the Architectural Preservation Services Section of the Bureau of Historic Preservation and provide an excellent source of information for local review boards, preservation architects, preservation planners, owners of historic properties, and others undertaking modifications to historic buildings.

Purpose of Guidelines

The Model Guidelines are intended primarily as a tool for design review boards and their staffs in formulating guidelines for Florida's historic districts and individual landmarks. They offer a recipe for organizing, writing, and illustrating local guidelines. The various sections of the model guidelines contain a standardized format that can be selectively adapted to the local context. Within each section are parenthetical instructions and recommendations to facilitate this process. The guidelines are available from the Bureau of Historic Preservation in a computer disk format to further facilitate the conversion process. Local review boards may add them to an analysis of architectural characteristics of local districts and individual landmarks to form their own guidelines.

The modular format of the guidelines allows them to be selectively copied and made available to

other user. Potential users include property owners within local historic districts, recipients of state and federal grant-in-aids administered by the Florida Department of State, applicants for federal tax credits and ad valorem tax exemptions, and public officials and private individuals falling under state preservation regulatory authority.

The guidelines contain two major sections. The first section offers a frame of reference for individuals undertaking or reviewing the rehabilitation of a historic building. The frame of reference serves as an aid to analyzing what is significant about a building or district. It consists of a succinct overview of Florida architecture, describing periods of construction, common building types and architectural styles, and significant materials.

The second major section forms the core of the guidelines. This section provides rehabilitation guidelines for appropriate treatments of historic buildings. It outlines appropriate treatments for additions, doors and entrances, exterior materials, foundations and infill, mechanical systems, paint colors, porches, roofs and roof surfaces, setting and historic landscapes, signage, storefronts, and windows. The second section also discusses additional activities that affect historic buildings or districts. Those activities include new construction, relocation of historic buildings, handicap accessibility, and demolition. Appropriate measures for these activities are provided as part of the Model Guidelines.

The final component of the guidelines includes illustrations, a glossary of terms, bibliography, appendices, and an index. The illustrations, photographs and drawings, supplement the text.

Using the Guidelines for Planning a Preservation Project

Individuals planning a preservation project and reviewers of the resulting plans will alike find the guidelines useful. Planning is critical to a successful preservation project and should proceed in a logical series of steps. The first step consists of an evaluation of the condition and functional obsolescence of a building. This will be done independent of the guidelines. Each component of the building should be thoroughly evaluated, beginning with the foundation, exterior walls, roof, doors and windows, mechanical systems, and interior.

Once the work needed to be done has been identified, the architectural character of the building should be evaluated. The National Park Service suggests a three-step approach to this process. First, observe the building from afar to ascertain its shape, pattern of window and door openings, primary and secondary roof features, projections such as porches, trim and settings. Next, move close to the building to identify its color, texture, and finishes. Finally, proceed to the interior of the building and identify its individually important and related spaces, features, and surface finishes and materials. The guidelines can assist this process by providing information about significant periods, stylistic details, property types, and materials.

The final phase of planning a project should identify what needs to be done while preserving the significant features of the building. Structural repairs, upgrading of mechanical systems, energy

retrofitting, and renewal of exterior and interior features and finishes should be evaluated within the context of the architectural guidelines to determine their appropriateness.

Once a plan has been developed and submitted as a request for a certification of appropriateness or other form, reviewers can use the guidelines. They can consult the guidelines to insure that significant features of the property under review have been properly evaluated and will be properly treated during the course of rehabilitation.

HISTORICAL OVERVIEW

Design guidelines often begin with a brief, background history of the city, county, or historic district they serve. The history provides a context for understanding and appreciating the architectural resources of the area. The section should describe the geographic area the guidelines cover through its major dates and periods of development, important events and activities, and associations with significant persons and groups. Sources of information for the history can often be obtained at local libraries, historical societies, preservation organizations, and the Bureau of Historic Preservation. They include local histories, historic property surveys of neighborhoods, cities, and counties, and National Register nominations.

The Division of Historical Resources, Florida Department of State has developed historical "contexts" for identifying and evaluating historic properties in Florida. The contexts describe significant periods and themes associated with the state. Summarized in this section, they offer a chronological framework for organizing and developing a historical description of a specific area. Given the relatively recent development of much of Florida, only contexts from the late nineteenth century have application to the state as a whole. The geographic limits are indicated at the beginning of each context.

Colonial Period
(1565-1821)

Applicable to colonial east and west Florida.

The Colonial Period began with the Spanish settlement of St. Augustine in 1565. The First Spanish Period was highlighted by the construction of the Castillo de San Marcos, beginning in 1672. In 1763 Spain relinquished Florida to Great Britain, which ruled the colony until 1784, a period encompassing the American Revolution. As a result of Spain's alliance with the United States and its military occupation of Florida west of the Suwannee River, Britain returned Florida to Spain in 1784 at the close of the Revolutionary War. Spain's subsequent inability to populate and defend its colony resulted in a decision to transfer Florida to the United States, which formally took control of the new territory in 1821.

Territorial Period
(1821-1845)

Applicable to the northern half of Florida and Key West.

At the beginning of the Territorial Period, the population of Florida was largely concentrated in the northern tier of Florida along a line extending from St. Augustine to Pensacola. Tallahassee, midway between the two populated centers, was selected as the territorial capitol in 1823. Typical of the rural South, Florida's cash economy relied largely on a plantation system and accompanying slave labor. Florida planters cultivated cash crops such as cotton, sugarcane, tobacco, and indigo. Most settlers, however, relied on subsistence farming for their existence. Difficulties with Indians culminated in an outbreak of hostilities in 1835. The Second Seminole War endured until 1842, halting development for a time and resulting in great destruction in some eastern and central parts of the Territory. Slavery came to dominate national politics during the period. In 1845, the United States Congress, in order to maintain a balance between slave and free states, admitted Florida to the Union.

Statehood Period
(1845-1861)

Applicable to the northern half of Florida and Key West.

The Statehood Period extended from 1845, when Florida entered the Union, until 1861, when it seceded from it. The population remained concentrated in the northern tier of counties. During the peaceful years between two wars, however, the construction of the Florida Railroad from Fernandina to Cedar Key permitted significant settlement of the central peninsula. Like the rest of the South, the Florida economy remained based on the plantation system and slave labor. Slavery dominated national and state politics during the period. The period ended with the disruption of the Union and the commencement of the Civil War.

Civil War and Reconstruction Period
(1861-1877)

Applicable to the northern half of Florida and Key West.

In 1861 Florida seceded from the Union and became one of eleven Confederate states. Florida's cattle and salt industries supplied important provisions for the southern cause. The victory of northern arms spelled the abolition of slavery and, with it, the plantation system. Although little fighting occurred within the state, Florida's economy lay virtually prostrate at the end of the war. During the Reconstruction era (1865-1877), Florida's experience mirrored that of other southern states. Former slaves and northern immigrants wielded powerful influence over local and state politics. Production of cotton and other plantation crops declined, eventually supplanted by citrus

cultivation as the principal agricultural activity. Settlement of the peninsula quickened, though the absence of good transportation facilities limited its pace. For the first time, tourists, seasonal residents, and invalids seeking relief from northern winters began arriving in significant numbers.

Post-Reconstruction Period
(1877-1898)

Applicable throughout the state.

Reconstruction ended in Florida in 1877 with the withdrawal of federal armies. Four years later, in 1881, the State of Florida sold four million acres of public lands to a Philadelphia investor, Hamilton Disston, permitting it to resolve its internal debt problem and distribute land grants in order to promote railroad development. Rail networks soon reached all parts of the state. The rail infrastructure allowed substantial settlement and development of the southern portion of the peninsula for the first time. Railroad development stimulated the state's economy, particularly tourism and citrus cultivation. It was closely linked to hotel construction and the growth of resort communities throughout the peninsula. The first significant industrial development occurred, highlighted by cigar manufacturing.

Turn-of-the-Century Period/World War I
(1898-1918)

Applicable throughout the state.

The Turn-of-the-Century Period began with the outbreak of the Spanish-American War in 1898. Florida benefitted from the war through improved harbors and the billeting of large numbers of troops in a number of coastal communities. Railroad development continued throughout the state. Introduction of the automobile stimulated the beginning of a state road system. Improved transportation facilitated agricultural and industrial expansion and led to dramatic increases in population and tourism. The entry of the United States into World War I signaled the end of the period. Immigration and housing development slowed during the war, but tourism rose when the war in Europe forced Americans to seek vacation destinations in this country.

Florida Boom Period
(1919-1929)

Applicable throughout the state.

Florida experienced an unprecedented period of growth during the post World War One period, known as the era of the Great Florida Boom. Immediately upon the war's end real estate activity picked up, soon rising to a frenzied pitch. Property values rose dramatically. In virtually every

city and town new subdivisions were platted and lots sold and resold for quick profits. Bank deposits swelled and droves of real estate companies set up shop in many towns and cities. State and county road systems expanded rapidly. Southeast Florida, particularly Miami and Palm Beach, entertained the most anxious activity, but few communities in the state escaped the fever. The air began to seep out of the speculative land bubble in 1925. In August of that year the Florida East Coast Railway announced an embargo on freight shipments to south Florida, where ports and rail terminals were clogged with unused building materials. Devastating hurricanes that hit southeast Florida in 1926 and 1928 killed thousands of people and provided a sad, closing chapter to an era of wild excesses, plunging the state into economic depression. Adding to the economic misery, an infestation of the Mediterranean fruit fly devastated groves throughout the state in 1928.

Depression and New Deal Period
(1929-1940)

Applicable throughout the state.

The economic decline that first struck Florida fell within three years upon the nation at large, descending in full measure after the 1929 Wall Street Crash. Between 1929 and 1933, 148 state and national banks in Florida collapsed. By 1933 approximately one out of four Floridians was receiving some type of public relief and assistance. As the decade wore on, relief measures expanded, mostly inspired by the New Deal administration of Franklin Delano Roosevelt. The Works Progress Administration (WPA) provided jobs for professional workers and laborers alike, often employing them to construct roads and buildings. As a result the nation, the state, and communities by the thousands obtained infra structural improvements they might otherwise never have attempted for lack of vision or means.

Example: The Sebring Historic District

Named for town founder George E. Sebring, the Sebring Historic District encompasses much of the original town laid-out in 1911. Completion of the Atlantic Coast Line Railroad to Sebring the following year was a benchmark event in the town's development. The district contains one of the few surviving circular plans in the United States. The plan was the first executed in Florida and the only one that uses a circle for its primary commercial district. The circle has become a symbol of the community and has had a profound impact on its social and physical development. Circle Park has historically served as a locus for the town's social activities, political gatherings, and religious services. The commercial buildings that surround the park were designed to fit the plan. Several have concave facades and convex rear elevations that follow the line of the circle and the surrounding circular alley. The District is listed in the National Register of Historic Places and designated under municipal ordinance by the Sebring City Commission.

Recommended graphics for this section: Provide historic photographs of significant individuals, important events, and historic views that capture the flavor of district or geographic areas

covered by guidelines.
Also provide map of district area.

DESCRIPTION OF ARCHITECTURAL RESOURCES

Design guidelines should include a description of the architectural resources of the city, county, or district they serve. Subjects typically described in guidelines are periods of development, design characteristics of historic districts and individual landmarks, architectural styles, building types, materials, and significant interiors.
These subjects are discussed in a series of sections which follow. Each section analyzes character of defining aspects of Florida's historic architecture.

The description of Florida's architectural resources should be selectively edited to provide a framework for analyzing local architectural resources. Instructions are included in the text of each section to facilitate the editing process. Sources of information for analyzing local architectural resources include survey reports, National Register nominations, and architectural histories. Information form these sources integrated with the framework provided by the Model Guidelines should result in a thorough understanding of the architectural character of local districts and individual landmarks.

Recommended Graphics for this section: Provide a black and white historic photograph of landmark buildings which embody the architecture of the district or area covered by the guidelines.

MAJOR ARCHITECTURAL PERIODS

The Division of Historical Resources has developed contexts for describing architectural resources in Florida. These contexts describe periods within which important developments in Florida for understanding local architectural resources and a framework for organizing and developing an architectural description of a specific area or district. As was the case with the historic contexts, only architectural periods from the late nineteenth century have application to the state as a whole. The geographic limits are indicated at the beginning of each context.

Colonial Period
(1565-1821)

Applicable to colonial east and west Florida.

The colonial architecture of Florida reflected the ethnic and racial diversity of peninsular inhabitants. It encompassed three distinct historic periods: the First Spanish Period (1565-1763); the British Period (1763-1784); and the Second Spanish Period (1784-1821). The surviving colonial buildings embody primarily Spanish, English, and French building traditions, often in

combination. With few exceptions, extant colonial buildings are concentrated at St. Augustine.

Searching for ways to protect themselves from the elements and secure relief from Florida's harsh climate, colonial inhabitants experimented with indigenous materials, methods of construction, and building features. Many of the accommodations they made to the local environment became part of the state's architectural tradition.

Domestic architecture, the most common type of building in colonial St. Augustine, was functional rather than ornate. Colonial buildings were generally constructed at street line with walled courtyards and doors on the south side entering from a courtyard or loggia. With the exception of hardware, all building materials were locally produced. Wood, including heart pine, red cedar, and cypress, constituted the principal construction material in St. Augustine throughout most of its history. Following the destruction of the city in 1702, use of masonry materials for wall construction, particularly coquina and tabby, became prevalent.

St. Augustine also contains the architectural legacy of the succeeding British Period. The British added extra rooms or upper stories to Spanish buildings. On new and existing buildings, they placed doors directly on the street, used window glass, and constructed chimneys. During the Second Spanish Period, the influence of British building traditions remained strong. Doors were placed directly on the street Window glass and chimneys remained distinctive features of the later two colonial periods. The reasons for the British influences on the architecture of St. Augustine and East Florida were several. Building materials were imported from the United States, the Bahamas, and other existing or former British dominions, and the population of East Florida contained a number of former British subjects.

Only two examples of Second Spanish Period architecture exist outside of St. Augustine. They are the Kingsley Plantation and the Lavalle House. The Kingsley Plantation, located at the north tip of Ft. George Island in Duval County, is the only example of a plantation complex remaining in Florida from the period. The Lavalle House, constructed c. 1803 at Pensacola, is the second standing structure remaining from the period and the only one yet documented in West Florida. It is a wood-frame, raised Creole cottage and an excellent example of the early Gulf Coast vernacular tradition.

Territorial Period
(1821-1845)

Applicable to the northern half of Florida and Key West.

The architecture of the Territorial Period essentially expressed the building traditions of settlers arriving from the Tidewater South, a coastal region stretching from Virginia south to Georgia. Only in St. Augustine and Pensacola did buildings resemble those of the preceding period, as revealed by their materials, size, lot placement, construction technique, and features. With the exception of Key West, the majority of buildings and structures associated with the period were

located in the tier of North Florida counties stretching from St. Johns County (St. Augustine) on the east coast through Leon County (Tallahassee) across to Escambia County (Pensacola). Extant buildings dating from the period include rural and urban residences, churches, and commercial buildings.

> Settlers from the Tidewater South brought with them English vernacular building traditions. The most common building type, the dwelling house, built of wood, used log or braced frame structural systems. Buildings one room or one-pen deep were most common. These rooms could be built in a modular fashion and resulted in a number of different types of vernacular dwelling houses. These included the single-pen, hall and parlor, dog-trot, and I-house. All of these buildings shared similar features and methods of construction. Many features were adaptations to the hot, moist climate of Florida. One of such features was the full-width, shed roofed front porch, which in summer provided a cool shelter from sun and rain. Another was a raised piers foundation, designed to permit air flow under the building, protect it from flooding, and prevent infestation from pests. Side gable roofs provided attic spaces for storage and further cooling of interior spaces. Chimneys were generally placed at gable ends.

Another distinct vernacular dwelling house found in Territorial Florida, particularly in the coastal panhandle, was the Creole Cottage. The Creole Cottage was developed in Louisiana by French Canadian immigrants with an understanding of Another distinct vernacular dwelling house found in Territorial Florida, particularly in the coastal panhandle, was the Creole Cottage. long-span roofing techniques. These buildings had an incised or inset porch under the main roofline, with the front wall set back. The Creole Cottage was a common dwelling house in West Florida during the Territorial and Statehood periods.

Nationally, the Greek Revival style emerged as the major architectural style of the era. Carpenters, pattern books, and architects of the time popularized the design, applying it to residences, churches, banks, courthouses and other public buildings. The full-colonnaded plantation home provided a common example of the style in the South, though even vernacular buildings incorporated features of the style. Florida's remote location, lack of sophisticated building materials, and its relatively limited scale of urban and rural architectural development resulted in less elaborate and ornate expressions of the style than appeared elsewhere.

Although not prevalent, brick first came into use in Florida during the Territorial Period. A few substantial dwelling houses and commercial building were constructed of the material, though it was most prominently used on federal construction projects such as fortifications and lighthouses.

The predominant building material of the period was wood. Few wood buildings remain from the time. Many were built quickly in a frontier environment. The resulting poor quality of construction, subsequent wars, fires, weather, and insects ensured most of them a relatively short life. In most cases only the most elaborate buildings of the Territorial Period have survived.

Statehood Period
(1845-1860)

Applicable to the north half of Florida and Key West.

The architecture of the Statehood Period in many ways resembled that of the Territorial Period. The settled areas of north, middle, and west Florida and Key West still contained the majority of buildings. Some building began in Central Florida, particularly Marion and Alachua counties. Extant buildings dating from the Statehood Period were originally designed as private residences and for educational, religious, transportation, commercial and political uses.

The Greek Revival remained the stylistic model for the design of private residences, commercial buildings, and other property types, including the state capitol at Tallahassee. The Carpenter Gothic first appeared in Florida during the period. It was popularized nationally in writings and plan-books published from the 1830s through the 1850s by Andrew Jackson Downing, Alexander Jackson Davis, and Richard Upjohn. Characteristic of the style was extensive use of sawn wood ornamentation on the barge boards and eaves of the roof, made possible by the invention of the jigsaw. Upjohn's plans were used in the construction of Episcopal churches from the Statehood Period through the rest of the nineteenth century. Episcopal Churches found in towns along the St. Johns River offer excellent examples of the style.

Wood remained the prevalent building material and log or braced frame walls the principal method of constructing wooden buildings. Commercial saw mills operated in populated areas of Florida. They produced lumber, characterized by vertical saw marks, cut by steam or water powered reciprocating saws.

The construction of the Florida Railroad from Fernandina to Cedar Key resulted in the development of new towns and settlements in the peninsula. The railroad provided an efficient means of transporting building materials to previously inaccessible areas. Products of the industrial revolution, such as corrugated metal and cast iron, appeared in Florida for the first time as did commercially milled wood such as windows, doors, frames, shutters, and ornamental woodwork.

New building types expressed the early stages of a maturing state. Hotels and boarding houses were constructed in significant numbers for the first time and served the state's infant tourist industry. The first schools were designed and built to educate the state's youth. Railroad depots arose beside tracks in settled communities. The settlement of new areas and a growing population resulted in the need for governmental services. The growth of government was symbolized by the construction of the state capitol and the first county courthouses designed as such.

Civil War and Reconstruction Period (1861-1877)

Applicable to north Florida and Key West

The disruptions of the Civil War obviously prevented any serious or permanent construction in Florida. With the exception of scattered fortifications, little of consequence was built. Architecturally, the Reconstruction Period that followed the war was a transitional era. New methods of construction, types of buildings, and styles of architecture were introduced to Florida. Circular sawn-lumber became common as steam powered mills began to replace manual and reciprocating saw operations. The balloon-frame structural system was first used. With it came standardization of board size, which enabled relatively unskilled workers to erect frame buildings both quickly and soundly. Transportation improvements, principally steamboating and some limited rail facilities, led to a wider distribution of materials such as brick and milled wood products in Florida. However, much of the Florida peninsula remained unaccessible and undeveloped. North, middle, and west Florida remained the principal settled areas.

Extant building types indicate the initial stages of a maturing state. Commercial buildings with cast-iron storefronts made their appearance in the 1870s. The first hospitals were constructed.

Buildings constructed during the period contained influences of the previous period and foreshadowed styles that appeared in the subsequent era. Elements of the Greek Revival style persisted. The Carpenter Gothic and the Gothic Revival in particular continued to exert a significant influence, especially on ecclesiastical architecture, notably Episcopal churches exhibiting the Carpenter Gothic style.

The Reconstruction Period witnessed the early flowering of a variety of materials, methods of construction, types, and styles of architecture in Florida that blossomed in the succeeding era. Greek and Roman influenced architecture began giving way to Victorian period designs. The Italianate appeared particularly on buildings constructed of cast iron.

The architecture of the Victorian era, as opposed to the more conservative architecture of the pre-Civil War period, was exotic and eclectic. It was characterized by flamboyant use of decoration, irregular form, multiple roof types, and a variety of materials and colors. Greek and Roman influenced architecture gave way to Gothic, Italianate, Queen Anne, and Second Empire designs. The Italianate appeared particularly on buildings constructed of cast iron. The Reconstruction Period witnessed the early flowering of a variety of materials, methods of construction, types, and styles of architecture in Florida that blossomed in the succeeding era.

Post-Reconstruction Period
(1877-1898)

During the Post-Reconstruction period, Florida began rapidly changing from a largely undeveloped frontier to a mature state. Although still behind much of the nation, particularly the northeastern and eastern seaboard states, Florida architecture began to reflect national trends in materials, methods of construction, types of buildings and styles of architecture. Professionally trained architects practiced in the state for the first time. Brick and machine-milled lumber, whose shipment was facilitated by the rapidly expanding rail transportation network, became widely distributed. Products of the industrial north such as sheet metal and cast iron were readily available.

Buildings dating from the Post-Reconstruction period reflect a broad range of types, styles, materials, size, and designs. They indicate a varied, more complex, diversified, and increasingly sophisticated society. Located throughout the peninsula, their numbers paralleled the course of rail construction along the Atlantic and Gulf coasts. They embody nationally popular styles, including the Italianate, Queen Anne, and Second Empire.

Transportation, particularly railroads, which lengthened across the Florida peninsula and along the Atlantic coast, keyed the state's overall development. Upon completion of the Florida East Coast Railway to Miami in 1896, a whole new region of the state opened to development. Railroad depots and stations housing passengers and freight services dotted the lines. Hotels soon followed. The design, materials, and construction techniques employed in constructing the hotels exceeded those used for other building types in Florida and, in the case of the Ponce de Leon and Alcazar hotels in St. Augustine and the Tampa Bay Hotel in Tampa, set new national standards. Formally trained architects, such as John M. Carrere, Bernard Maybeck, James Renwick, and Thomas Hastings, were employed by hotel builders and wealthy northern winter residents to design their buildings.

Industrial expansion constituted another a key development of the Post-Reconstruction era. In Tampa, Key West, Jacksonville, and St. Augustine cigar manufacturing emerged as a significant industry. The Ybor Factory and cigar factories in Tampa and other Florida cities symbolized the period.

Educational facilities, such as DeLand Hall at Stetson University, the state's first institution of higher education, appeared in unprecedented numbers. With the development of rail transportation and economic and population growth, the need for government services expanded. New counties were created to serve the need and new courthouses and jails followed.

Domestic architecture, particularly that associated with urban areas and wealthy northerners, was heavily influenced by styles associated with the Victorian period, varied, exotic, and eclectic. It was characterized by flamboyant use of decoration, irregular form, multiple roof types, and a

variety of materials and colors. The first great concentrations of domestic architecture developed in neighborhoods such as Springfield and Riverside in Jacksonville, Hyde Park in Tampa, North Hill in Pensacola, and Model Land Company and the Abbott Tract in St. Augustine. Commercial areas, such as those in Fernandina Beach, Orlando, Sanford, and Ybor City, were also heavily influenced by the architecture of the period and products of the industrial revolution such as cast iron and ornamental metal.

Turn-of-the-Century Period (1898-1918)

Applicable throughout the state.

Florida architecture underwent substantial change during the Turn-of-the-Century period. The flamboyant architecture of the Victorian era gave way to more traditional, conservative influences represented by the Beaux Arts, Colonial Revival, and Classical Revival styles. Also present were early examples of Mediterranean influenced styles, including the Spanish Colonial Revival and Italian Renaissance, which were to come into full bloom during the 1920s. Contrasting with more traditional styles of architecture were the first examples of the late nineteenth and early twentieth century American movements, such as the Prairie School, the Commercial style, and the Bungalow. Masonry materials became commonplace, particularly in commercial areas.

Improved construction techniques, particularly the use of reinforced concrete and steel frame structural elements, resulted in the first Florida skyscrapers in cities such as Jacksonville, Miami, and Tampa. Architecture as a profession became institutionalized during the period with the founding of the Florida Chapter of the American Institute of Architects in 1915. Middle class ownership of residential buildings expanded proportionately as a result of innovative financial mechanisms.

The extant buildings in Florida identified with the period occupy a wide spectrum of uses and styles. Social clubs, educational buildings, government facilities, retail and wholesale establishments, and transportation buildings, among others, date from the period. A number of railroad stations or depots, symbolic of the state's expanding rail transportation network, also remain. The development of the state's southeastern counties and the steady progress of railroad construction along the coastlines during the period are also reflected in the geographic distribution of buildings.

Transportation remained a key to the state's development. Railroad depots and stations were constructed throughout Florida, particularly in previously undeveloped areas. The railroad, because of its speed and accessibility, supplanted shipping as the principal transportation system in Florida.

Industrial expansion continued during the Turn-of-the-Century Period. Cigar manufacturing and citrus processing were important activities. In Key West and Tarpon Springs, sponge diving and processing developed on a significant scale. Cigar factories, sponge warehouse, sponge boats, and citrus packing houses are important property types associated with the period.

Educational institutions continued to expand. The State of Florida made a significant commitment to higher education by adopting the Beckman Act, which created the University of Florida, Florida Agricultural and Mechanical University, and the Florida State School for Women. Many of the original buildings of these three universities remain. Public and private schools of primary, secondary, and higher education were constructed in unprecedented numbers for the period.
Public libraries, many of them funded by the Carnegie Endowment or other charitable organizations, were erected in communities throughout the state.
Social institutions, a reflection of a maturing society and an improving quality of life, proliferated. Examples of properties reflecting the trend include fraternal organizations, mutual aid societies, and women's clubs.

With the continued development of rail transportation and economic and population growth, local government expanded. One of the prevailing themes of political history of Florida during the period was county subdivision. As Florida's population grew and new communities developed, residents in outlying areas continually lobbied for division the state's larger counties into smaller, more manageable units. The expansive size of many counties, the difficulty of travel, and the settlement of previously unpopulated or underpopulated areas following the construction of railroads made reorganization of county government essential. Construction of courthouses and other municipal and county buildings revealed the expansion of local government during the period.

Domestic architecture grew more conservative reflected the influence of classical precedents. The Colonial Revival provided a major influence, even on vernacular architecture. The Bungalow came to dominate residential architecture. It represented a clear break from the preceding period through its size, massing, and interior design. Together with the Prairie School, it symbolized the introduction of the Early Modern Movement in Florida. Prairie School design, never as ubiquitous as the Bungalow, was largely concentrated in Jacksonville, where it was popularized by Henry J. Cloth, the state's first board certified architect. The influence of Cloth and other Florida architects can be seen in rapidly expanding residential neighborhoods such as Springfield and Riverside in Jacksonville, Hyde Park in Tampa, and North Hill in Pensacola.

Mediterranean architecture gained in popularity. Various influences were linked to the state's Mediterranean derived architecture, including Spanish, Spanish Colonial, Moorish, and Italian Renaissance. Mediterranean-based architecture was introduced to Florida through St. Augustine in the Spanish Renaissance Revival Ponce de Leon and Alcazar hotels and the Venetian Revival Flagler Memorial Church. Spanish Colonial architecture was popularized nationally at San Diego's Panama-California International Exposition in 1915. In Florida, the outstanding example

of Mediterranean architecture from the period was Villa Vizcaya, located in Miami and designed in the Italian Renaissance Revival style. Not long after, flamboyant architect Addison Mizner began designing buildings in an eclectic Spanish style in southeast Florida, particularly in Palm Beach and Boca Raton. The first examples of the style were applied to large and ornate residences. Not until the 1920s did Mediterranean architecture become widely popular.

Commercial architecture proliferated and changed in character during the Turn-of-the Century Period. A trend toward masonry building materials and innovative construction techniques were major manifestations of the change. Brick and concrete business blocks replaced wooden structures in communities throughout Florida. One of the principal reasons for the trend toward masonry building materials was the actual or potential hazard of fire. As was true in virtually every community in Florida, the first commercial buildings were nearly always wood-frame, constructed of extremely flammable pine. As a result of this building practice, fires were common, particularly in commercial areas where buildings were located close to one another. During the late nineteenth and early twentieth centuries the business districts of a number of Florida cities burned. The hazard of fire spurred the use of masonry materials in downtown areas throughout Florida during the early twentieth century. Also for the first time, skyscrapers, built of steel and reinforced concrete, appeared on the skyline of urban areas such as Jacksonville and Tampa.

Boom Time Period
(1919-1929)

Applicable throughout the state**.**

The Florida Boom of the 1920s was a period of unprecedented population growth, economic expansion, and building construction. The Boom was concentrated in Southeast Florida, including Dade, Broward, and Palm Beach counties, and the Gulf Coast, particularly Hillsborough, Pinellas, and Sarasota counties. Jacksonville and St. Augustine also experienced considerable development at the time, as did most communities strung along the highways that carried people into Florida and along its coasts. Towns in the interior, like Sebring, Lake Wales, and Lakeland, also participated in the Boom. Few communities south of Orlando were exempted from the speculative fever.

Building design was strongly influenced by Mediterranean architecture. Developers and architects attempted to capitalize upon Florida's Spanish heritage, probably because it offered a distinctive element to Americans from other states who were reared in the English tradition. Buildings large and small were designed in a variety of "Mediterranean Revival" Styles. Mediterranean Revival has become a catch-all term employed in Florida to describe a building displaying features obviously derived from some part of the Mediterranean basin. Few of these buildings, even those designed by professionally trained architects, were academically correct interpretations of the architecture of Spain, Italy, or Spanish America. Even Addison Mizner, the most prominent architect of the period, was accused of designing in a

"Spanish-Moorish-Romanesque-Gothic-Renaissance" style. Most designs were eclectic, and many incorporated only minimal features associated with Mediterranean architecture. These might include a light-colored stucco exterior finish, round arched window and door openings, and a roof covered with clay tile.

Other styles were found in abundance, for the development of Florida at the time was great enough to encompass every variety of building, large and small. The Bungalow style continued to find acceptance in Florida. Exclusively confined to residential buildings, the style was characterized by a low pitched, gable over gable roof and a rectangular ground plan with the short, or gabled end oriented usually toward the street. Elaborate forms of the Bungalow style of residence continued to appear. The Bungalow exerted a strong influence on the domestic, vernacular architecture of the period as well.

In contrast to styles whose popularity was fading, examples of the Art Deco style began to appear during the late 1920s. By the end of the decade it was becoming popular in public and commercial buildings. The first examples of the style were concentrated largely in the Miami Beach area.

Commercial buildings in Florida constructed at the time reflected a variety of influences. Many, of course, displayed the influence of Mediterranean styles in detailing. Commercial architecture in Florida continued in general to employ the characteristics of one and two-zone composition developed at the turn of the century.

The materials used in construction turned increasingly to brick, concrete, and steel, though numerous vernacular dwelling houses continued to employ wood frame construction techniques. Structural clay tile became common in many areas for the construction of exterior walls. Many buildings were constructed of reinforced concrete. Concrete block, often stamped with a decorative face, came into common usage.

For the first time in Florida, truly planned residential communities appeared. Before the 1920s, virtually all residential development in Florida had developed organically, largely on the basis of a grid-iron subdivision lay-out. During the 1920s, planned residential areas, which contained innovative layouts, designated parks, setback requirements, deed restrictions, and design guidelines, appeared for the first time. Among them were Coral Gables; Avondale, San Jose, and San Marco in Jacksonville; Davis Island in Tampa; and Davis Shores in St. Augustine.

Depression and New Deal Period (1929-1940)

Applicable throughout the state**.**

Little building activity occurred during the initial years of the Depression decade of the 1930s. The construction that did take place was largely limited to two types of activities: tourism and

public works projects funded by federal programs, such as the Works Progress Administration. Building types of the Depression and New Deal Period context include tourist related facilities, commercial buildings, and federal, state, and local government buildings.

Private sector development was largely concentrated in a few tourist oriented areas, primarily Miami Beach, but also in Daytona Beach and several other coastal areas. The Art Deco style began to appear in quantity, as did the Art Moderne later in the decade. The Art Deco and Art Moderne were mainly concentrated in Miami Beach, but also can be found in scattered commercial districts throughout the state.

A further significant stimulus to building construction was associated with public works projects, particularly those funded by the federal government. Numerous post offices, federal buildings, auditoriums, armories, and municipal offices were constructed under federal auspices.
As the Depression wore on, the New Deal began introducing innovative mechanisms for financing housing construction, including federally guaranteed home loans. This stimulated home building, generally confined to relatively small houses designed for middle class incomes. Notable concentrations of late 1930s houses can be found in Miami, Fort Lauderdale, and Daytona Beach, all of which were popular tourist or retirement destinations. The Bungalow, Mediterranean Revival, and Moderne styles were major influences.

ARCHITECTURAL STYLES AND BUILDING TRADITIONS

Florida contains a wide variety of architectural styles and vernacular building traditions. A description of styles and building traditions is an integral part of local design guidelines. The section that follows this page is a broad description of the major architectural styles found in the state. The glossary in the appendix of the guidelines define many of the terms used in the description of styles. This section can be selectively edited when preparing local guidelines. Only styles found in the district or area covered by the guidelines should be included.

Colonial (1565-1821)

The architectural legacy of Colonial Florida is concentrated at St. Augustine. St. Augustine's extended history makes generalizations about its architecture difficult. Nonetheless a distinctive building tradition did develop there during the colonial period. From early crude shelters of wood, thatch, and wattle-and-daub more substantial buildings, often employing masonry construction, eventually appeared, especially after destruction of the city by fire in 1702.

The architecture of the First Spanish Period (1565-1763) contained distinctive features, many of them adaptations to the climate and available materials. The more substantial buildings employed coquina bearing walls finished with stucco. The principal elevations were generally constructed immediately upon property lines and together with garden walls formed a solid plane along street edges. The main entry opened upon the side of a building and provided access to an interior courtyard. Distinctive architectural features included projecting wooden grillwork known as

rejas, interior shutters, arcaded loggias, **vigas** or exposed ceiling beams, overhanging balconies, and, on flat-roofed buildings, projecting rainspouts, known as **canales.** Buildings featured shutters, balconies, and loggias. Balconies, frequently projecting over the street, provided a cool, covered sitting area. They sometimes exhibited corbeled supports as a functional and decorative feature. Logias, a transitional space between indoors and outdoors, wrapped around the side and rear walls of buildings. Shaded by second floors they served as an outdoor living space in warm weather.

The British, who occupied St. Augustine from 1763-1784, often added extra rooms or upper stories to enlarge the buildings they inherited from the Spanish. They replaced the rejas and interior shutters with single or double hung sash windows and exterior shutters. The British altered some buildings by placing doors directly onto the street. Window glass, chimneys, and steeply pitched gable roofs proliferated during the British period.
The architecture of the Second Spanish Period (1784-1821) continued many earlier traditions. Coquina remained the most significant building material. The Minorcans, former British subjects from the Mediterranean, constituted the principal corps of artisans. They maintained English and Spanish building practices, incorporating overhanging balconies and loggias on the buildings and placing the main elevation of buildings on street lines.

Pensacola is the only other Florida city with an extant colonial building. The Seville Historic District contains French influenced Gulf Coast cottages. The Gulf Coast Cottage was a one-and-one-half story residence built on brick piers with a steep-pitched gable roof and an incised porch on the main facade. It remained an important vernacular dwelling house following the acquisition of Florida by the United States in 1821.

Characteristics/Spanish Colonial:

· Plan: regular, rectangular, nearly square, or ell.
· Foundation: tabby or coquina.
· Height: one to two-and-one-half stories.
· Primary exterior material: stucco over coquina; less frequent clapboard.
· Roof type: flat with parapet; side gable.
· Roof surfacing: tile; wooden cut shingles or shakes.
· Detailing: **rejas; canales;** overhanging balconies; main facade set on property line.

Frame Vernacular (1821-1940)

Vernacular architecture predominated in Florida from the Territorial Period until the Depression era of the 1930s. Frame vernacular architecture was the common wood-frame construction of self-taught builders, often passed from one generation to the next. Vernacular building traditions resulted from the builder's experience, available resources, and responses to the local

environment. Dwellings and associated outbuildings constituted the most common wood frame property type, although many frame vernacular churches and commercial and industrial buildings were also constructed.
Few examples of vernacular architecture from the pre-Civil War Territorial and Statehood periods survive in Florida. Those which remain are generally one story dwellings of square-hewn logs or braced frame construction. Braced frame construction replaced the earlier post and beam forms, which predominated during the English Colonial Period in the United States. Braced framing consisted of a combination of heavy timber frame with hewn joints and light, closely spaced vertical studs, which were machine cut. Foundations were brick, coquina, limerock, or tabby piers or wood posts. Exterior cladding was clapboard, lap siding, or board-and-batten. Roofs were front or side facing gable types. Windows were double-hung sash with small panes, most frequently in a 6/6 light configuration. Porches were a universal feature. They were usually full-width, shed or incised types. There were a number of vernacular dwelling house types. These included the single-pen, hall and parlor, dog-trot, I-house, and Creole Cottage.

From the end of the Civil War until about 1910, frame vernacular architecture in Florida was characterized by the balloon-frame method of construction. Balloon-frame construction, which began in Chicago and reached Florida about 1870, featured closely spaced two-inch deep boards of varying widths joined by nails. This method of framing eliminated the hewn joints and massive timbers employed in braced frame construction. Corner posts and principal horizontal members consisted of two or more two-inch boards nailed together. Studs in multi-story buildings rose continuously from the floors to the roof. Floors hung on the studs. Balloon framing allowed cheaper and more rapid construction by eliminating the need for hand-hewing the principal wall timbers. This method of construction permitted taller frame buildings. Brick piers provided the principal foundation type. Roofs were generally gable, hip, or pyramidal. Metal roof surfacing, including ornamental metal, became common in Florid during the period. Roof forms were more complex, featuring dormers, cross gables, and other secondary roof structures. The complexity of roof forms during the late nineteenth century can be attributed in part to the influence of the Queen Anne style, which also led to irregular massing. Windows remained double-hung sash, but contained larger panes than in the pre-Civil era, often in a 2/2 light pattern. Porches and verandas were also common features.

A final change in frame construction in Florida occurred about 1910 with the introduction of platform framing. With the new method, each floor was constructed independently. Shorter studs were erected upon wooden platforms to support the overlying platform or roof. This framing system was both simpler and more rigid than the balloon framing system it replaced.

By 1920 the Bungalow had become a major influence on vernacular design. As a result, the form, plan, and features of frame buildings tended to be more regular. After 1920 frame vernacular buildings often diminished to one story. In addition to height and methods of construction, frame vernacular architecture of the 1920s and 1930s shared additional characteristics. Framing rested on pier foundations, commonly brick or concrete block. Exterior sheathing was usually horizontal wood siding, either weatherboard or drop type. Roof types were gable or hip, covered

with V-crimp or embossed sheet metal or composition or asbestos shingles. Brick chimneys constituted a common feature. Windows were double-hung sash. The size of panes increased in size, generally to either 1/1 or 2/2 lights. Bungalow windows, with a single lower light, and 3,4, or more lights in the upper sash, were also typical. Porches, usually full-width entrance types, remained common.

Describe local examples here.

Characteristics:

· Plan: regular, rectangular; ell and irregular also common.
· Foundation: Piers, wood, tabby or coquina prior to Civil War; brick; concrete block during 1920s.
· Height: one to two-and-one-half stories.
· Primary exterior material: horizontal wood siding; less common wood shingles, board and batten.
· Roof type: gable, less common hip, pyramidal; false-front on commercial buildings.
· Roof surfacing: wood shingles during 19th century; metal during late 19th century; composition and asbestos shingles beginning in 1920s.
· Detailing: simple; usually jig-sawn woodwork on porches or around eaves; corbeling on chimneys.

Masonry Vernacular (1821-1940)

Masonry Vernacular architecture is found throughout Florida.

Before the Civil War masonry construction was far less common in Florida than wood framing. Brick, the most common masonry material in the United States, was not readily available because of a sparsity of clay in the state and poor transportation facilities. Contractors for federal structures in Florida, including fortifications, lighthouses, and arsenals, imported brick from other states for their works. Most privately owned brick buildings were residences. Brick construction usually consisted of fired brick in an English or common bond pattern. The most common wall dimensions were eight or twelve inches. Coquina was used as a construction material in St. Augustine and scattered east coast locations.

Following the Civil War, brick became more readily available, particularly in the 1880s, as rail networks began to penetrate the Florida peninsula. Because of its fire-resistant qualities, brick was often employed in constructing commercial buildings. Many commercial areas were rebuilt in brick after fires destroyed the original frame structures. Such commercial buildings generally rose one or two stories in height and exhibited fixed glass storefronts. Ornamentation consisted of simple detailing, usually cast concrete applications or decorative brick work, such as corbeling. Roofs were usually flat, built-up types with parapet. Poured concrete buildings first appeared in St. Augustine during the 1880s.

After 1900 new colors and textures of brick were introduced. In addition to commercial buildings, brick was increasingly used on a variety of buildings, including private residences, apartments, schools, and governmental buildings. Beginning in the 1920s two new masonry materials, hollow tile and concrete block, became widely used. These new materials were as strong as fired brick, but were lighter and cheaper. In later years concrete block almost exclusively replaced brick as a structural material. During the 1920s brick was frequently used as a veneer in combination with masonry or frame interior walls on a variety of buildings.

Describe local examples here.

Characteristics:

· Plan: regular, rectangular.
· Foundation: continuous or slab (commercial), brick or concrete.
· Height: one-two stories (apartments); one-two stories (commercial).
· Primary exterior material: brick, common or running bond; stucco, rough texture; concrete block, rusticated rock-faced.
· Roof type: hip; flat with parapet (commercial).
· Roof surfacing: composition shingles; built-up, commercial.
· Ornamentation: simple; usually cast-concrete or ornamental brick such as corbeling.

Shotgun (1866-1940)

The Shotgun House is found throughout Florida.

The Shotgun house in the United States dates to the early nineteenth century, when blacks from Haiti introduced the style to New Orleans and other parts of Louisiana. The Shotgun House drew its name from its long, rectangular shape. Supposedly a shotgun blast would travel through the building without striking a wall. Typically one room wide, a Shotgun house might be accommodated on a small lot or half-lot at minimal cost. Although initially concentrated in the South, the Shotgun house, because of its utility and modest construction cost, became a common dwelling for working class blacks and whites in urban areas and in agricultural and industrial communities throughout the United States.

Describe local examples here.

Shotgun houses first became common in Florida after the Civil War, when newly freed slaves began to establish their own communities and neighborhoods. The style appeared throughout Florida in a variety of rural and urban settings.

Freestanding and one room wide, the Shotgun offers a front facade containing a doorway on one side and a window on another. Generally austere, many Shotgun Houses, nonetheless, feature decorative woodwork on doors and porches and under eaves. Windows are often over-sized to

allow generous play of light and air. The interior has a common plan. On the street side is a living room. Behind the living room is a kitchen with a bedroom and bathroom at the rear. There are no interior hallways. Each room opens to the next to maximize living space and keep construction costs low.

Characteristics:

· Plan: regular, rectangular.
· Foundation: brick or block piers.
· Height: one story.
· Primary exterior material: wood: weatherboard or drop-siding; less common, board and batten.
· Roof type: hip or gable; shed roof over porch.
· Roof surfacing: wood shingles; metal, V-crimp; composition shingles.
· Detailing: simple; jig-sawn woodwork on porches, doors, or under eaves.

Greek Revival (1830-1870)

Examples of the Greek Revival and related classically devised styles
are usually limited to north and west Florida and Key West.

Greek Revival was the dominant style of architecture in the United States from 1830 until 1860. For many Americans, it symbolized the United States as the spiritual successor to the democratic traditions of ancient Greece. The Greek Revival was an adaptation of the classic Greek temple front, employing details from Doric, Ionic, and Corinthian orders. The Greek Revival style was popularized by carpenters, pattern books, and architects such as Benjamin Latrobe and his students, Robert Mills and William Strickland. It was applied to residences, churches, banks, courthouses, and other public buildings. The full-colonnaded plantation house provided a common example of the style in the South.

The Greek Revival style endured in Florida until about 1870, concentrated in the cotton growing region of Middle Florida, west of the Suwanee River. Reflecting the frontier character of the state, examples in Florida were generally simpler and more austere than those found in urban or more prosperous states. Most were dwelling houses.

Describe local examples here.

Identifying features of the Greek Revival include low-pitched gable or hipped roofs and a cornice line emphasized by a wide band of trim representing a classical entablature. Most examples feature an entrance porch or a full-width porch supported by square or round columns drawn from the Doric, Ionic, or Corinthian orders. A narrow line of transom and sidelights often surround the primary entrance.

Characteristics:

- Plan: regular, rectangular or nearly square.
- Foundation: brick or other masonry piers.
- Height: one to two-and-one-half stories.
- Primary exterior material: horizontal wood siding.
- Roof type: hip or gable
- Roof surfacing: wooden shingles (original); sheet metal or shingles; composition shingles.
- Detailing: classically derived columns, balustrades, medallions, dentils. Entrance detailing--transom, sidelights, fanlights--common. Entry porch or full-width porch supported by square or round columns. Cornice line emphasized with wide band of trim.

Gothic Revival (1850-1920)

Most early examples of the Gothic Revival and related styles were located in North and West Florida. Later examples can be found throughout the state.

The Gothic Revival style achieved popularity in the United States between 1840 and 1870. It remained a favored style for religious and educational buildings, including those in Florida, well into the twentieth century. Several variations, including the Carpenter Gothic and the Collegiate Gothic, materialized. Architect Andrew Jackson Downing, said to have built the first example in America in 1832, later produced several pattern books in which he illustrated the style's appropriateness for modest domestic designs. Downing's efforts to popularize the Gothic helped to make it one of the dominant building styles of the day. Carpenter Gothic, a peculiarly American version of the Gothic Revival, was popularized nationally in the writings and architectural pattern books of Downing, Alexander Jackson Davis, and Richard Upjohn, published in the 1830s, 1840s, and 1850s.

The Gothic Revival in Florida dates to the 1850s. Florida's Episcopal Churches, many of which were drawn from the pattern books of Richard Upjohn, offer many of the earliest and best examples of the Carpenter Gothic. University buildings and public schools portray the Collegiate Gothic style.

Describe local examples here.

Identifying features of the Gothic Revival style include steeply pitched gable roofs, often with one or more intersecting cross-gables; decorative verge board work in the gables; open eaves; wood siding, often board and batten; one story entrance or end porch; and varied window treatments including lancet, cantilevered oriels, and double-hung sash windows, often with diamond pane glazing.

The hallmark of the Carpenter Gothic is extensive use of sawn wood ornamentation on the bargeboards and eaves
of the roof. This type of ornamentation was made possible by the nineteenth-century development of the jigsaw. Steeply pitched gables lent a pronounced vertical emphasis to Carpenter Gothic buildings.

Characteristics:

· Plan: rectangular or ell.
· Foundation: brick piers; continuous masonry.
· Height: one-and-one-half to two-and-one-half stories.
· Primary exterior material: wood: board and batten, shingles, weatherboard; less frequently stone.
· Roof type: steep-pitched gable.
· Roof surfacing: wooden shingles (original); ornamental metal; composition shingles.
· Detailing: prominent gables, oriel windows, massive chimneys, pointed elliptical arch, towers and battlements, crenelation, jig-sawn trim on eaves, gable end, leaded stain glass.

Second Empire (1870-1907)

Examples are limited to North, West, Central, and Southwest Florida.

French in origin, the Second Empire derived its name from the Second Empire of Napoleon III (1852-1870), rising to popularity in the United States during the immediate post-Civil War period. It is often referred to as the "General Grant Style" because of its association with the presidency of President Ulysses S. Grant (1869-1877).

Few examples of the Second Empire style exist in Florida. They are generally limited to residential buildings. By the late 1880s, the popularity of the style had declined, although examples can be found in the state as late as 1907.

Describe local examples here.

The defining feature of the Second Empire style is the Mansard roof, double-pitched and four sided, with dormers projecting from the lower, steeply-pitched section. This type of roof was functional because it permitted an attic story of usable space without the mass of a full upper story. Because of their utility, mansard roofs were frequently applied to existing as well as to new buildings. Other features frequently associated with the Second Empire style are prominent projecting and receding surfaces, paired columns, a projecting central bay, classical pediments and balustrades, windows flanked by columns or pilasters, arched windows with pediments and molded surrounds, and tall first-floor windows.

Characteristics:

· Plan: rectangular or ell.
· Foundation: brick piers.
· Height: one-and-one-half to two-and-one-half stories.
· Primary exterior material: wood: weatherboard; less frequently stone.
· Roof type: Mansard.
· Roof surfacing: wooden shingles (originally); metal; composition shingles.
· Detailing: eaves with decorative brackets; classical pediments and balustrades; arched windows with pediments and molded surrounds; cast-iron cresting.

Romanesque Revival (1870-1910)

Examples are found throughout the state.

The Romanesque Revival drew its inspiration from the medieval architecture of Europe, particularly that of France and Spain. As interpreted in the United States by Boston architect H. H. Richardson, the style was primarily applied to churches, educational buildings, train stations, courthouses, and other public buildings. A major variant of the style was indeed called Richardsonian Romanesque.

Constructed of solid masonry, Romanesque Revival buildings were expensive to build and invariably required professional design. Given such limitations, the style did not gain wide application. Few monumental examples of the kind found in other states appear in Florida. Courthouses, schools, and churches were the primary property types associated with the style.

Describe local examples here.

Semi-circular or round arches and polychromatic finishes provide the defining features of the Romanesque Revival style. Arches circled above windows, porch supports, and entrances. Buildings in Florida executed in the style employed brick with different colored stone, especially for window trim, arches, quoins, and belt courses. Towers and pavilions constituted characteristic features of the design.

Characteristics:

· Plan: rectangular or irregular.
· Foundation: continuous brick.
· Height: two to three stories.
· Primary exterior material: brick
· Roof type: gable or hip frequently with secondary roof features such as cross gables, towers, or pavilions.
· Roof surfacing: composition shingles.
· Detailing: semi-circular arches; polychromatic exterior finish highlighted by quoins, window

trim, arches, and belt courses.

Italianate (1870-1890)

Examples are found throughout the state.

The Italianate, primarily a domestic style in the United States, remained popular in much of the country from the mid- to late nineteenth century. The writings and designs of architects Andrew Jackson Downing, A.J. Davis, and Calvert Vaux promoted Italianate designs. The development of cast iron facades during the middle of the nineteenth century, when the style flowered, resulted in the construction of many Italianate commercial buildings.

The Italianate style appears infrequently in Florida. Many of the best examples of the style are large private residences and commercial buildings found in small north Florida towns such as Fernandina and Palatka.

Describe local examples here.

Characteristic features of the Italianate include a height of two to three stories, capped by a low-pitched roof whose wide, overhanging eaves were supported by decorative brackets. A square cupola or tower often rose above the roof line. The tall, narrow windows were commonly arched and frequently displayed elaborated crowns, usually an inverted U-shape.

Characteristics:

· Plan: rectangular or square.
· Foundation: brick piers or continuous brick.
· Height: two to three stories.
· Primary exterior material: wood: weatherboard; brick, cast-iron on storefronts.
· Roof type: low-pitched hip, frequently with square cupola or tower; commercial buildings, flat with parapet.
· Roof surfacing: wooden shingles (originally) composition shingles; flat-roofs: built-up.
· Detailing: height of two to three stories; a low-pitched roof with wide, overhanging eaves and brackets beneath, tall, narrow windows commonly arched or curved above; windows frequently with elaborated crowns, usually of inverted U-shape; square cupola or tower.

Queen Anne (1880-1910)

Examples are found throughout the state.

The Queen Anne style, arguably the most picturesque of late nineteenth American domestic styles, exhibited a variety of forms, textures, colors, and materials. Popularized initially in England by architect Richard Norman Shaw, the style developed a distinctive character in the

United States. Introduced to the American public at the 1876 Centennial Exposition in Philadelphia, it gained wide publicity through illustrations, press reports, pattern books, and popular magazines such as **Architecture and Building News.** American architects and builders took a fancy to the style, which became widespread during the 1880s and 1890s.

The Queen Anne in Florida was exclusively applied to residential buildings. It spread rapidly throughout the state during the 1880s and 1890s following the construction of rail lines, which facilitated the transportation of ornamental millwork and other building elements associated with the style. The style exerted great influence on vernacular buildings. Although it declined in popularity after 1900, examples can be found as late as 1910.

Describe local examples here.

Queen Anne style houses in Florida were frame structures sided with a variety of wooden materials, principally shingles, weatherboard and novelty siding. Irregular massing of building and roof forms were hallmarks of the design, as were extensive use of verandas and wood trim. Roof types included gable, hip, pyramid, and cone (for towers). Roofs featured details such as dormers, tall brick chimneys and cresting. Ornamental metal constituted a typical roof surface. Asymmetrical placement of windows was common. The double-hung sash windows often contained multiple light configurations, particularly in the upper sashes. Art glass was a common window and door material.

Characteristics:

· Plan: irregular.
· Foundation: piers, brick.
· Height: one and one-half to two-and-one-half stories.
· Primary exterior material: various: horizontal wood siding, shingles.
· Roof type: multi-planed, gable most common; towers, gables, turrets common secondary roof structures.
· Roof surfacing: wooden shingles; sheet metal, embossed; composition, asbestos shingles.
· Detailing: woodwork, including finial, pendants, brackets, scrollwork, trusses, verge boards, panels; multiple textures, fish scale, other shingles; and a variety of color.

Shingle (1880-1900)

The Shingle style is rare in Florida, found only at scattered locales in the state.

The Shingle style found its widest popularity in the Northeastern United States between 1880 and 1900. The first examples were designed by some of the most prominent architects of the late 19th century, including Henry Hobson Richardson and the firm of McKim, Mead, and White, as summer residences for wealthy clients. From this fashionable base, well publicized in contemporary architectural magazines, the style spread throughout the country. Shingle style

designs drew heavily upon Queen Anne, Colonial Revival, and Richardsonian Romanesque precedents. From the Queen Anne it borrowed wide porches, shingle surfaces, and asymmetrical forms. From the Colonial Revival style came the often used gambrel roofs, classical columns, and Palladian windows. Adapted from the Richardsonian Romanesque arches, and, in some examples, stone lower stories.

There are relatively few surviving examples of Shingle style residences in Florida. The examples of Shingle style residences in Florida. The examples that have survived were generally built by wealthy winter residents from the Northeast where the style was most prevalent.

Describe local examples here.

Identifying features of the shingle style are irregular roof planes most often broken by a series of dormers; cross-gable and cross-hip roof extensions; polygonal bays; unpainted wood shingle exterior fabric; palladian and double-hung sash windows with multi-pane upper sashes and single pane lower sashes; and wide verandas.

Characteristics:

Plan: irregular.
Foundation: piers, brick.
Height: two-and-one-half stories.
Primary exterior material: shingles.
Roof type: multi-paned gable most common, with secondary roof structures such as dormers and cross gables.
Roof surfacing: wood shingles (original); pressed metal; composition shingles.
Detailing: unpainted wood shingle exterior finish; full facade width porch often wrapping around the sides of the building; irregular plan and massing; palladian and double-hung sash windows with multi-pane upper sashes and single pane lower sashes.

Moorish Revival (1883-1928)

Examples of the Moorish Revival style are found primarily in St. Augustine, Tampa, and Dade County.

Moorish Revival was one of several exotic revival styles that achieved popularity in the United States during the nineteenth century. It resulted from a growing interest in the Middle and Far East, stimulated by increased travel and communication with those regions. As knowledge of eastern architecture grew in the United States and Europe, designers applied its features to mansions, hotels, theaters, clubs, and garden kiosks. The Moorish Revival was also frequently associated with the design of Jewish reform synagogues.

Franklin Smith, a Boston merchant and amateur architect, introduced the Moorish Revival style

to Florida in 1883 with the construction of Villa Zorayda, a mansion at St. Augustine. Smith drew his inspiration from the Alhambra Castle in Grenada, Spain. Zorayda Castle, the Cordova Hotel, the William J. Warden Residence, the Lyon Building and other Moorish Revival structures in St. Augustine constitute some of Florida's most architecturally distinctive buildings. Another outstanding example from the same period is Henry Plant's Tampa Bay Hotel, completed in 1891.

Later but no less significant examples of the style are found at Opa-locka in northern Dade County. Developer Glen Curtiss commissioned architect Bernhardt Emil Miller to design a series of buildings in the style based on illustrations drawn from *1001 Tales from the Arabian Nights*. Some of the best examples are the Opa-locka City Hall and the Opa-locka Railroad Station.

Describe local examples here.

The hallmark of the Moorish Revival style is a flat roof surrounded by a parapet heavily decorated with cast concrete ornamentation. The design often features a pavilion tower, onion dome, or minaret. Exterior walls, generally
covered by stucco or unfinished concrete, seldom feature ornament. Door and window surrounds frequently reveal a variety of decorative treatments, including a horseshoe arch motif. Other common features are wooden and metal balconies and ornamental tilework.

Characteristics:

· Plan: irregular.
· Foundation: poured concrete.
· Height: two to four stories.
· Primary exterior material: unfinished poured concrete or concrete block; stucco.
· Roof type: flat with a parapet; parapet heavily decorated with cast concrete ornamentation. Secondary roof structures include towers, minarets, and onion domes.
· Roof surfacing: built-up
· Detailing: decorative parapet; tower, onion dome, or minaret; horseshoe arch; decorative door and window surrounds; stylized balconies; ornamental tilework.

Colonial Revival (1900-1930)

Examples of the Colonial Revival style are found throughout Florida.

The Colonial Revival style traces its origins to the 1876 Philadelphia Centennial Exposition, where many of the exhibit buildings sought to revive and interpret historical "colonial" types. These structures, rich in borrowed details, reflected the classical tradition that produced designs now known as "Georgian," "Federal" and "Jeffersonian." The major elements of those styles were symmetrical facades, prominent porticos, molded details in bas-relief, rectangular windows with small panes, and fanlights over the main entry. Interiors were often integrated with exteriors

through the application of Colonial details to major rooms and addition of features such as staircases and fireplaces.

The Colonial Revival style became popular at the turn of the century. In Florida it exerted a strong influence on vernacular architecture. Colonial Revival style buildings, generally residences, rose two to two-and-one-half stories in height. They displayed symmetrical massing, exhibited a tall hip roof and hip dormers, and usually contained a one-story full facade entrance porch or veranda. One variant, the Dutch Colonial Revival, featured a gambrel roof.

Describe local examples here.

Decorative elements included columns of various orders, balustrades, modillions and dentils. Centrally placed entrances featured transoms, fanlights, sidelights, plinth, fluted pilasters, hoods, pediments, and other detailing. Windows were usually double-hung sash with 1/1 or 3/1 lights, although some contained latticed upper sash. Bays and oriels often provided facade relief. Exterior fabrics included brick, weatherboard, drop siding, and shingles. Interior features associated with the style embraced urns, swags, fans, ellipses, paneled wainscoting, and detailing derived from the Classical orders, particularly columns and dentil courses.

Characteristics:

· Plan: regular, rectangular or nearly square.
· Foundation: brick piers or continuous brick.
· Height: two to two-and-one-half stories.
· Primary exterior material: horizontal wood siding, shingles; less frequently brick.
· Roof type: hip; hip dormers frequent secondary roof type; gambrel roof on Dutch Colonial Revival.
· Roof surfacing: embossed sheet metal or shingles; composition, asbestos shingles.
· Detailing: classically derived--columns, balustrades, modillions, dentils. Entrance detailing--transom, sidelights, fanlights, ornamental woodwork--common.

Classical Revival (1890-1930)

Examples of the Classical Revival style are found throughout Florida.

Classical Revival, also known as Neoclassical, resulted from an adaptation of the Greek temple front and other details to a variety of structures. The Classical Revival provided a more subdued alternative to the Beaux Arts, which featured ostentatious, sculptured ornament and highly decorated moldings. Classical Revival was frequently associated with major public buildings and private residences designed by formally trained architects.

In Florida the Classical Revival was found on a variety of building types. Although scattered examples of the style in Florida date to the 1890s, it did not become common until the following

decade. Many of the earliest examples consisted of large private residences and estates. Whitehall, in Palm Beach, designed in 1901 by the New York firm of Carrere and Hastings as a winter home for Henry Flagler, provides a most notable example. Over the next several decades the Classical Revival exerted a major influence on the design of public buildings such as courthouses and commercial buildings particularly banks. Only occasionally did the style appear in middle and upper class residential neighborhoods.

Describe local examples here.

Examples of the style in Florida feature two-story porticos with monumental columns that support a full entablature. The second floor may contain a centrally placed balcony. Dentils or modillions may decorate the cornices. Windows are generally 1/1 wood double-hung sash. The main entrance, often beneath a transom, usually opens at the center of the facade. Weatherboard or drop siding usually clad the exterior walls of residences and smooth masonry those of commercial or governmental buildings. Interiors were frequently integrated with exteriors. They featured elements such as molded-plaster cornices with classical detailing, urns, swags, full height French doors, and paneled wainscot.

Characteristics:

· Plan: regular, rectangular or nearly square
· Foundation: piers or continuous, brick or concrete.
· Height: two to two-and-one-half stories
· Primary exterior material: horizontal wood siding; smooth masonry.
· Roof type: low-pitched hip or flat with a balustrade.
· Roof surfacing: embossed sheet metal or metal shingles; composition, asbestos shingles; built-up on flat roofs.
· Detailing: classically derived; full-facade height ionic columns, balustrades, medallions, dentils. Entrance detailing--transom, sidelights, ornamental woodwork--common. Interiors: molded plaster cornices, urns, swags, wainscotting, French doors.

Beaux Arts 1900-1930)

Examples of the Beaux Arts are found throughout Florida.

The Beaux Arts (fine art) style emerged as a popular choice of wealthy Americans for grand residences during the late nineteenth and early twentieth centuries. Based on classical precedents, the style drew from all of the classical revivals. The high cost of executing the highly decorative Beaux Arts design relegated it almost exclusively to people of wealth, until scaled down versions with less ornamentation appeared at the turn of the century. American architects who studied at the Ecole de Beaux Arts in Paris during the latter half of the nineteenth century introduced the style to the United States. Their number included Richard Morris Hunt, Louis Sullivan, H. H. Richardson, John Mervin Carrere, and Thomas Hastings. Confined essentially to major urban

centers, the style eventually became popular as a commercial design.

Florida contains few domestic examples of the Beaux Arts style. It was, however, often applied to banks, government buildings, and social clubs during the decade before the collapse of the Florida land boom in 1926. Many of the best examples are found in Tampa and Hillsborough County, where the Centro Asturiano, the Circulo Cubano de Tampa, Tampa City Hall, and the Hillsborough State Bank at Plant City embody the style.

Describe local examples here.

Identifying features of the style include flat roofs; elaborate cornices; symmetrical facade with bays divided by pilasters with classical capitals; masonry walls adorned with decorative garlands, floral patterns, or shields; rusticated stonework; and quoins.

Characteristics:

- Plan: regular, rectangular or nearly square.
- Foundation: continuous, concrete.
- Height: two to two-and-one-half stories.
- Primary exterior material: smooth masonry.
- Roof type: flat or low-pitched hip; mansard.
- Roof surfacing: composition, asbestos shingles, built-up.
- Detailing: rusticated stonework at first floor level; wall surfaces with decorative garlands, floral patterns or shields; quoins, pilasters or columns, usually paired with Ionic or Corinthian columns.

Mediterranean Influence (1885-1940)

Spanish and other Mediterranean-influenced styles were most common in California, Arizona, New Mexico, Texas, and Florida, states with a tradition of Spanish colonial architecture. The principal Mediterranean-derived styles were Italian Renaissance, Mission, and Spanish Colonial Revival. These revival styles date to the 1880s. Spanish Revival architecture, popularized at the 1915 Panama-California International Exposition at San Diego, swept through California, the southwest, and Florida within a few years.

Florida's Spanish heritage and semi-tropical climate favored use of Mediterranean designs. The roots of Mediterranean-influenced architecture in Florida can be traced to the Spanish, Italian Renaissance, and Moorish Revival hotels and churches in St. Augustine developed by Henry Flagler and others during the 1880s. The most important early twentieth century Mediterranean building in Florida was Villa Vizcaya in Miami, drawn from Italian precedents. One of the most significant architects associated with Mediterranean-influenced architecture was Addison Mizner, who used the style to create a distinctive urban look in cities like Palm Beach and Boca

Raton.

During the great Florida land boom of the 1920s architects and builders applied Spanish, Spanish Colonial Revival, Mission, and other Mediterranean-influenced designs to a wide spectrum of buildings. Developers attached Spanish and Italian names to towns, subdivisions and streets and created whole communities around Mediterranean themes. Although the term "Mediterranean Revival" is indiscriminately applied to all buildings with features derived from Mediterranean architecture, many, particularly those designed by architects, were consciously modeled on formal styles.

Describe local examples here.

Identifying features of Mediterranean-influenced architecture include clay tile roofs; stucco exterior walls; straight or arched windows; iron window grilles and balconies; arcades; ceramic tile decoration; and ornate, low-relief carvings highlighting arches, columns, window surrounds, cornices, and parapets.

Characteristics:

· Plan: irregular.
· Foundation: continuous.
· Height: two stories.
· Primary exterior material: stucco.
· Roof type: hip roof; flat with curvilinear parapet (Mission).
· Roof surfacing: barrel, French interlocking tile.
· Detailing: plaster and terra cotta detailing highlighting arches, columns, window surrounds, cornices, and parapets; wrought iron grilles, balconies, and balconets.

Mission Style (1919-1940)

The Mission style originated in California during the 1880s and 1890s in response to increased interest in that state's colonial Spanish heritage, particularly the ecclesiastical architecture of the Franciscan missions. The style was widely popularized when the Santa Fe and Southern Pacific railroads applied it to railroad stations and hotels throughout their systems. While authentic reproductions were scarce, most Mission buildings incorporate such distinctive elements of the style as a shaped parapet, quatrefoil window, and bell tower.

The Mission style became popular in Florida during the Land Boom of the 1920s. It is associated with a wide variety of buildings in Florida, including churches, train stations, government buildings and private residences. Elements of the style, particularly the shaped parapet and the quatrefoil window, are frequently found on less formally designed buildings.

Identifying features of the Mission style are shaped parapets with coping; bell towers; quatrefoil

windows; red, usually barrel, tile; and arcades.

Characteristics:

· Plan: irregular.
· Foundation: continuous.
· Height: two stories.
· Primary exterior material: stucco.
· Roof type: flat with shaped parapet; towers.
· Roof surfacing: barrel tile.
· Detailing: plaster and terra cotta detailing; quatrefoil windows.

Spanish Revival (1915-1940)

The Spanish Revival style is found throughout Florida.

Also known as the Spanish Colonial Revival and Spanish Eclectic, the Spanish Revival drew from the architecture of Spain and its New World colonies. It is generally associated with the 1915 Panama-California Exposition in San Diego. The Exposition's chief architect, Bertram Grosvenor Goodhue, who had studied actual prototypes in Spain and Spanish America, developed a sophisticated, accurate interpretation of Spanish architecture that enjoyed wide popularity in the southwest, California, and Florida during the 1920s.

Spanish Revival style architecture virtually defined Florida's great 1920s boom era. Buildings of the style filled southeastern cities like Miami, Palm Beach, and Boca Raton. The style was applied to every conceivable type of building, serving as a design theme for whole communities and subdivisions. Addison Mizner of Palm Beach and Boca Raton, the most prominent architect associated with the Spanish Colonial Revival style in Florida, began the trend in south Florida with his 1918 design of the Everglades Club at Palm Beach.

Describe local examples here.

Identifying features of the Spanish Revival style consisted of red clay barrel or Spanish tile; wrought-iron work, including balconies and balconets; stucco exterior finishes; paneled doors; decorative vents and rondels; arcades; and low pitched, usually gable roofs with little or no eave overhang.

Characteristics:

· Plan: irregular.
· Foundation: continuous.
· Height: one-two stories.
· Primary exterior material: stucco.

· Roof type: gable; less frequently hip or flat.
· Roof surfacing: barrel or Spanish (S-shaped) tile.
· Detailing: plaster and terra cotta detailing; wrought-iron balconies and balconets; decorative tiles; window grilles; tile vents; fountains; arcaded walkways; patios.

Monterrey Style (1925-1940)

The Monterrey style is a rare style found only at scattered locales in the state.

The Monterrey style was derived from the Spanish Colonial and American territorial period architecture of northern California. The resulting buildings combined stucco exterior finishes with traditional English massed plan forms brought to California by settlers from the United States. Scattered examples of the style were constructed in suburbs throughout the United States during the second quarter of the twentieth century.

In Florida, the Monterrey style never gained wide popularity. The style was applied principally to residential housing in middle class subdivisions.

Describes local examples here.

Distinctive features of the Monterrey Style included a low-pitched gable roof, a cross gable, and a second story balcony, usually cantilevered and covered by the principal roof. Exterior materials included wood shingles, tile, stucco, and weatherboard. The first and second stories frequently had different materials such as wood above brick the most common application. Door and window surrounds often reflected Territorial examples of Spanish Colonial antecedents.

Characteristics:

Plan: ell.
Foundation: continuous, mansonry.
Height: two stories.
Primary exterior material: stucco; wood, weatherboard.
Roof type: low-pitched gable roof covering cantilevered, second story balcony.
Roof surfacing: wood shingles or clay tile.
Detailing: wood or stucco exterior finish, frequently in combination; second story porch, usually cantilevered and covered by principal roof; door and window surrounds absent or of simple Colonial form; full length windows opening onto balcony.

Pueblo Revival Style (1920-1930)

The Pueblo Revival style is a rare style found only at scattered locales in the state.

The Pueblo Revival style, like the Mission style, had its origins in the vernacular architecture of

the United States Southwest. It was based on the adobe dwellings (pueblos) of the American Indians of Arizona and New Mexico. The original prototypes the style emulated were simple, handcrafted from sun dried mud brick and rough hewn logs. The style began in California around the turn of the century but flourishes in Arizona and New Mexico during the 1920s and 1930s.

The Pueblo style was popular in Florida during the 1920s. Concentrated in South Florida, it was used by developers James Bright and Glenn Curtiss in promoting the residential development of Miami Springs. Bright, whose business interests had previously been in Mexico and the Southwest, used architectural motifs generated from the domestic architecture of these areas. Although the style was picturesque, it was far from at home in South Florida, despite a remote association with the Spanish architecture of Florida. Originally designed for a desert environment, it was ill-suited to Florida's rainy, semi-tropical environment. Its popularity quickly faded after the collapse of the Florida Land Boom.

Describe local examples here.

The design and ornamentation of the Pueblo Style was simple. The most prominent features included irregularly surfaced stucco over concrete block or wood frame construction. Other characteristic features include rounded corners, simple openings, flat roofs, and protruding beam ends.

Characteristics:

- Plan: irregular.
- Foundation: continuous, masonry.
- Height: two stories.
- Primary exterior material: irregularly faced stucco pigmented or painted an earth tone.
- Roof type: flat, concealed by low parapet walls irregular in contour.
- Roof surfacing: built-up.
- Detailing: Exposed structural elements such as unpainted rough hewn logs (vigas) simulating beam ends are typical at the roof line as are rain spouts (canales), wood lintels and carved bracket capitals over porch columns.

Italian Renaissance (1914-1930)

The Italian Renaissance Style is found throughout the state.

The Italian Renaissance or Renaissance Revival style remained in vogue throughout the United States from the 1880s through the 1920s. It drew its inspiration from the Italian Renaissance palaces and estates of Florence, Venice, and Rome. The style was applied to a variety of building types, including private residences and commercial buildings. Initially restricted to high quality buildings designed by prominent architects, the Italian Renaissance became more widespread

after the turn of the century with the improvement of simulated masonry exterior materials. Its use continued until the Great Depression.

Although Florida contains fine examples of the Italian Renaissance style, it did not match the popularity of contemporary Spanish styles. Most of the state's Italian Renaissance style buildings were built in the decade preceding the collapse of the Florida Land Boom in 1926. The prototype of the style in Florida was Vizcaya, the James Deering Estate, built between 1914 and 1916. Designed as a replica of a Renaissance palace, Vizcaya embodied a fully integrated application of the style, including interiors and extensive formal gardens.

Describe local examples here.

Identifying features of the style include a low-pitched hip roof, usually covered with ceramic tiles; wide overhanging, boxed eaves, commonly containing decorative brackets beneath them; a symmetrical facade; second story windows that are generally smaller and less elaborate than the ones in the first story; and a recessed central entrance, usually displaying an arched opening that is sometimes accentuated by small classical columns or pilasters.

Characteristics:

- Plan: regular, rectangular.
- Foundation: continuous, concrete.
- Height: two to four stories.
- Primary exterior material: buff brick; stone; stucco.
- Roof type: low pitched, hip-type with eaves.
- Roof surfacing: interlocking tile.
- Detailing: broad overhanging roof with boxed eaves supported by decorative brackets; roof surfaced by ceramic tile; arched doors, windows, or porches; upper story windows smaller and less detailed than windows below; entrance accented by small classical columns or pilasters; quoins; pedimented windows; classical door surrounds; belt courses; rusticated first story

Commercial (1850-1940)

Design of commercial buildings in Florida mirrored national trends. During the mid-nineteenth century, commercial buildings as a distinct property type developed throughout the United States. They housed a variety of uses, such as offices, banks, hotels, and theaters, but most commonly functioned as retail stores.

Specific design constraints shaped commercial architecture in the United States. Most commercial buildings were concentrated in districts with high land values. Lot configuration,

therefore, exerted great influence on the form and plan of commercial buildings. To exploit land value to the fullest, commercial buildings were constructed in close proximity to one another and designed to cover most of the lot. The side walls of one commercial building often formed party walls with adjacent buildings.

Because of such design constraints, commercial buildings from the mid-1850s to the 1940s shared many of the same characteristics. Most commercial buildings were rectangular in plan. One narrow elevation, facing the street, became the focus of the design and provided the building's identifying features. Facades were organized into distinct sections or zones, commonly containing one or two parts.

The one part facade generally was a one-story building. It was formed by a structural framework consisting of columns, bulkheads or kick-panels, and a cornice topped by a parapet. Large, show windows were generally placed within this framework to display merchandise and light the interior. The wall area between windows and cornice provided a place for advertising and made the facade appear taller. This framework formed a basic compositional arrangement. Materials, doors and windows, and decorative and stylistic details constituted secondary characteristics that could be organized in a variety of ways.

The two part commercial block was a multi-story building, organized into an upper and lower zones. The design of the lower zone was essentially the same as the one part facade. It contained distinct uses in each zone. The lower zone generally housed public spaces such as retail stores, banking room, insurance offices, or hotel lobbies. The upper zone often provide space for private uses, including apartments, offices, hotel rooms, and meeting halls.

Commercial architecture in Florida originated before the Civil War, but the number of such buildings remained small until after the conflict. One and two zone commercial buildings, the most common types, employed a variety of materials and styles. The application of cast iron on storefronts, architectural features, and details began in the 1870s. The cast-iron storefront was closely associated with the Italianate style. Ornamental metal was often applied to ceilings and side-walls and on exterior walls, providing decoration and sheathing.

Following the Civil War, brick became more easily available, particularly in the 1880s when rail networks began to penetrate the Florida peninsula. Brick found rising use in constructing commercial buildings because of its resistance to fire, especially in urban sectors whose original frame structures were consumed by fire. Most of the commercial buildings were one or two stories in height with fixed glass storefronts. Ornamentation was simple, usually cast concrete detailing or decorative brick work, such as corbeling. Roofs were usually flat built-up types with parapets. Brick was frequently used in combination with cast-iron.

From 1900 to 1940 the form of commercial buildings in Florida remained essentially the same, though new materials and stylistic influences appeared. Steel and reinforced concrete largely replaced cast-iron as a structural material. Brick became more varied in color and texture. From

about 1900 to 1930 classically derived styles such as the Beaux Arts, Neo-classical, and Italian Renaissance influenced composition and ornamentation of commercial buildings.

Beginning in the 1920s two new masonry materials, hollow terra cotta tile and concrete block, gained wide use in construction of commercial buildings. As strong as fired brick, the new materials were lighter and cheaper. As the historic period drew to a close, concrete block replaced brick as a structural material. Beginning in the 1920s brick was frequently applied on a variety of commercial buildings as exterior finish material in combination with masonry or frame interior walls. Stucco finishes and terra cotta detailing became widespread, largely in association with Mediterranean stylistic influences.

Construction of commercial buildings, along with all other types of construction, declined in Florida during the 1930s. New styles such as Art Deco and Art Moderne became important influences on the design of commercial buildings. New materials, including vitrolite and Carrera glass, were introduced.

Characteristics:

· Plan: regular, rectangular.
· Foundation: continuous or slab brick or concrete
· Height: one-three stories.
· Primary exterior material: brick, common or running bond; concrete block; stucco, rough texture.
· Roof type: flat with parapet.
· Roof surfacing: built-up
· Details: simple; usually cast-concrete or ornamental brick such as corbeling; cast-iron; terra cotta; cast concrete; vitrolite and carrera glass.

Tudor (1915-1930)

The Tudor Style was loosely based on a variety of late Medieval English prototypes. The American expression of the Tudor emphasized steeply pitched, front-facing gables, which were almost universally present as a dominant facade element. Many Tudor style buildings feature ornamental half-timbering, executed in stucco, masonry, or masonry veneered walls. Uncommon before World War I, the Tudor later gained favor when masonry veneering techniques allowed even the most modest examples to mimic closely the brick and stone exteriors seen on English prototypes. The style was confined almost exclusively to private residences. They ranged from large estates, designed by professionally trained architects, to modest dwellings that proliferated in middle class subdivisions during the 1920s.

The application of the Tudor Style in Florida followed national trends. Nearly all examples of the style were found on private residences. Most date from the 1920s, when middle and upper class

residential suburbs proliferated. Many of the earliest and best examples were professionally designed and reasonably accurate expressions of the features and materials of the style. Subsequent examples tended to be smaller, more modest, and less detailed as the style was applied to middle-class houses during the mid-to-late twenties.

Decorative half-timbering constituted the defining element of the Tudor Style. Other features included steeply-pitched, usually side-gabled, roofs, and a facade with a steeply pitched cross gable. Windows were usually tall, casement type, arranged in groups. Tall and wide decorative chimneys often graced an exterior wall in a prominent location.

Characteristics:

· Plan: regular, rectangular
· Foundation: continuous brick.
· Height: one to two-and-one-half stories.
· Primary exterior material: brick, first story; stucco and wood, second story (half-timbering).
· Roof type: gable.
· Roof surfacing: composition shingles.
· Detailing: half-timbering; prominent gables, oriel windows, massive chimneys, pointed elliptical arch.

French Eclectic (1915-1930)

The French Eclectic, also know as the French Revival style, was based upon precedents developed over centuries of French domestic architecture. It resembles Medieval English building types and is closely associated with the Tudor style. As the name suggests, the style encompasses a variety of building forms and details whose unifying feature consists of a characteristic steeply-pitched hip roof. The style was popularized in the United States by returning World War I veterans who had served in France and by a number of studies on French domestic architecture published in various magazines of the 1920s. It remained a popular suburban residential style through the 1930s.

Popular in Florida for only a few years during the 1920s, the French Eclectic appeared only sparely in middle class neighborhoods and large estates. Most Florida examples are relatively simple in design.

A steep, hip pavilion roof offers an obvious identifying feature. Eaves are often flared upward at the roof-wall juncture. Wall cladding was either brick or stucco, sometimes with false half timbering. Tall, massive chimneys were also common. The eaves of the roof are sometimes flared and show exposed rafter ends. Secondary roof structures may appear. Half timbering provides the most common exterior wall fabric; though wood shingles and clapboard are common. The main entrance, often recessed, may feature decorative surrounds.

Characteristics:

- Plan: regular, rectangular.
- Foundation: continuous brick.
- Height: two to two-and-one-half stories.
- Primary exterior material: brick; stucco andwood, (half-timbering).
- Roof type: tall, steeply pitched hip.
- Roof surfacing: composition shingles.
- Detailing: half-timbering; prominent steeply pitched gable roofs; massive chimneys; flared eaves.

Prairie Style (1909-1920)

The Prairie Style, which emerged in the American Midwest at the beginning of the twentieth century, borrowed largely from Japanese design and the English Arts and Crafts movement. It grew from the inspiration of Frank Lloyd Wright in reaction against the formalism and historicism of the Beaux Arts and other classical styles that dominated American architecture at the turn-of-the-century. The Prairie School emphasized horizontal lines, low-pitched roofs, bands of windows, and unity between house and landscape. Because of its horizontal emphasis, the style was largely applied to residential architecture, although examples can be found on a variety of other building types.

In Florida the Prairie Style was almost exclusively a residential design. The architect most closely associated with the Prairie style in Florida was Henry John Klutho, a native of Illinois, who moved to Jacksonville after a great fire in 1901 to lead the city's architectural rebirth. Other Florida architects soon adopted the style and applied it well into the 1920s. Less formal examples were popularized by builders, magazines, and pattern books. Jacksonville may contain more Prairie Style-influenced architecture than any city outside the Midwest, but fine examples can also be found in Orlando, Tampa, and other Florida towns and cities.

The Prairie Style was characterized by a low pitched hipped roof, with wide overhanging eaves. Eaves, cornices, and facade detailing emphasized horizontal lines. Tall casement windows that revealed geometric patterns of small-pane glazing provided light. Decorative detail included floral, circular, and angular geometric patterns applied to capitals, cornices, and door surrounds.

Characteristics:

- Plan: irregular.
- Foundation: continuous.
- Height: two stories.
- Primary exterior material: stucco.
- Roof type: low-pitched hip roof with wide, projecting eaves; also swept-back gable with peak

projecting father than lower edges.
· Roof surfacing: composition shingles.
· Detailing: geometric detailing: leaded panes or lights in windows; wrought-iron railings, grills; column capitals and cornices; pediments; fascia; cast-metal brackets; Florid, Sullivanesque ornament.

Bungalow (1910-1940)

The Bungalow arrived in the United States as an import from East Asia. A low house with generous porches, it originated as a wayside shelter for British travelers in India during the eighteenth and nineteenth centuries. While the origin of the word Bungalow and some of its design features came from India, the Japanese provided many of its details. Techniques of Japanese construction exhibited at late nineteenth century American expositions, particularly the extensive display of structural members and the interplay of angles and planes, became integral parts of Bungalow design.

During the first three decades of the twentieth century, the Bungalow became the most common style of residential architecture in the United States. The earliest American Bungalows appeared in the 1890s, but the style's popularity expanded after the turn of the century when plans began to appear in such publications as Bungalow Magazine and The Craftsman. Bungalows came in various shapes and forms, but small size, simplicity, and economy generally characterized the style.

Florida Bungalows appeared in several forms. The more elaborate of them were one-and-one-half stories in height and highly detailed. They included the side-gabled type and the Belvedere or Airplane Bungalow. Sears Roebuck and other companies provided pre-cut Bungalows which could be assembled on site. The most common Bungalow, a one-story type, featured a gable main roof above a gable porch roof. During the 1920s developers used the Bungalow as tract housing in neighborhoods throughout the state.

Bungalows in Florida generally featured a rectangular ground plan, with the narrowest side oriented toward the street. Most displayed gently sloping gable-over-gable roofs that face the street. Bungalows employed a variety of exterior materials, including weatherboard, shingles, and stucco. Lattice roof vents often appeared in the gable ends. The porches were dominated by short, oversized, tapered or square columns, which rested on massive brick piers connected by a balustrade. Rafter ends were usually exposed and often carved in decorative patterns to combine structure and ornament. Wood sash windows usually contained three lights in the upper unit and one in the lower, although there were many examples of multi-light sash or casement windows.

Characteristics:

· Plan: regular, rectangular, usually oriented with the narrow side facing the street.
· Foundation: brick pier or continuous brick or concrete block.

· Height: one story; belvedere, two stories.
  · Primary exterior material: horizontal wood siding, shingles; less frequent stucco.
· Roof type: gable main roof over gable porch roof; shed dormers frequent secondary roof type; less frequent multiple gable, belvedere.
· Roof surfacing: sheet metal, frequently composition, asbestos cement shingles.
· Detailing: simple; exposed structural elements (ridge beams, truss work, rafters, purlins); knees braces; battered porch piers; tapered chimneys.

Chicago Style (1900-1930)

Industrial advances in the late nineteenth century permitted the development of multi-storied buildings, until then prohibited by the sheer weight of masonry materials. The development of cast-iron and, later, steel skeleton frames and invention of the elevator, among other innovations, allowed architects in Chicago and other large cities in the United States to design buildings that reached as high as twenty stories.

The first tall commercial buildings did not appear in Florida until after 1900 and remained few in number until the 1920s. By then steel frame and reinforced concrete had replaced iron as the principal structural material for tall buildings.

Chicago-style buildings shared a number of common features. Their design featured a three-part composition consisting of a one or two story base with show windows, a second part consisting of a shaft housing identical floors of offices or rooms, and at the top a strong cornice. Chicago Architect Louis Sullivan, the leading exponent of the style, embellished his simple forms with decorative entrances, horizontal panels, and flourishing cornices, using geometric and natural shapes, never repeating his designs. The building's exterior grid pattern expressed its structural system.

Characteristics:

· Plan: rectangular or square.
· Foundation: reinforced concrete pilings.
· Height: six to twenty stories.
· Primary exterior material: brick; concrete; terra cotta.
· Roof type: flat, with parapet
· Roof surfacing: built-up
· Detailing: three part construction consisting of base, shaft, and cornice; grid-like exterior expressing structural system; curtain walls of glass, terra cotta or other non-structural materials; vertical piers between windows, emphasizing height; austere exterior with ornamentation limited to entrance, cornice, and windows.

Art Deco (1925-1940)

Art Deco, the fashionable style of the 1930s, influenced arts and crafts, sculpture, and painting as well as architecture. It represented a dramatic departure from traditional design, looking to the future rather than the past. The style derived its name from the Exposition Internationale des Arts Decoratifs and Industriels Modernes, a 1925 Paris showcase for new artistic designs. Ornament defined Art Deco design, incorporating stylized floral patterns and repetitive geometric forms employing sharp angles and segments of circles. The style's features particularly suited it to tall buildings, resulting in its popularity during the 1920s and early 1930s. Few private residences qualified as true examples of high-style Art Deco.

In Florida, Art Deco was widely applied to commercial and apartment buildings, notably in communities that continued to grow despite the economic depression that enveloped the state from 1926 to the beginning of World War Two. Miami and Miami Beach contain the best collection of Art Deco commercial and apartment buildings in America. After 1930 the related Art Moderne style became the more popular of the modernistic styles.

Characteristics of the Art Deco style included a flat roof, irregular plan, stucco exterior finish, and low relief, polychromatic ornamentation in straight line, zig-zag, geometric floral, and chevron designs. In Europe the ornamentation was influenced by cubism, while in the United States the designs were based on North and South American Indian Art.

Characteristics:

- Plan: irregular.
- Foundation: continuous
- Height: two to three stories.
- Primary exterior material: concrete, stucco, terra cotta, glass.
- Roof type: flat, with parapet.
- Roof surfacing: built-up
- Detailing: zigzags and other geometric and stylized motifs; towers and other vertical projections.

Art Moderne (1930-1945)

The Art Moderne style, like the Art Deco and International styles, broke from the past. The style gained favor in the United States shortly after 1930, when industrial designs began to exhibit streamlined shapes. The idea of rounded corners to make automobiles and airplanes more aerodynamic was applied to kitchen appliances, jewelry, and many other products where function was less important than form.

Like Art Deco, Art Moderne buildings in Florida were located in coastal communities where tourism remained popular during the Great Depression. Art Moderne was usually applied to commercial and apartment buildings. Private residences exhibiting the Art Moderne style were

less common.

Buildings with Art Moderne styling have flat roofs, smooth exterior surfaces, glass blocks, horizontal grooves, cantilevered overhangs, and rounded corners to emphasize a streamline effect.

Characteristics:

· Plan: irregular.
· Foundation: continuous, concrete.
· Height: one to three stories.
· Primary exterior material: stucco.
· Roof type: flat, with parapet
· Roof surfacing: built-up
· Ornamentation/significant features: Asymmetrical facade; rounded corners; horizontal grooves or lines in walls; horizontal balustrade elements; parapet, usually with coping at the roof line.

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International (1930-1970)

The International style is a rare style found only at scattered locales in the state.

The International style became the dominant commercial building style in the United States between 1930 and the mid-1970s. Originally conceived by post-World War One European architects as a design for worker housing, the style found a theme in the exploitation of contemporary building materials and technologies. Designers discarded the ornamentation of existing or traditional styles and exposed the structural elements of their buildings to produce a starkly functional design. The style took its name from a book entitled **The International Style: Architecture Since 1922,** published in 1932 by Henry Russell Hitchcock and Philip Johnson, who also organized an exhibit that same year at which they introduced the style to an American audience. Later in the decade, many originators of the style, fleeing the rise of Nazi Germany, immigrated to the United States. They took up positions at some of the most influential schools of architecture in the country and subsequently influenced generations of leading American architects.

In Florida, International style buildings are most often found in communities where building continued during the 1930s, notably coastal communities in southeastern counties where tourism sustained the economy.

Describe local examples here.

The style resembles a flat-roofed undecorated box covered with a skin of glass, or bands of glass, and smooth concrete or stucco. Glass walls hang like curtains from steel structures. Identifying

features include flat roofs, smooth exterior surfaces without ornament, bands of windows, exposed structural elements, asymmetrical facades, steel pipe railing, and metal casement windows that are flush with outer walls.

Characteristics:

· Plan: irregular.
· Foundation: continuous, reinforced concrete.
· Height: one to three stories.
· Primary exterior material: poured, reinforced concrete.
· Roof type: flat, with coping at roof line.
· Roof surfacing: built-up.
· Detailing: minimal; no decorative detailing at doors or windows; glass blocking; asymmetrical facade.

SIGNIFICANT FLORIDA PROPERTY TYPES

Specific types of buildings or structures share distinctive features. A rehabilitation plan must take into account such features. This section contains examples of major Florida building types and lists elements common to each that warrant preservation. Select from this section property types which are found in the district or area in which the local guidelines will be applied. Edit the list of features so that they are consistent with those found locally.

Recommended graphics for this section: Local examples can be illustrated with a black and white photograph.

RESIDENTIAL--Houses

Exterior:

Open setting.
Free Standing.
Front facing.
Variety of form and plan.
One to two-and-one-half stories.
Gable and hip roof most common; also common pyramidal, jerkin-head, flat with parapet.
Porches.
Private rear yard.

Interior:

Entrance hall, including location and design of main staircase.
Sequence of main rooms, such as front and rear parlor, including doors between rooms

Chimney breasts in parlors and mantelpieces.
Trim around windows and doors, particularly in primary rooms.
Historic doors and openings, particularly if part of a symmetrical design.
Cornice moldings.
Chair rails.
Floor materials.
Baseboards
Finishes on window and door trim in primary rooms.
Windows.
Historic hardware and fixtures.

RESIDENTIAL--Apartments
Exterior:

· Regular, boxy form.
· Two or more stories in height.
· Variety of roof forms, including gable, hip, and flat with parapet.
· Regular placement of windows and doors.
· Exterior finishes frequently of masonry, particularly brick and stucco.
· Common entrances.
· Storefronts, offices on first floor; apartments above.

Interior:

· General configuration of the plan: hall circulation; arrangement of apartments off central hallways or entries.
· Elevator lobbies: space, features and finishes.
· Location and configuration of hallways.
· Entrance lobby.
· Doors to apartment units.
· Window and door trim.
· Windows.
· Main entrance.
· Historic floors, particularly if decorative (parquet, tile, etc. . .)

RESIDENTIAL--Hotels

Exterior:

Regular form, frequently central block with wings.
Two or more stories in height.
Variety of roof forms, including gable, hip and flat with parapet.
Regular placement of windows and doors.

Exterior finishes frequently of masonry, particularly brick and stucco.
Grand entrances; porte cocheres.
Storefronts on first floor of urban examples with rooms above.

Interior:

General configuration of plan: hall circulation; arrangement of rooms off central hallways or entries.
Elevator lobbies: space, features and finishes.
Location and configuration of hallways.
Entrance lobby.
Lounge.
Main entrance.
Historic floors, particularly if decorative (parquet, tile, etc.).

COMMERCIAL--Banks

Exterior:

· Regular boxy form.
· Rectangular or square plan.
· One to three stories in height.
· Roof usually flat with decorative parapet or pedimented gable.
· Masonry exterior finishes, frequently cast concrete, stucco, or terra cotta, scored to imitate stone.
· Windows placed in a highly regular pattern. Frequently oversized or clerestory to provide natural lighting for interior.
· Main entrance usually centrally placed or at corner.
· Overall composition of main facade classically derived, consisting of base, shaft, and capital.
· Name plate on frieze panel or other conspicuous location.
· Classically derived exterior detailing.

Interior:

· Lobby.
· Counters with ornamental panels, brackets, moldings, art glass, ornamental wickets for teller windows, railings, and other items.
· Teller's space.
· Vault.
· Office space.
· Director's office.
· Mezzanine level for additional offices.

COMMERCIAL--Commercial Buildings

Exterior:

Regular form and plan.
Attached.
Front facing.
One to three stories.
Flat roof with parapet.
Centrally placed or corner entrance.

Interior:

Storefronts on lower floors; apartments and offices above.
Generous floor to ceilings heights.
Pressed metal ceilings and sidewalls.
Sense of historic corridor arrangement and circulation on upper floors.
Office doors, particularly those with transom lites above.
Primary staircases, particularly if ornamental.
Wall finishes in public areas.
Historic hardware and fixtures.

COMMERCIAL--Commercial Office Buildings

Exterior:

· Regular form and plan.
· Six to twenty stories in height.
· Flat roof with parapet.
· Regularly placed windows, usually Chicago type.
· Centrally placed or corner entrance.
· Masonry exterior finishes of brick, concrete, stucco or terra cotta.
· Storefronts on lower floors; offices above.
· Classically derived overall composition, consisting of base, shaft, and cornice.
· Structural system expressed through grid-iron pattern on main elevations.
· Curtain walls between structural elements.

Interior:

· Sense of historic corridor arrangement and circulation on upper floors.
· Generous floor to ceiling heights.
· Main lobby entrance.

· Elevator lobbies on ground and upper floors.
· Elevator doors ornamental ceilings.
· Office doors, particularly those with transom lites above.
· Marble or wood wainscotting in corridors.
· Light fixtures in public spaces.
· Primary staircases, particularly if ornamental.
· Windows in corridors.
· Wall finishes in public areas.

GOVERNMENTAL--Courthouses

Exterior:
· Central block form with balanced wings.
· Two to three stories in height.
· Hipped roof, frequently with a strong vertical secondary roof structure such as a dome, pavilion tower, or cupola.
· Regular placement of windows.
· Centrally placed, elevated entrance often accented by monumental features such as full height columns or classically derived portico.
· Masonry exterior finishes, particularly brick, concrete, or stucco.

Interior:

· Lobby.
· Courtrooms.
· Stairs.
· Vaults.

GOVERNMENTAL--City Halls

Exterior:

Two to three stories in height, frequently taller in major cities.
Regular form and plan.
Regularly placed windows.
Masonry exterior finishes of brick, concrete, stucco or terra cotta.
Secondary roof structures such as tower, cupola, or dome.

Interior:

Lobby.
Grand staircases.
City commission meeting room or chambers.
Administrative offices, especially mayor's office.

EDUCATIONAL--Libraries

Exterior:

Regular form.
Rectangular or square ground plan.
Two to three stories in height.
Variety of roof forms, especially flat with parapet and hip with parapet and hip with pedimented gable.
Large, oversized windows, frequently Palladian or clerestory to provide natural lighting for the interior
Centrally placed entrance, frequently raised.
Masonry exterior finishes, frequently brick, stone or concrete, stucco, or terra cotta scored to imitate stone.
Monumental scale.

Interior:

Lobby or vestibule.
Reading room.
Stack areas.
Librarian's office.
Built-in circulation desk, shelving.

EDUCATIONAL--Schools

Exterior:

- Central block form with wings.
- Regular plan, frequently U-shaped.
- Two to three stories in height.
- Variety of roof forms, including gable, hip, and flat. Secondary roof structures (bell towers and pavillions).
- Large regularly placed windows to provide maximum light for interior.
- Masonry exterior finishes, particularly brick and stucco.
- Centrally placed entrance.
- Open setting usually with adjacent playgrounds or athletic fields.
- Courtyards.

RELIGIOUS--Churches

Exterior:

· Rectangular or cruciform plan, frequently with apse at one end.
· Regular massing; simple vertically oriented, forms on smaller, vernacular churches; more complex on larger ones.
· Two stories in height.
· Gable most typical roof form with towers, belfry, spires.
· Regular placed, vertically oriented windows, frequently with lancet windows, stained glass.
· Centrally placed, main entrance.
· Wooden exterior finish on vernacular churches; masonry on larger, formally designed churches.

Interior:

· Vestibule.
· Sanctuary space and volume.
· Balconies.
· Vestry hall.
· Architectural features such as columns, ornamental ceilings.
· Flooring, lighting fixtures, stairways.
· Stairs to balcony space.
· Altar.
· Choir, altar rails.
· Pulpit.
· Pews.
· Wainscotting.
· Windows: configuration, size, glazing.
· Apse.

RECREATIONAL & CULTURAL--Theaters

Exterior:

· Regular, boxy form.
- Rectangular ground plan.

· Variety of roof forms, most frequently flat roof with parapet.
· Unbroken wall surfaces on elevations housing theater. Windows located on elevations housing offices, other non-theatrical functions.
· Wide, grand entrances frequently with multiple bays or arcades.
· Marquees.
· Ticket booths.
· Neon signs frequently integrated with design of building.

Interior:

· Lobby.
· Auditorium.
· Arched stage.
· Balconies.
· Decorative box seats.
· Painted drop curtain.
· Decorative walls and ceilings.

SOCIAL--Fraternal and Lodge Halls and Social Clubs

Exterior:

· Regular form.
· Rectangular ground plan.
· Two to three stories in height.
· Variety of roof forms, especially flat with parapet.
· Regularly placed windows.
· Centrally placed entrances, frequently raised.
· Masonry exterior finishes.

Interior:

· Main meeting room if surfaces are architecturally detailed.
· Generous floor to ceiling heights.
· Location and design of main staircase.
· Proscenium arch and stage.
· Ornamental ceilings.
· Wainscotting.
· Wall finishes.
· Windows.
· Woodwork: window and door trim, doors, baseboard, fireplace mantels, historic floors, particularly if decorative

TRANSPORTATION--Railroad Stations

Exterior:

· Irregular form.
· Rectangular, slightly irregular plan.
· Wide overhanging hip or gable roofs at first floor level, usually supported by large brackets.
· Centrally located agent's office with projecting track side bay.
· Platform sheds or train sheds covering whole track.

· Large, oversized windows, clerestory windows, and skylights opening on waiting rooms.
· Monumental scale on stations in large urban areas.
· Signal towers.

Interior:

· Passenger waiting rooms.
· Baggage rooms.
· Agent's office.

LANDSCAPE--Designed Landscapes

· Small, residential grounds.
· Estate or plantation grounds.
· Arboleta, botanical, display gardens.
· Zoological gardens and parks.
· Church yards and cemeteries.
· Monuments and numerical grounds.
· Plaza, square, green, mall, or other public spaces.
· Campus, institutional grounds.
· City planning or civic design.
· Subdivisions and planned communities.
· Parks (local, state, and national) and camp grounds.
· Battlefield parks and other commemorative parks.
· Grounds designed or developed for outdoor recreation: country clubs, golf courses, tennis courts, bowling greens, bridle trails, ball parks and race tracks.
· Parkways, drives, and trails.
· Bodies of water and fountains.

INDUSTRIAL--Industrial Buildings

Exterior:

- Variety of shapes, scales, materials.
- Low pitched, often flat roofs.
- Steel or reinforced concrete structural frame.
- Large windows allowing natural lighting of the interior.

Interior:

- Generous floor to ceiling heights.
- Exposed structural elements such as wood beams, columns, and truss systems.
- Cast iron columns that have bases and capitals.

- Historic mechanical systems such as pulleys.
- Beaded board wainscoting.
- Original stairs and stair towers.
- Company offices.

MATERIALS

Materials are an important part of the fabric of any building or historic district. Significant materials should be identified before undertaking the rehabilitation of a building or other historic property. This section contains descriptions of many of the significant materials found in Florida. Select from this section materials which are found in the district or area in which the local guidelines will be applied. The descriptions can be selectively edited so that they accurately reflect the periods of use and physical qualities of local materials. Significant materials not described in this section can also be added to local guidelines.

Recommended graphics for this section: Illustrate examples of locally significant materials such as brick with a detailed black and white photograph.

Masonry

Brick

Before the Civil War, brick, the most common masonry material in the United States, was not readily available in Florida. The principle reasons for this were the scarcity of clay in the state and a primitive transportation system, impeding shipment of heavy materials. Many of the important early brick structures in Florida consisted of fortifications, lighthouses, and arsenals constructed under federal auspices. Contractors imported brick from other states. Most privately owned brick buildings were residences.

After the Civil War brick became more readily available, particularly in the 1880s when rail networks began to penetrate the Florida peninsula. Brick was increasingly used of commercial buildings in Florida because of its resistance to fire. Many commercial areas were rebuilt in brick following fires which destroyed original frame structures.

Brick construction usually employed fired brick in an English or common bond pattern. The most common wall dimensions were eight or twelve inches. After 1900 new colors and textures of brick appeared. Buff or yellow brick was among the most widely popular of these new types. In addition to commercial buildings, brick was increasingly used on a variety of buildings including private residences, apartments, schools, and governmental buildings. During the 1920s brick was frequently used as a veneer in combination with masonry or frame interior walls on a variety of buildings.

Concrete

Tabby

Tabby, a corruption of the Spanish word **tapia**, was formulated during the Colonial Period in the southeastern United States as an early form of concrete. It was made by mixing equal parts of sand, lime, water, and oyster shell, often drawn from the great middens left behind by the pre-Columbian Indians of Florida. Tabby was poured into forms, usually about a foot at a time, tamped, and allowed to dry. Buildings thus rose in layers or courses.

The Spanish introduced tabby to Florida during the late sixteenth century. Both English and Spanish settlers employed it in coastal areas reaching from northeastern Florida to Charleston, South Carolina. The Spanish used it extensively to rebuild St. Augustine after destruction of the city in 1702. House walls, floors, and sometimes roofs were built of the material. A porous substance, tabby walls required sealing finishes, usually stucco on the exterior and plaster on the interior.

Labor intensive, tabby construction became less common after the colonial period. Examples of its use remain in many St. Augustine buildings and in fewer number at Fernandina, Fort George Island, and Cedar Key. Methods of tabby construction in the Colonial Period proved a precursor to the techniques used to build the great poured concrete buildings erected in St. Augustine during the Flagler Era, beginning in the 1880s. Then, portland cement replaced lime in the mix, producing harder walls that did not need protective parging.

Poured Concrete

Florida has an outstanding collection of concrete buildings. They date from a period of national experimentation to find durable, fireproof, rot resistant, and economically feasible materials. The search was spurred by the late nineteenth century development of elevators, which made skyscrapers possible, and portland cement. Common examples in Florida were reinforced concrete, concrete block, imitation stonework, and poured concrete.

St. Augustine contains many of America's original poured concrete buildings. Franklin W. Smith, an amateur architect from Boston, first used the material to build his ornate Moorish Revival style winter residence, Villa Zorayda, in St. Augustine. Smith mixed coquina gravel with portland cement to produce its walls. Impressed with the material, Henry Flagler urged his architects, Carrere and Hastings, to employ it as the principal material for construction of the Ponce de Leon and Alcazar hotels and other buildings in the city. Additional churches, commercial buildings, and private residences were built with material into the twentieth century.

Like tabby, poured concrete was placed in forms, course by course, with drying time in between. This method left pour lines that remain a visible feature on building walls. Once dry, the concrete was left unpainted. During subsequent renovations paint and stucco finishes were applied over the concrete, obscuring the pour lines and surface texture.

Poured concrete had great compressive but little tensile strength, unless reinforced with steel rods. Limited in use in St. Augustine, reinforced concrete was developed simultaneously in other parts of the country. The poured concrete buildings of St. Augustine and nearby areas were not only pioneering structures, but period pieces. They have earned an place in the history of building in the United States.

Glass

Structural Glass

Structural glass, along with stainless steel and plastic, was among the many technologically advance building materials developed during the early twentieth century. Used primarily for wall surfacing, structural glass included glass building blocks, reinforced plate glass, and pigmented structural glass.

Pigmented structural glass, an especially important material in Florida during the 1930s, was sold under a variety of trade names including Carrera Glass, Sani Onyx, and Vitrolite. First used in 1912 on the Woolworth Building in New York, it found application in subsequent years on door surrounds, polished interior lobbies, and commercial storefronts. Applied to older buildings, it gave them a modern appearance. In the 1930s structural glass became an integral part of Florida's many Art Deco and Moderne style buildings.

Stained/Leaded Glass

Decorative glass came into popular use as a building material in the United States from 1870 to 1930. It took two principal forms. Stained glass consisted of colored, painted, enameled, or tinted with true glass stains. Leaded glass was clear and held in place by cames formed with lead, copper, or zinc.

Stained glass was closely linked with many of the stylistic movements of the late nineteenth and early twentieth centuries. Neo-Gothic was associated with church and university architecture. Prairie Style designs of the early twentieth century often incorporated stained glass. The style's geometric designs coincided with the invention of zinc and copper cames, which permitted fewer support bars.

The application of stained glass in Florida followed national trends. Beginning in the 1870s stained glass served as an integral part of Gothic style churches throughout the state. Tiffany and other high-quality stained glass was employed in many of the stat's elegant hotels and mansions of the late nineteenth and early twentieth century. Henry J. Klutho, Florida's first board certified architect, freely used geometric patterned stained glass in his Prairie Style designs from about 1909 until 1920s.

Metals

Sheet Metal

Sheet metal, a product of the industrial revolution, came into use after the Civil War and remained popular through the 1920s. It was made from sheets of iron or steel and usually coated with tin (tin-plate); lead and tin (template); or zinc (galvanized). After the metal was cut and coated it could be stamped, pressed or embossed. Sheet metal architectural features included cornices, siding, storefronts, sidewalls, and ceilings.

Sheet metal was frequently used for roof coverings. Metal roof coverings were used on all types of buildings with pitched roofs. They became popular because they were affordable, durable, fire and storm resistant, light-weight, attractive, and did not require great skill to install. Metal roofs appeared in greatest numbers in small cities, towns, and rural areas that held large concentrations of wood frame buildings.

Metal roofing was cut into shingles, frequently 1 x 1 or sheets. It took the form of imitative wood shingles, slate, and terra cotta tiles. Styles of wood shingles, such as woodshakes and fishscale shingles, were stamped in the metal. A variety of roof features , including ridge coping, metal valleys, cresting blocks, and finials, came in metal as well. Such accessory features were sold together with metal shingles.

Ornamental metal roofs stylistically accommodated the architecture of the later nineteenth and early twentieth century. The Gothic, Queen Anne, Eastlake, and Stick styles featured a variety of roof forms. The flexibility of ornamental metal allowed it to be shaped into such forms.

Many companies ascribed a style name to their shingles. Even terra cotta tile was imitated by stamped metal and used on Mission, Spanish Colonial, and other Mediterranean Revival style buildings.

Metal roofs served the climate and architecture of Florida well. They eased the weight load on the light-weight, wood frame buildings common to the state and proved durable and comfortable in the harsh climate, characterized by copious rainfall, strong winds, and intense sunlight. Relatively cheap and easy to apply, metal roofs appealed to building owners in a state that enjoyed neither great wealth nor large numbers of skilled artisans.

Fort Clinch at Fernandina Beach features a rare and early metal roof, it is constructed of corrugated iron and dating to the 1840s. Metal roofs, however, generally first appeared in the 1880s and became quickly popular because they were available and, easily transported and installed. Wood shingles and shakes, the most common roofing materials prior to metal, quickly deteriorated in Florida's moist climate and were susceptible to wind damage and fire. Fire proved a major catalyst for the application of metal roofs. Many Florida cities at the time suffered major fires, for which wood roofs were blamed. Subsequently, local ordinances and building codes

often required metal roofs, particularly in commercial areas. Fire rates declined with the use of metal roofs. Decorative metal provided an ornamental touch to otherwise austere architecture, in many cases. Some cities such as Key West became known for their ornamental metal roofs. Following a fire in that city in 1886, metal shingles that imitated a wooden appearance were widely applied.

Cast Iron

Cast iron, a product of the industrial revolution, was employed in building construction throughout much of the nineteenth century. It was made from pig iron, a material produced by the reduction of iron ore in a blast furnace. After the pig iron hardened, it was remelted and poured into molds for a variety of building components, including entire facades, first story assemblies, internal structural systems, and decorative elements such as balustrades, balconies, columns, cornices, lampposts, railings, and grates.

Cast iron revolutionized the design of commercial architecture in the United States. In contrast to masonry construction, it was able to support greater weight with slender elements. Initially used in a wide variety of commercial buildings, it subsequently became the material of choice for structures housing retail businesses. It allowed for greater transparency, scale, and openness in commercial design. Larger wall openings permitted merchants to display their goods in show windows. Use of slender cast iron columns provided more open floor spaces and increased floor to ceiling heights. Cast iron construction paved the way for skyscrapers by allowing curtain wall construction between slender structural elements.

Use of cast iron in Florida began after the Civil War and lasted until about 1910. Almost exclusively reserved for commercial design, its surviving examples are found in retail buildings located throughout North Florida, the panhandle, and in Tampa.

Ornamental Plaster

Use of ornamental plaster as an interior decorative material in the United States began in the eighteenth century and lasted until the 1930s. Plaster, traditionally a mixture of lime, sand, and water, with hair or other fibrous materials added as a binder, was applied to ceiling and wall finishes as well as a variety of decorative features. Such features often formed distinctive parts of the Georgian and Federal styles and revival styles such as Greek, Gothic, Renaissance, Colonial, Classical, and Spanish Colonial.

Typical plaster features included cornices, ceiling medallions, and coffered ceilings. Enrichments consisted of acanthus leaves, egg and dart and bead and reel moldings, rosettes, swags, and garlands. Plaster ornament, often painted, glazed, and gilded, was frequently applied to public spaces in buildings such as railroad stations, hotel, theaters, and courthouses. In private residences, plaster ornamentation was concentrated in parlors, living and dining rooms, and other areas frequented by visitors.

Stone

Coquina

Coquina stone is a distinctive building material, found along the northeastern coast of Florida. It is a composite stone, formed from large deposits of coquina or donax shells cemented together over time by calcium carbonate. It differs widely in texture and hardness. The Spanish began using limited amounts of coquina during the late sixteenth century.

In 1671 the Spanish began quarrying coquina on Anastasia Island for construction of the Castillo de San Marcos, Florida's most significant landmark. Upon completion of the initial phase of construction of the Castillo, the Spanish made coquina available for private construction in the city. Masonry construction became even more imperative after the destruction of much of the city in 1702.

Coquina, used in many forms over the years, was typically cut into blocks. Quarried blocks were used mainly in colonial times, although several large coquina buildings were constructed during the twentieth century. Because of its porousness, coquina admits large amounts of moisture and therefore needed external protection, normally stucco. All but one of the surviving colonial buildings in St. Augustine were constructed of coquina. It was used in the construction of sugar mills during the Spanish periods.

With the availability of other less costly masonry materials, the use of coquina diminished after the colonial period. Since the late nineteenth century it has been used primarily for decorative purposes in areas along the east coast of Florida. It was popular at the turn of the century for porch bases and for many years for facing fireplaces. As its cost rose the stone was recycled from demolished buildings. In the late 1880s and 1890s coquina was used as gravel in poured concrete construction and in the early twentieth century as a distinctive concrete block and shell dash finish to stucco exteriors.

Although popularity associated with St. Augustine, coquina can be found elsewhere. Daytona Beach, Ormond Beach, and New Smyrna Beach contain coquina ruins and serviceable buildings alike. Bok Tower, completed in 1929 near Lake Wales, contains coquina facing in parts. The city of Rockledge takes its name from the many outcroppings in the area.

Other Stones

Sandstone, limestone, granite, and marble, not indigenous to Florida, were rarely used. Granite, imported from New England and Georgia, probably constituted the most common non-indigenous stone in the state. It was used for curbing, coping, sills, lintels, and other architectural and landscape features. Georgia marble was employed mainly for interior finishes and occasionally as an exterior veneer. Slate was sometimes used as a roofing material, particularly

on academically correct examples of the Tudor Revival style. Exterior trim materials included limestone. By the early twentieth century, modern, less expensive materials such as cast concrete and terra cotta increasingly replaced stone as a material in Florida and throughout the United States.

Limestone was generally not used in Florida as a structural material but instead for constructing building features such as piers, chimneys, fireplaces, and pedestals. Oolithic limestone was a common building material in South Florida. Oolithic limestone was formed from limestone in combination with coral and sealife formations. Oolites were small, egg-like animals which lodged themselves inside coral and expanded, giving the stones a porous texture. When first quarried, oolithic limestone had a sandy color, but turned a gray shade as it cured and weathered. It was generally used uncut and unfinished in rubble form.

Keystone was closer to actual coral rock than oolithic limestone. It featured clearly visible shells and coral formations. Quarried in the Florida Keys, it was cut into large thin slabs, often dyed in shades of pink and green and used as a surface veneer and for decorative accents on buildings.

Stucco

Stucco, an exterior wall covering, consists of a mixture of portland cement, sand, lime, and water. Sometimes crushed stone or shell is added for texture. Until the late 1800s stucco was formed by water, sand, straw, animal hair, and lime. The invention of Portland cement in 1871 revolutionized the use of stucco, making it durable and versatile.

Traditionally, stucco was applied with a trowel, finished smooth, then scored or lined in imitation of ashlar. Other finishes included adobe, pebble dash, shell dash, dry dash, fan and sponge texturing, reticulated, vermiculated, rough-cut, and sgraffito. Sgraffito, a particularly significant stucco finish, incorporated classical designs created by artists who incised patterns in the outer layer of red-colored stucco while still soft. This technique exposed a stucco undercoat of contrasting color. Sgraffito constituted an important element of the Italian Renaissance style.

Stucco finishes were associated with a variety of styles and building styles and building types. In addition to the Italian Renaissance, these included the Italianate, Prairie, Art Deco, Art Moderne, and many revival styles, among them the Mission, Spanish Colonial, and Tudor. Resort hotels, apartment buildings, private mansions, and movie theatres were among the building types typically finished in stucco.

In Florida stucco gained popular use during the Great Boom of the 1920s, usually in association with revival styles such as the Mission, Spanish Colonial, and Italian Renaissance. It was also frequently applied to existing buildings, particularly brick commercial structures, to give them a contemporary look.

Terra Cotta

Terra Cotta, an Italian term meaning baked earth, refers to a variety of ornamental cladding material produced from fine-grained fired clay. Terra cotta can be glazed, un-glazed and cast or carved. It usually is brownish red in color, but through the application of glazes can appear in a variety of other colors.

In the United States terra cotta did not come into use until the mid-nineteenth century. It remained popular until about 1930. A pioneer architect in its use, James Renwick of New York and winter resident of St. Augustine, applied it to the roof and detailing of the cathedral bell tower in the Florida city. Terra cotta constituted an appropriate material for its time, well-suited to the many revival styles popular in the United States during the late nineteenth and early twentieth centuries. These included the Renaissance, Mission, Spanish and Spanish Colonial.

Terra cotta was produced in a variety of forms. Frequently used as a substitute for stone, it served to fashion panels, friezes, finials, cornices, chimney caps and other ornament. Unglazed terra cotta provided a structural and fireproofing material that was light, durable, and inexpensive. It was also used for roofing tiles, including barrel, pantile, French and plain.

Terra cotta, a popular building material in Florida from the mid-1800s through the 1920s, can be found in abundance of the Flagler Era buildings of St. Augustine, including the Ponce de Leon and Alcazar Hotels, and Grace and Flagler Memorial Presbyterian churches. During the Florida Land Boom of the 1920s it became closely associated with Mediterranean style buildings of the period, most frequently as roofing tile, for exterior ornament, and as a structural material.

Wood

Wood has been the most common construction material in Florida since colonial times. Carpenters and saw mill operators produced structural members, exterior cladding, and shingles from indigenous woods such as heart pine, red cedar, and cypress. During the mid-nineteenth century, as rail and water transportation expanded and the production of building materials became industrialized, milled lumber and other wooden construction elements proliferated. Standard size lumber and pre-manufactured windows and door and decorative features became available. These features included cornices, brackets, entablatures, shutters, columns, and balustrades.

The development of the jig saw in the early nineteenth century resulted in extensive use of sawn wood ornament. For the first time a power driven tool had a major impact on the visual quality of American architecture. The Carpenter Gothic was among the first architectural styles to employ extensive use of jig-sawn woodwork. Sawn wood elements of the style included vergeboards, cresting and tracery. Carpenter Gothic churches and residences became common in Florida during the 1850s. Following the Civil War ornamental woodwork or gingerbread was closely associated with a number of architectural styles popular in Florida, including the Queen Anne. Wood was jig-sawn, pierced, or turned into building elements such as porch post, brackets,

balustrades, bargeboards, frieze work, finials, and pendants.

During the early twentieth century wood remained an important building material in Florida. A particularly important influence was the Craftsman Bungalow. Sheathed in shingles and/or horizontal siding, the Bungalow was found in large numbers throughout Florida. Interiors were frequently crafted of pine, quarter sawn oak, or mahogony. Pecky cypress, another significant wooden material, was frequently used as an interior ceiling and wall finish on Meditteranean style buildings constructed during the 1920s.

SIGNIFICANT INTERIOR FEATURES

Historic interiors are frequently ignored in the planning of a rehabilitation project. However, projects in Florida involving Federal tax credits, state or federal grants or loans, or local ad valorem tax incentives must comply with the Secretary of the Interior's Standards. Therefore, significant interior features and finishes must be preserved to qualify a project for those financial incentives. The following plans, spaces, features, and finishes should be evaluated when planning a rehabilitation.

Significant Interior Features

Plans

- Distinctive or significant room arrangements or floor plans.
- A floor plan that is characteristic of the building type, style, period of construction or historic function.
- Plan symmetry or asymmetry when it is an important characteristic of the building type or style.

Recommended Graphics: Include a black and white photograph of significant plan or room arrangement and CAD drawing of floor plan which characterizes a style such as that of a Shotgun House.

Spaces

- Architecturally or historically significant rooms or spaces.
- Rooms characteristic of the building type or style or associated with specific persons or patterns of events.
- Sequences of spaces that have been consciously designed or that are particularly important to the understanding and appreciation of the building or architect.
- Spaces which have distinctive proportions, such as ceiling height to room size.
- Unusual room shapes or sizes, such as curved walls, rooms with six or eight walls, vaulted ceilings.
- Rooms where space, features, and finishes are part of an integral design.

Recommended Graphics: Include detailed black and white photographs of significant spaces.

Features

- Wainscotting
- Parquet floors
- Picture molding
- Mantels
- Ceiling medallions
- Built-in bookshelves and cabinets
- Crown molding
- Arches

- Features that exhibit fine craftsmanship or are characteristic of a building or type.

Recommended Graphics: Include a detailed black and white photograph of significant feature.

Floor Finishes

- Wood
- Carpets and Rugs
- Ceramic and Mosaic Tile

Recommended Graphics: Include a detailed black and white photograph of significant floor features.

Wall Finishes

- Stone and Marble Masonry Finishes
- Ceramic Tile, Terra Cotta, and Brick
- Stucco, Textured Plaster, and Molded Plaster
- Wood
- Glass
- Specialized Painting and Decorating
- Applied Wall Finishes
- Decorative Metalwork and Hardware

Recommended Graphics: Include a detailed black and white photograph of significant wall finishes.

Ceilings Finishes

- Ornamental Plaster Ceilings
- Wood
- Pressed Tin

Recommended Graphics: Include a black and white photograph of significant ceiling features.

MAINTENANCE & REHABILITATION OF HISTORIC BUILDINGS

This section addresses rehabilitation of historic buildings, their sites, and environment. It begins with definitions of the major approaches to altering or repairing a historic building. Following are steps to be used to develop a rehabilitation plan. Next are the Secretary of the Interiors Standards, which should be included in all local guidelines.

The core of this section are measures which should be followed when rehabilitating a historic building and related historic properties. The rehabilitation measures can be organized in a variety of ways. For easy reference it is strongly recommended that they be organized alphabetically by feature.

Approaches to Upgrading Historic Buildings

Remodeling

Remodeling is an approach in which repairs or alterations are undertaken with little or no regard for the overall design and individual features of a historic building. During the course of remodeling the historic character of a building is usually lost or diminished. Remodeling is not a recommended approach and frequently will result in rejection of a certification of appropriateness, disapproval from state and federal regulatory authorities, and denial of financial benefits such as tax credits, grants, and ad valorem tax exemptions.

Stabilization

Stabilization, usually the first step in preserving a historic building, is undertaken to re-establish the weathertight and structural integrity of buildings, particularly those that are unsafe or deteriorated. It is a temporary measure designed to allow rehabilitation or restoration in the future. Stabilization measures include repairing or covering roofs and windows so that rain cannot penetrate the interior, extermination of termites and other wood boring pests, protecting a property from vandalism, addressing structural problems, and other work that will prevent further deterioration.

Restoration

Restoration is accurately recovering the form and detail of a building and its setting as it appeared at a specific time in the past. Restoration often requires the removal of later work or the replacement of missing earlier work. Restoration is the most accurate and expensive means of preserving a building. Because of the cost, restoration is generally employed only on landmark buildings of exceptional significance. Restoration entails detailed research into the history, development, and physical form of a building, skilled craftsmanship, and attention to

detail. The original use is generally maintained or interpreted, as in the case of a house museum.

Reconstruction

Reconstruction entails reproducing, by new construction, the exact form and detail of a vanished building or part of a building, to its appearance during a specific time in its history. Reconstruction is recommended only when there is adequate historical, pictorial or physical documentation so that a building or feature can be adequately reproduced. Conjectural reconstruction is not a recommended approach and conflicts with contemporary preservation standards.

Rehabilitation

Rehabilitation is a practical approach to historic preservation. It is the process of repairing or altering a historic building for an efficient contemporary use while retaining its historic features. Rehabilitation represents a compromise between remodeling, which has no sensitivity to the historic features of a building, and restoration, which is a more accurate but costly approach to repair, replacement, and maintenance.

Rehabilitation includes structural repairs, repairing roofs and exterior finishes, painting, and upgrading mechanical systems. It frequently involves changes in use. These changes may result in physical alterations, such as additions, expanded parking, and measures to comply with contemporary health and safety code requirements. Sensitive rehabilitation results in changes that do not negatively impact the historic character of a building and its setting.

Guidelines for Rehabilitating Historic Properties

The guidelines which follow are oriented toward rehabilitation of historic buildings and other historic properties. They essentially draw upon the **Secretary of the Interior's Standards for Rehabilitation**. Over the past several decades the Secretary of the Interior's Standards have become the authoritative guidelines for rehabilitation in the United States. The Standards were initially used in reviewing projects funded by the now defunct Historic Preservation Fund grant-in-aid program. Subsequently, they were used by authorities in preserving historic properties under federal control and reviewing projects falling under federal compliance review. Presently, many state officials and local design review boards both in Florida and nationally employ the Standards as the basis for rehabilitation guidelines.

Recommended Graphics for this section: Black and white photographs of the steps used in rehabilitating a building are provided. Local examples of the steps used in this approach can be substituted.

The Standards suggest a series of steps to rehabilitation, beginning with the least intrusive

treatments. The steps in sequence are as follows:

Identify, Retain, and Preserve

The first step, identifying, retaining, and preserving the form and detailing of architectural materials and feature, is basic to the sensitive treatment of all historic buildings. The guidelines which follow recommend measures to accomplish this goal while avoiding actions which will cause the removal of features that form the historic character of a building.

Protect and Maintain

Protection generally involves the least degree of intervention and precedes other work. Protective measures include the maintenance of historical materials through treatments such as rust removal, caulking, limited paint removal, re-application of protective coatings, and cyclical cleaning of roof gutter systems; or stabilization through installation of fencing, protective plywood, alarm systems and other measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should begin at this level.

Repair

Repairs are warranted when the physical condition of character-defining materials and features require it. Repair of historic material begins with the least degree of intervention possible, such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading the material according to recognized preservation methods. Repair also includes the limited replacement in kind or with a compatible substitute material of extensively deteriorated or missing parts of features when there are surviving prototypes. Although using the same kind of materials is always the preferred option, substitute materials are acceptable if the form and design as well as the substitute materials themselves convey the visual appearance of the remaining parts of the feature and finish.

Replace

Replacement is appropriate when an entire character-defining feature is not reparable. If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature with the same material. Because this approach may not always be technically or feasible, provisions are made to consider the use of a compatible substitute material.

Design for Missing Historic Features

A new feature is appropriate when an entire interior or exterior feature is missing. Under these circumstances the original feature no longer plays a role in physically defining the historic

character of a building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the preferred course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to reestablish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself so that a false sense of historical appearance is not created.

Alteration/Additions to Historic Buildings

The final step involves alterations and additions. Some exterior and interior alterations to a historic building are generally needed to assure its continued use. It is, however, generally important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; and installing an entirely new mechanical system . Alterations may include the selective removal of building or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition to a historic building may seem to be essential for new use. The guidelines emphasize, however, that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, non-character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be clearly differentiated from the historic building and constructed so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

Conclusion

The Secretary of the Interior's Standards offer very non-specific rules, which were drafted for universal application. Because they are general in nature, the editors of this document have tailored them to fit the context of Florida architecture. The following section provides guidelines for adapting the Secretary's Standards to specific components of historic buildings and other significant historic features found in Florida.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of the Interior has adopted a set of standards for rehabilitation of historic buildings under federal programs, including the tax incentive program. The following standards are general principles that the Department of the Interior recommends for consideration in the

planning stage of rehabilitation. They should be included in all local guidelines.

Recommended Graphics for this section: Graphics of the Secretary of the Interior's Standards are very useful for conveying their meaning. Black and white photographs which convey the meaning of the Standards are provided. These photographs can be used or local examples can be substituted. Some guidelines are drawings to illustrate the Standards. These should be simple, CAD drawings. Highly detailed line drawings should be avoided. They are difficult to reproduce and make consistent with other graphics.

The Secretary of Interior's Standards

1. A property shall be used for its historic purpose or be place in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

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

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

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be
undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

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

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

Additions

Applicable Standards: 2, 3, 9, and 10

2. Retention of Distinguishing Architectural Character

3. Recognition of Historic Period

9. Compatible Contemporary Design for New Alterations/Additions

10. Reversibility of New Alterations/Additions

Additions to historic buildings are often required to make projects economically feasible, to satisfy fire and building code requirements, to house mechanical systems, and for other personal or practical reasons. They are allowed under the Secretary of the Interior's Standards and specifically addressed by Standards 9 and 10.

Although additions are usually acceptable, they should be undertaken only after it has been determined that the new use cannot be successfully met by altering non-character defining interior spaces. If undertaken, additions should not significantly alter original distinguishing qualities of building such as the basic form, materials, fenestration, and stylistic elements under Standard 2. Additions that imitate the style of the existing building or other historical styles should be avoided under Standard 3.

Under Standard 9 additions should be clearly distinguished from original portions of a building and should result in minimal damage to it. Character-defining features of a historic building should not be radically changed, obscured, damaged, or destroyed in the process of adding new construction. The size and scale of the new addition should be in proportion to the historic portion of a building and clearly subordinate to it. Additions should be attached to the rear or least conspicuous side of a building. Under Standard 10 they should be constructed so that if removed in the future, the essential form and integrity of a building will be unimpaired.

Recommendations:

· Place functions and services required for a new use in non-character defining interior spaces rather than installing a new addition.

· Keep new additions to historic buildings and adjacent new construction to a minimum.

Doors and Entrances

Applicable Standards 2, 3, 6, and 9

2. Retention of Distinguishing Architectural Character

3. Recognition of Historic Period

6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9. Compatible Contemporary Design for New Alterations/ Additions

Principal doors and entrances are an integral part of historic buildings in Florida. They frequently contain decorative or stylistic features, such as transom and sidelights or detailed surrounds. Under Standard 2, doors and entrances and associated detailing should be preserved. Changes to door size and configuration should be avoided. If a historic entrance can not be incorporated into a contemporary use for the building, the opening and any significant detailing should, nevertheless, be retained.

Replacement doors should either match the original under Standard 6 or substitute new materials and designs sympathetic to the original under Standard 9. Under Standard 3 historic doors that do not match the composition and stylistic details of the building or missing door should not be substituted. Contemporary stock doors and screen doors are inappropriate replacements. Replacement screen doors should be simple. Any ornamentation should be based on historic precedent and in keeping with the character of the door and entrance design. Aluminum, metal, and jalousie doors should be avoided.

Sometimes new entrances are required for practical reasons or to satisfy code requirements. Placement of new entrances on principal facades should be avoided under Standard 2. New entrances can result in loss of historic fabric and detailing and change the rhythm of bays. Under Standard 9, new entrances should be compatible with the building and be located on party walls or side or rear walls that are not readily visible from the public right-of-way.

Recommendations:

· Retain and repair historic door openings, doors, screen doors, trim, and details such as transom, side lights, pediments, frontispieces, hoods, and hardware where they contribute to the

architectural character of the building.

· Protecting and maintaining the masonry, wood, and architectural metal that comprise entrances through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

· Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to entrance features will be necessary.

· Replace missing or deteriorated doors with doors that closely match the original, or that are of compatible contemporary design.

· Place new entrances on secondary elevations away from the main elevation. Preserve non-functional entrances that are architecturally significant.

· Add simple or compatibly designed wooden screen doors where appropriate.

Avoid:

· Introducing or changing the location of doors and entrances that alter the architectural character of the building.

· Stripping entrances of historic material such as wood, cast iron, terra cotta tile, and brick.

· Removing an entrance because the building has been reoriented to accommodate a new use.

· Altering utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights, and sidelights.

· Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances results.

· Failing to undertake adequate measures to assure the protection of historic entrances.

· Removing significant door features that can be repaired.

· Replacing deteriorated or missing doors with stock doors or doors of inappropriate designs or constructed of inappropriate materials.

· Removing historic doors, transom, and side lights and replacing them with blocking.

· Adding aluminum or other inappropriate screen doors.

· Removing an entrance that is unrepairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.

· Creating a false historical appearance because the replaced entrance is based on insufficient historical, pictorial, and physical documentation.

· Installing secondary service entrances that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.

Wood Exterior Fabric

Wood: Weatherboard, novelty (drop), shingles and other wooden siding

Applicable Standards 2, 3, 7, and 9

2. Retention of Distinguishing Architectural Character

3. Recognition of Historic Period

7. Cleaning with Gentlest Method Possible

9. Compatible Contemporary Design for New Alterations/Additions

Horizontal wood siding is the predominant exterior finish of residential buildings in Florida. Wood siding is a character defining feature of frame vernacular buildings and many of the late nineteenth and early twentieth century styles found in the state such as the Queen Anne, Colonial Revival, and Craftsman Bungalow. Important characteristics of wood siding which should be considered in its repair or replace ment are board size, width of exposure, length, and trim detail.

Probably the greatest threat to wood siding is the application of non-historic surface coverings such as aluminum and vinyl siding, stucco, and permastone. Application of these materials violates Standards 2 and 3. Standard 2 states that the removal or alteration of any historic material or distinctive architectural feature should be avoided when possible. Application of non-historic exterior finishes results in either the removal or covering of historical materials and details. Decorative trim around doors, windows, and under roof lines is frequently removed. Detailing of the wood itself, such as beveling or beading, is lost. Board width, length, and exposure are generally changed, thus altering the scale and appearance of the building.

Standard 3 states that historic buildings shall be recognized as products of their time and that alterations that have no historical basis shall be discouraged. Aluminum, vinyl, and permastone are clearly non-historic materials and violate this standard. Artificial siding also frequently damages the fabric underneath. It can trap moisture and encourage decay and insect infestation.

Furthermore, despite manufacturer's claims, artificial siding requires maintenance. All materials have a limited life span and vinyl and aluminum are no exceptions. Within twenty years the finish of these materials will begin to deteriorate and weather, requiring painting, repair, or replacement.

In cases where artificial siding is already in place, its removal is not necessary under the guidelines. An owner may retain the material or remove it. If, however, the material is removed, it must be replaced with historically appropriate materials in accordance with Standard 9.

Abrasive cleaning or paint removal are other threats to historic wooden siding and violate Standard 7. The proper method for paint removal is cleaning, light scraping, and sanding down to the next sound layer. If more intensive paint removal is required, the gentlest means possible should be used. Appropriate methods include a heat plate for flat surfaces such as siding, window sills and doors; an electric heat gun for solid decorative elements; or chemical dip stripping for detachable wooden elements such as shutters, balusters, columns, and doors when other methods are too laborious.

Harsh abrasive methods such as rotary sanding discs, rotary wire strippers, and sandblasting should never be used to remove paint from exterior wood. Such methods leave visible circular depressions in the wood, shred the wood, or erode the soft, porous fibers of the wood, leaving a permanently pitted surface. Harsh thermal methods such a hand-held propane or butane torches should never be used because they can scorch or ignite wood.

Recommendations:

· Retain wooden materials and features such as siding, cornices, brackets, soffits, fascia, window architrave, and doorway pediments, wherever possible. These are essential components of a building's appearance and architectural style.

· Protect and maintain wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

· Apply chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.

· Retain coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.

· Inspect painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.

Clean wood using the gentlest means possible. Repair trim and siding before applying paint. Seal holes, caulk cracks, and treat for wood fungus. Remove loose paint using commercial strippers, electric heat guns or plates, wire brusher and scrapers. Hand sand to reduce paint layer differential.

Use with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.

· Repair or replace, where necessary, deteriorated material that duplicates in size, shape, and texture the original as closely as possible. Consider original characteristics such as board width, length, exposure and trim detailing when selecting a replacement material.

· Repair may also include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, molding, or sections of siding.

· Replacing in kind an entire wood feature that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples of wood features include a cornice, entablature or balustrade. If using the same kind or material is not technically or economically feasible, then a compatible substitute material may be considered.

· Design and install a new wood feature such as a cornice when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

· Clean wood using the gentlest means possible. Repair trim and siding before applying paint. Seal holes, caulk cracks, and treat for wood fungus. Remove loose paint using commercial strippers, electric heat guns or plates, wire brushes and scrapers. Hand sand to reduce paint layer differential.

· Use with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.

· Use chemical strippers primarily to supplement other methods such as handscrapping,

handsanding and the above-recommended thermal devices. Detachable wooden elements such as shutters, doors, and columns may--with the proper safeguards--be chemically dip-stripped.

· Evaluating the overall condition of the wood to determine whether more than protection and maintenance are required, that is, if repairs to wood features will be necessary.

Avoid:

· Removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

· Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "improved" appearance.

· Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.

· Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."

· Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grained finish to an exterior wood feature such as a front door.

· Failing to identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.

· Using chemical preservatives such as creosote which can change the appearance of wood features unless they were used historically.

· Stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.

· Removing paint that is firmly adhering to, and thus, protecting wood surfaces.

· Replacing an entire wood feature such as a cornice or wall where repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

· Resurfacing frame buildings with new material that is inappropriate or was unavailable when the building was constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, rustic shakes, and vinyl or aluminum siding.

· Abrasive cleaning methods, rotary sanding or rotary wire brushing, sand blasting or extreme high pressure washing (PSI of more than 100) or harsh thermal methods such as propane or butane torches. These methods irreversibly damage historic wood work.

· Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

· Removing an entire wood feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.
· Creating a false historical appearance because the replaced wood feature is based on insufficient historical, pictorial, and physical documentation.

· Introducing a new wood feature that is incompatible in size, scale, material and color.

Recommended Graphics for this section: Simple CAD drawings which show examples of wood exterior finishes are recommended for this section. Generic examples, which show typical wood finishes found throughout Florida, are provided. It is difficult to convey inappropriate treatments such as sandblasting or application of vinyl or aluminum siding through drawings. Appropriate and inappropriate wood treatments are most easily illustrated using black and white photographs. Photographs illustrating many of these treatments are provided. These can be used or local examples can be substituted.

Masonry Exterior Fabric

Masonry: brick, terra cotta, concrete, stucco, and mortar

Standards 2, 3, 7, and 9

2. Retention of Distinguishing Architectural Character

3. Recognition of Historic Period

7. Cleaning with Gentlest Method Possible

9. Compatible Contemporary Design for New Alterations/Additions

Masonry exterior finishes and detailing are important features of many buildings in Florida, particularly commercial buildings. Masonry features, such as brick corbeling, terra cotta detailing, decorative stucco, and brick work including modeling, tooling, bonding patterns, joint size and color, are important to the historic character of a building. These features should be retained under Standard 2.

The cleaning of historic masonry is a special consideration addressed by the Secretary of the

Interior's Standards. While masonry is the most durable historic building material, it is also highly susceptible to damage by improper maintenance or repair techniques or abrasive cleaning methods. Particularly relevant is Standard 7. Standard 7 specifically prohibits sandblasting and other abrasive cleaning methods. Sandblasting is harmful to all masonry materials, particularly brick. It not only changes the visual qualities of brick, it damages or destroys the exterior glazing. As a result, it increases the likelihood of rapid deterioration of the brick and water damage to the interior of the building.

Painting historic masonry is another concern when planning a rehabilitation. Owners frequently see painting as an improvement and a means of making a building appear new. The color of masonry, particularly brick, is often an important part of the character of a building. In addition to color, the bonding pattern, treatment of mortar joints, and texture are significant parts of brick buildings. Where brick and other masonry finishes were unpainted, they should generally remain so. Painting obscures detailing and alters the distinguishing original qualities of a building in an alteration which has no historical basis. Under some circumstances, particularly where brick quality is poor or abrasive cleaning methods have been used, painting brick may be appropriate as a protective measure.

Careful consideration should be given to retaining significant masonry features. Under Standard 6 these features should be repaired rather than replaced. If replacement is needed, the new material should closely match the original. Wholesale replacement of exterior masonry walls that could be repaired should be avoided under Standard 9. Such replacement would essentially result in new construction.

Recommendations:

· Identify, retain, and preserved masonry features that are important to defining the overall historical character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and joint and unit size, tooling, and bonding patterns, coatings and color.

· Protect and maintain masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

· Evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action or extreme weather exposure.

· Evaluate the overall condition of the masonry to determine whether repairs rather than protection and maintenance are required.

Avoid:

· Removing or substantially altering masonry features which are important in defining the

overall historical character of the building so that the character is diminished.

· Replacing or rebuilding major portions of exterior walls that could be repaired and that would make the building essentially new construction.

Cleaning

Recommendations:

· Clean masonry only when necessary to halt deterioration or remove heavy soiling.

· After it has been determined that cleaning is necessary, carry out masonry surface testing to determine the gentlest method possible.

· Clean masonry surfaces with the gentlest method possible, such as water and detergents and natural bristle brushes.

Avoid:

· Cleaning masonry to create a new appearance, and thus needlessly introducing chemicals or moisture to historic materials.

· Cleaning without first testing to determine the effects of the method.

· Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. Such methods of cleaning permanently erode the surface of the material and accelerate deterioration.

· Cleaning with water or liquid chemical solutions when there is a possibility of freezing temperatures. Also avoid cleaning with chemical products that will damage masonry or leave chemicals on masonry surfaces.

· High-pressure water cleaning that will damage historic masonry and mortar joints.

Painting

Recommendations:

· Inspect painted masonry to determine whether repainting is necessary.

· Remove damaged or deteriorated paint only to the next sound layer using hand scraping prior to repainting.

· Apply compatible paint coating following proper surface preparation.

· Follow manufacturers' product and application instructions when repainting masonry.

· Repaint with colors that are historically appropriate to the building and district.

· Paint historically unpainted masonry only if it has been previously painted or as a protective measure to prevent further deterioration caused by poor quality materials or prior abrasive cleaning.

Avoid:

· Removing paint that is firmly adhered to and thus protecting masonry surfaces.

· Removing paint by destructive means such as sandblasting, application of caustic solutions or high pressure water blasting.

· Creating a new appearance by applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncrated.
· Removing paint from historically painted masonry.

· Radically changing the type of paint or coatings or its color.

Repointing

Recommendations:

· Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls or damaged plasterwork.

· Remove deteriorated mortar by carefully hand raking the joints to avoid damaging the masonry.

· Duplicate original mortar in strength, composition, color and texture.

· Duplicate old mortar joints in width and in joint profile.

Avoid:

· Removing non-deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

· Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

· Repointing with mortar of high portland cement content, unless it is the content of the historic mortar. Portland cement can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of material and mortar.

· Repointing with a synthetic caulking compound.

· Using a "scrub" coating technique to repoint instead of traditional repointing methods.

Repairing

Recommendations:

· Repair masonry features by patching, piercing in or consolidating the masonry using recognized preservation methods. Repair may include the limited replacement in kind or with compatible substitute materials of those extensively deteriorated or missing parts of masonry features when they there are surviving prototypes.

· Apply new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

Avoid:

· Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated parts are appropriate.

· Using a substitute material for the replacement part that does not convey the visual appearance of the remaining parts of the masonry feature or that is physically or chemically incompatible.

· Applying waterproof, water repellent or non-historic treatments such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

Replacement

Recommendations:

· Replace in kind an entire masonry feature that is too deteriorated to repair, if the overall form and detailing are still evident, using the physical evidence to guide the new work. Examples can

include large sections of a wall, a cornice, balustrade, column or stairway. If using the same king of material is not feasible, then a compatible substitute material may be considered.

Avoid:

· Removing a masonry feature that is not repairable and not replacing it, or replacing it with a new feature that does not convey the same visual appearance.

Recommendations:

· Repairing stucco by removing the damaged material and patching with new stucco that duplicated the old in strength, composition, color, and texture.

· Retain stucco that is an important decorative or stylistic feature of the building such as sgraffitto.

Avoid:

· Removing sound stucco or repairing it with new stucco that is stronger than the original material or does not convey the same visual finishes.

· Removing or improperly treating decorative stucco.

Recommended Graphics for this section: Simple CAD drawings which show examples of masonry finishes are recommended for this section. Generic examples, which show typical brick finishes found throughout Florida, are provided. It is difficult to convey inappropriate treatments such as sandblasting through drawings. Appropriate and inappropriate masonry treatments are most easily illustrating many of these treatments are provided. These can be used or local examples can be substituted.

Foundations and Infill

Standards 2, 3, 6, 9

2. Retention of Distinguishing Architectural Character

3. Recognition of Historic Period

6. Repair/Replacement of Deteriorated or Missing Architectural Features Bases on Historic Evidence

9. Compatible Contemporary Design for New Alterations/Additions

Most historic buildings in Florida rest on raised masonry foundations, either continuous or piers. Although brick is the most common material, there are also numerous examples of other foundation types, including beveled and rock-faced concrete block, and coquina. Some buildings, particularly Bungalows, feature foundation elements as an important part of the overall design of the facade. Historically, lattice, pierced brick, and continuous brick or other masonry generally constituted infill between foundation piers. These infill materials protected the underside of a building, allowed ventilation, and, in some instances, provided additional decoration.

In undertaking foundation repairs, the historic materials should be retained, repaired as needed, or replaced with similar materials under Standards 2 and 6. Non-historic materials such as unpainted concrete block, plywood, and stucco should not be used to fill raised foundations. Enclosures should be limited to historically appropriate materials under Standard 3 or a compatible new design under Standard 9.

Pierced brick and lattice are examples of compatible contemporary infill. Pierced continuous brick infill, a pattern of bricks laid with air space between the end surfaces, can easily be added to a foundation, providing ventilation, continuous support to the sill plates, and a historic appearance. Lattice infill can be purchased in prefabricated panels and installed between masonry piers. Square crisscross lattice infill is also an appropriate infill material.

Recommendations:

· Retain, repair as needed or replace historic foundations with matching materials.

· Maintain open spaces between piers.

· Retain, repair as needed or replace historic foundation enclosures with matching materials.

· If foundation enclosures are missing, enclose with an appropriate materials such as lattice or pierced brick.

Avoid:

· Removing historic foundation enclosures unless they are deteriorated and irreparable.

· Enclosing a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature.

· Using a replacement infill material which is inappropriate to the style of the building.

· Using historically inappropriate material such as concrete block, stucco, or plywood as infill.
Recommended Graphics for this section: Simple CAD drawings which show examples of appropriate and inappropriate foundations and infill are recommended for this section. Generic examples are provided. Drawings can be supplemented with black and white photographs which illustrate local examples of appropriate and inappropriate foundation treatments. Examples of such photographs are provided.

Mechanical Systems: Heating, Air Conditioning, Electrical, Plumbing, Fire Protection

Applicable Standards: 2, 5, and 9

2. Retention of Distinguishing Architectural Character

5. Sensitive Treatment of Distinctive Features and Craftsmanship

9. Compatible Contemporary Design for New Alterations/Additions

Upgrading or additions of mechanical systems are frequently a necessary part of rehabilitating a historic building. Careful planning should precede installation of modern heating, ventilating, and air-conditioning (HVAC) and other mechanical systems. Insensitive installation of mechanical systems can cause significant damage to historic fabric and alter the visual qualities of a building in violation of Standard 9. Installation should be accomplished in the least obtrusive manner possible and in the most inconspicuous location. In particular, protruding, through-the-wall or window air-conditioning units should be avoided under Standard 2.

Fortunately, historic buildings in Florida generally lend themselves to upgrading. Raised foundations, generous attic spaces, and existing chases and duct work found in many buildings provide ample space for new duct work, plumbing, and electrical lines. Landscaping or fencing can screen exterior mechanical systems such as heat pumps from view.

In some instances features of historic heating, lighting, ventilating, and plumbing systems are themselves significant. They may be significant in the history of building technology or have some aesthetic importance. Identification of radiators, vents, lighting features, fans, grilles, certain plumbing fixtures, elevator housing, switchplates, and lights should be undertaken early in project planning. Those features which express the historic character of a building should be retained and repaired whenever possible under Standard 5.

In most instances systems such as boilers, compressors, generators, and associated ductwork, wiring, and pipes are functionally obsolete. They will need to be upgraded, augmented, or replaced to accommodate contemporary building standards and satisfy code requirements.

Protect and Maintenance of Existing Systems

Recommendations:

· Identify, retain, and preserve visible features of early mechanical systems that are important in defining the overall character of a building, such as radiators, vents, fans, grilles, plumbing fixtures, switchplates, and lights.

· Protect and maintain mechanical, plumbing, and electrical systems and their features through cyclical cleaning and other appropriate measures.

· Prevent accelerated deterioration of mechanical systems by providing ventilation of attics, crawlspaces, and ceilings so moisture problems are avoided.

· Repair mechanical systems by augmenting or upgrading system parts, such as installing new pipes and ducts; rewiring; or adding new compressors or boilers.

· Replacing in kind or with compatible substitute materials those visible features that are either extensively deteriorated or are missing when there are surviving prototypes such as ceiling fans, switchplates, radiators, grilles, or plumbing fixtures.

Avoid:

· Removing or radically changing features of mechanical systems that are important in defining the overall historic character of the building so that, as a result, the character is diminished.

· Failing to provide adequate protection of materials on a cyclical basis so that deterioration of mechanical systems and their visible features results.

· Enclosing mechanical systems in areas that are not adequately ventilated so that deterioration of the system results.

· Replacing a mechanical system or its functional parts when it could be upgraded and retained.

· Installing a replacement feature that does not convey the same visual appearance.

Alterations/Additions for New Use

Recommended:

· Install a completely new mechanical system if required for the new use so that it causes the least alteration possible to the building's floor plan, the exterior elevations, and the least damage to historic building material.

· Install vertical runs of ducts, pipes, and cables in closets, service rooms, chases, and wall cavities.

· Install air-conditioning units if required by the new use in such a manner that the historic materials and features are not damaged or obscured.

· Install heating/air conditioning units in the window frames in such a manner that the sash and frames are protected. Window installations should be considered only when all other viable heating/cooling systems would result in significant damage to historic materials.

Avoid:

· Installing a new mechanical system so that character-defining structural or interior features are radically changed, damaged, or destroyed.

· Installing vertical runs of ducts, pipes, and cables in places where they will obscure character-defining features.

· Installing dropped acoustical ceilings to hide mechanical equipment when this destroys the proportions of character defining interior spaces.

· Cutting through features such as masonry walls in order to install air-conditioning units.

· Radically changing the appearance of a historic building or damaging or destroying windows by installing heating or air-conditioning units in historic window frames.

Recommended Graphics for this section: It is difficult to convey appropriate and inappropriate treatments of mechanical systems through drawings. Appropriate and inappropriate treatments are most easily illustrated using black and white photographs. Photographs illustrating many of these treatments are provided. These can be used or local examples can be substituted.

Painting

Applicable Standards: 2 and 5

2. Retention of Distinguishing Architectural Character

5. Sensitive Treatment of Distinctive Features and Craftsmanship

Paint colors, finishes, and decorative painting constitute important factors in defining the character of a historic building. Under Standard 2 painting a building that has never been painted, or removing paint from a building that has traditionally been painted is never a recommended rehabilitation treatment. Either of these treatments can change a building's

appearance to one that is at odds with its historic character. Likewise, when repainting a historic building that is already painted, the new color should generally be close to the original, as well as historically appropriate to the building, and the historic district in which it is located. Under Standard 5 decorative painting such as stenciling, graining, marbleizing, and trompe l'oeil are significant treatments and should be preserved during the course of a rehabilitation.

Paint color is the most controversial treatment associated with design review in historic districts. Property owners are particularly resentful of being told what color they may or may not paint their house. Owners seldom, however, paint their buildings colors that would offend their neighbors.

Most local guidelines do not require review of paint colors. The following advisory guidelines are offered to property owners who are interested in painting their building historically appropriate colors. Because of frequent painting, few buildings in Florida exhibit original colors. The best way to verify original colors is through paint analysis. Many books and articles have been published about paint colors. A selection of these are included in the bibliography for further assistance in choosing historically appropriate paint colors.

Recommendations:

· Preserve painted and unpainted surfaces as they traditionally existed on a building.

· Preserve and restore decorative painting such as stenciling, graining, marbleizing, and trompe l'oeil.

· Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., handscraping) prior to repainting.

· Applying compatible paint coating systems following proper surface preparation.

· Choose color appropriate to the period and style of the building and district.

Avoid:

· Removing paint that is firmly adhering to, and thus protecting, surfaces.

· Using methods of removing paint which are destructive, such as sandblasting, application of caustic solutions, or high pressure waterblasting.

· Painting a traditionally unpainted surface and removing paint from a traditionally painted surface.

· Failing to follow manufacturers' product and application instructions when repainting.

· Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."

· Damaging, covering or removing decorative painting.

· Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grained finish to an exterior wood feature such as a front door.
· Bright, gaudy colors or colors without historic basis.

The following colors are general guidelines for several of the major styles of architecture found in Florida:

Greek Revival

Body: White
Shutters: Green

Gothic/Italianate

Body: (1840-1870) Pale earth tones, especially yellows, grays, tans, and pinks; late nineteenth century: darkening of colors, emphasis on contrasts.

Queen Anne/Late Victorian Period Vernacular

Body: Medium gray, dark red, dark blue, dark green, brown.

Trim: Dark gray, dark brown, olive green, dark red.
Door: Unpainted, varnished or grained.

Colonial Revival

Body: White, light yellow, tan, medium gray.
Trim: Cream, warm white, dark green.
Door: Unpainted, varnished or grained, olive green
Shutters, Blinds, Screen: Olive green

Bungalow

Body: Often unpainted with earth tones such as stained shingles, soft greens, gray, brown, or dark red.

Trim: White, light yellow, gray, light green.
Door: Unpainted, varnished.

Prairie

Body: Dark, warm colors especially buff
Trim: Brown
Sash: Dark green

Recommended Graphics for this section: It is difficult to convey appropriate and inappropriate examples of paint colors, finishes, and paint treatments through drawings. Appropriate and inappropriate treatments are most easily illustrated with photographs. Black and white photographs illustrating many of these treatments are provided. These can be used or local examples can be substituted. The best method for illustrating paint colors is through color chips. Based upon paint analysis research, local design review boards can create a palette of colors appropriate for local buildings. Color chips together with manufacturer's color names and codes can illustrate the palette and provide a means for replicating authentic paint colors. Publications with generic paint colors associated with nationally popular architectural styles are included in the bibliography.

Porches, Porte Cocheres, and Garages

Applicable Standards: 2, 4, 5, 6, 9, 10

2. Retention of Distinguishing Architectural Character

4. Retention of Significant Later Alterations/Additions

5. Sensitive Treatment of Distinctive Features and Craftsmanship

6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9. Compatible Contemporary Design for New Alterations/Additions

10. Reversibility of New Alterations/Additions

Porches have been a traditional and significant feature of Florida architecture since the early nineteenth century. Porches served as a covered entrance to buildings and a transitional space between the interior and exterior. They provided a protected, shaded area used for relief from the state's frequent hot and humid weather. They were often the principal location for ornamentation and detailing, such as brackets and other jig-sawn woodwork, posts, columns, and balustrades.

Size, style, ornateness or simplicity, sense of openness, and detailing were all important attributes of porches. Such features should be preserved during the course of rehabilitating a building under Standard 2.

Changes to a porch which are over fifty years old may have achieved significance in their own right. They may reflect changes in ownership or use, style, or improvements in the owner's economic well-being. Under Standard 4, these changes should be recognized and respected. There are a number of common problems associated with porch treatments. Owners are often tempted to enclose porches for additional year-round living space. Although porch enclosures are generally not recommended, they can meet Standards 5, 9, and 10 under limited circumstances. Transparent materials, such as clear glass enclosures or screens, which are set behind balustrade and structural systems and maintain the visual openness of a porch are permitted. Removal or encasement of significant porch features or enclosure with non-transparent materials are not acceptable treatments. Permitted enclosures should be attached in such a way that if removed, the form and integrity of the porch would remain.

Because they are open to the elements, porches require frequent maintenance and repair. Under Standard 6, deteriorated porch features should be repaired rather than replaced. When replacement proves necessary, replacement features and materials should approximate the originals as closely as possible. If wholesale replacement is required, the new porch should be rebuilt based on historical research and physical evidence. If a porch or individual features of it are missing and no documentation or physical evidence is available, a new porch design which is compatible with the scale, design, and materials of the remainder of the building is appropriate under Standard 9.

Extant porches which have previously been enclosed or otherwise altered are permitted to remain under the guidelines. There is no requirement to restore an altered or missing feature. However, if enclosures or other inappropriate alterations are removed during the course of rehabilitation, they can not be replaced. Moreover, new construction must comply with Standard 9.

Porte cocheres and detached garages are visible expressions of the impact of the automobile on historic buildings in Florida. Much of Florida developed after mass production of the automobile. As a result, porte cocheres and garages are often an integral part of the original design of historic buildings. In some instances garages were added as an afterthought and lack significant design quality and materials. Where they are less than fifty years old or insignificant, they can be selectively removed if necessary.

Recommendations:

· Identify, retain, and preserve porches--and their functional and decorative features--that are important in defining the overall historic character of the building such as columns, balustrades, and stairs.

· Protect and maintain the masonry, wood and architectural metal that comprise porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

· Evaluate the overall condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to porch features will be necessary.

· Retain porches and steps that are appropriate to a building and its subsequent development. Porches and additions reflecting later architectural styles are often important to the building's historical development and should be retained.

· Repair and replace, where necessary, deteriorated architectural features of wood, terra cotta, tile, brick and other historic materials.

· Repair will also generally include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, columns, and stairs.

· Replace in kind an entire porch that is too deteriorated to repair--if the form and detailing are still evident--using the physical evidence as a model to reproduce the feature. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

· If enclosures are undertaken, maintain the openness of porches through the use of transparent materials such as glass or screens. Place enclosures behind significant detailing so that the detailing is not obscured.

· Design and construct a new porch when the historic porch is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building.

· Design and install additional porches when required for the new use in a manner that preserves the historic character of the buildings, i.e., limiting such alteration to non-character defining elevations.

· Retain garages and porte cocheres. If enclosures of garages and porte cocheres are undertaken, preserve significant features. Use materials similar in size, proportion, and detail to the original.

If additional interior space is needed or desired, place the addition at the rear of the building rather than enclosing a porch or porte cochere.

Avoid:

· Failing to provide adequate protection to materials on a cyclical basis so that deterioration of porches results.

· Failing to undertake adequate measures to assure the protection of porches.

· Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the porch or that is physically or chemically incompatible.

· Removing or altering porches and steps that are appropriate to the building's development and style.

· Removing a porch that is unrepairable and not replacing it; or replacing it with a new porch that does not convey the same visual appearance.

· Stripping porches and steps of original material and architectural materials such as hand rails, balusters, columns, brackets, and roof decorations.

· Creating a false historical appearance because the replaced porch is based on insufficient historical, pictorial, and physical documentation.

· Introducing a new porch that is incompatible in size, scale, material, and color.

· Enclosing porches, porte cocheres, garages, and steps in a manner that destroys their historical appearance.

· Installing porches that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.

Recommended Graphics for this section: Simple CAD drawings which show examples of appropriate and inappropriate porch treatments are recommended for this section. Generic examples are provided. The drawings can be supplemented with black and white photographs which illustrate local examples of appropriate and inappropriate porch treatments. Examples of such photographs are provided.

Roofs and Roof Surfaces

Applicable Standards: 2, 4, 5, 6, 9.

2. Retention of Distinguishing Architectural Character

4. Retention of Significant Later Alterations/Additions

5. Sensitive Treatment of Distinctive Features and Craftsmanship

6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9. Compatible Contemporary Design for New Alterations/Additions

Roofs are highly visibly components of historic buildings in Florida. They are an integral part of a building's overall design and often help define its architectural style. Examples include mansard and gambrel roofs and belved-eres which are primary features of the Second Empire, Dutch Colonial Revival, and the Airplane Bungalow styles, respectively. Materials, such as the wide variety of clay tile and ornamental metals which cover roofs in Florida, are also significant. They should be preserved in the course of rehabilitating a building.

Roof forms comprise an important part of streetscapes in historic districts throughout Florida and create a unified rhythm with neighboring buildings. The most numerous residential roof types in the state are gable, hip, or a combination. Other common examples are pyramidal, gambrel, and clipped gable (jerkinhead). Flat roofs with parapets predominate in commercial districts.

In planning roof repairs, it is important to identify significant features and materials and treat them with sensitivity under standards 2 and 5. Under standard 6 significant features and materials should be repaired rather than replaced. If replacement of a deteriorated feature is necessary, the new materials should closely match the original.

Roofs perform an essential function in keeping a building weathertight. As a result, they are particularly subject to change. In Florida the most common original roofing materials were embossed or crimped sheet metal and sawn wood shingles. Virtually all original wood shingle coverings have been removed and often replaced with ornamental sheet metal. Such historic changes to roofs have gained a significance in their own right and should be respected under Standard 4.

Where existing roofing material is non-original and non-significant, there is greater flexibility. The existing roof may be retained, replaced in a manner known to be accurate based on documentation or physical evidence, or treated in a contemporary style in compliance with Standards 6 and 9. In reviewing replacement of non-historic roof surfacing, it is important to keep in mind, Standard 9. Even if the existing surfacing is inappropriate, the replacement material must be compatible with the overall design of the building.

Rooftop additions are another common change to historic buildings. They are generally not suitable for smaller buildings of three stories or less or for buildings with very distinctive rooflines. They can, however, meet Standard 9 if certain conditions are met. The addition should

be designed to be distinguished from the historic portion of the building; be set back from the wall plane; and be placed so it is inconspicuous when viewed from the street.

Recommendations:

· Identify, retain, and preserve roofs--and their functional and decorative features--that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features such as cupolas, cresting, chimneys, and weathervanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and pattering.
Provide adequate roof drainage and insure that the roofing material provides a weathertight covering for the structure.

· Protect leaking roof with plywood and building paper until it can be properly repaired.

· Replace deteriorated roof surfacing with matching materials or new materials, such as composition shingles or tabbed asphalt shingles, in dark shades that match the original in composition, size, shape, color, and texture.

· Retain or replace where necessary dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, and other distinctive architectural or stylistic features that give a roof its essential character.

· Repairing a roof by reinforcing the historic materials which comprise roof features. Repairs will also generally include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of features when there are surviving prototypes such as cupola louvers, dentils, dormer roofing; or slates, tiles, or wood shingles on a main roof.

· Replace in kind an entire feature of the roof that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples can include a large section of roofing, or a dormer or chimney. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

· Design and construct a new feature when the historic feature is completely missing, such as chimney or cupola. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

· Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors when required for the new use so that they are inconspicuous

from the public right-of-way and do not damage or obscure character-defining features.

· Design roof-top additions, when required for a new use, that are set back from a wall plane and are as inconspicuous as possible when viewed from the street.

Avoid:

· Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

· Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform, or "improved" appearance.

· Changing the essential character of a roof by adding inappropriate features such as dormers, vents, skylights, air-conditioners, and solar collectors which are visible from public right-of-ways.

· Stripping the roof of sound historic material such as slate, clay tile, wood, and architectural metal.

· New materials, such as roll roofing, whose composition, size, shape, color, and texture alter the appearance of the building.

· Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure.

· Permitting a leaking roof to remain unprotected so that accelerated deterioration of historic building materials--masonry, wood, plaster, paint and structural members--occurs.

· Replacing an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate.

· Failing to reuse intact slate or tile when only the roofing substrate needs replacement.

· Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

· Removing a feature of the roof that in unrepairable, such as a chimney or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

· Constructing additional stories so that the historic appearance of the building is radically changed.

Recommended Graphics for this section: Simple CAD drawings which show examples of roof types and finish materials are recommended for this section. Generic examples, which show typical types and materials found throughout Florida, are provided. It is difficult to convey appropriate and inappropriate roof treatments are most easily illustrated using black and white photographs. Photographs illustrating many of these treatments are provided. These can be used or local examples can be substituted.

Setting

Applicable Standards: 2 and 9

2. Retention of Distinguishing Architectural Character

8. Protection and Preservation of Significant Archaeological Resources.

9. Compatible Contemporary Design for New Alter ations/Additions

Setting is the relationship of a historic building to adjacent buildings and the surrounding site and environment. The setting of a historic building includes such important features as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building set-backs. The landscape features around a building are often important aspects of its character and the district in which it is located. Such historic features as gardens, walls, fencing, fountains, pools, paths, lighting and benches should be retained during the course of rehabilitation.

Parks and other landscape and streetscape features are highly significant components of historic districts in Florida. Brick paved streets, patterned sidewalks, granite curbing and street trees are important urban design features.

Historic fencing, garden and retaining walls, and designed landscape features add distinction to individual buildings and districts. Collectively, they form important streetscape compositions. Fences and walls serve to delineate property lines and as a barrier to distinguish lines between a yard, sidewalk, and street. Wooden picket fences of simple design were the most common historically in Florida. Cast iron fencing of a pike or hairpin design was much less common and was generally restricted to buildings designed in the Queen Anne, Colonial Revival, and Neo-Classical styles. Retaining walls of brick, poured concrete, or cast concrete block with pilasters and coping were also common streetscape features.

Historic landscape features visually link individual buildings to each other and should be retained under Standard 2. Chain link and hurricane fences have been added to many historic properties during the last forty years. Although there is no requirement to remove this type of fencing, it is inappropriate and should not be installed in the future. It is recommended that existing metal fences be screened with shrubbery or plants.

Under Standard 9, new fences and walls should respect traditional materials, design, and scale found in historic districts. They should have a regular pattern and be consistent in design with those found in the same block or adjacent buildings. Wood is the most appropriate material, particularly for simple frame buildings. Split-rail or horizontal board fences should be avoided. Cast iron fencing is most appropriate for buildings designed in the Colonial Revival, Neo-Classical, and Queen Anne styles. Fences should be of appropriate scale on street elevations. They should complement the building and not obscure significant features. They should be no more than four feet on the street elevation and six feet on side and rear elevations. They should also be set-back from the wall plane on the main elevation.

Landscaped settings in Florida frequently face development pressure as a result of proposed new uses, new construction, and expanded on-site parking. Under Standard 2, distinguishing landscape features that have traditionally linked individual buildings and districts to their environment should be retained. Incompatible uses of parks, and other historic design landscapes, should be avoided. The linear character and overall integrity of parks should be preserved. Under Standard 9, new construction should be located obtrusively and with the least amount of alteration to the site and setting of a historic building. Parking should be limited to the rear or side of buildings unless it was historically located in other areas.

Recommendations:

· Retain distinctive features such as size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways, that distinguish a district.

· Retain landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and setbacks that have traditionally linked buildings to their environment.
Use new plant materials, fencing, walkways, street lights, signs, and benches that are compatible with the character of the district or neighborhood in size, scale, materials, and color.
district or neighborhood in size, scale, mate rials, and color.
Identify and retain plants, trees, fencing, walkways, street lighting, signs, and benches that reflect a property's history and development.

· Base new site work on documentation or physical evidence. Avoid conjectural changes to the site.

· Remove or trim plants and trees in close proximity to the building that may cause deterioration of historic fabric.

· Provide proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.

· Landscape to provide shade, privacy, screening of non-historic features, and erosion control.

· Minimizing disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying or damaging important landscape features or archeological resources.

· Survey and document areas where the terrain will be altered to determine the potential impact to important landscape features or archeological resources.

· Providing continued protection of masonry, wood, and architectural metals which comprise site features through appropriate cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

· Evaluate the overall condition of materials and features to determine whether more than protection and maintenance are required.

· Repair features of the site by reinforcing historic materials.

· Replace in kind an entire feature of the building or site that is too deteriorated to repair if the overall form and detailing are still evident. Physical evidence from the deteriorated feature should be used as a model to guide the new work. This could include a walkway, or fountain. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

· Replace deteriorated or damaged landscape features in kind.

· Design and construct a new feature of a site when the historic feature is completely missing, such as an outbuilding, terrace or driveway. It may be based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building and site.

· Design new onsite parking, loading docks, or ramps when required by the new use so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the building or buildings and the landscape.

Avoid:

· Removing or radically changing the site features which are important in defining the overall historic character of the property so that, as a result, the character is diminished.

· Introducing heavy machinery into areas where it may disturb or damage important landscape features or archeological resources.

· Failing to survey the building site prior to the beginning of rehabilitation work which results in damage to, or destruction of, important landscape features or archeological resources.

- Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the site feature or that is physically or chemically incompatible.

- New construction that is incompatible with a district or building because of its size, scale, and materials.

- Destroying the relationship between buildings and their setting by widening historic streets, changing paving material, or introducing inappropriately located new streets and parking lots that are incompatible with the character of a historic area.

- Signs, street lighting, benches, new plant materials, fencing, walkways, and paving materials, such as asphalt and pebble, that are out of scale or are inappropriate to the neighborhood.

- Changes to the appearance of a building site such as removing historic plants, trees, fencing, walkways, outbuildings, and other features before evaluating their importance.

- Add conjectural landscape features to the site such as period reproduction lamps, fences, fountains, or vegetation that is historically inappropriate, thus creating a false sense of historic development.

- Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

- Introducing a new landscape feature, including plant material, that is visually incompatible with the site, or that alters or destroys the historic site patterns or vistas.

- Locating any new construction on the building where important landscape features will be damaged or destroyed, for example removing a lawn and walkway and walkway and installing a parking lot.

- Locating any new construction on the building where important landscape features will be damaged or destroyed, for example removing a lawn and walkway and installing a parking lot.

- Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or to important landscape features.

- Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color, and texture; which destroys historic relationships on the site; or which damages or destroys important landscape features.

Recommended Graphics for this section: Simple CAD drawing's which show examples of historic settings are recommended. Generic example, which show commercial and residential

districts, are provided. Appropriate and inappropriate treatments are most easily illustrated using black and white photographs. Photographs illustrating landscape features and many of these treatments are provided. These can be used or local examples can be substituted.

Fencing and Walls

Recommendations:

· Retain and repair existing historic fencing and walls.

· Construct new front-yard fences of vertical pickets in simple designs, especially on frame vernacular buildings. Limit cast iron fencing to high-styled buildings such as Queen Anne, Colonial Revival, and Neo-Classical.

· Design new fences of appropriate scale on visible main and side elevations. Limit height on street-side elevation to four feet. Wooden, vertical board (stockade) privacy fences up to six feet in height are appropriate on side and rear elevations. Recess privacy fences from the wall plane on the street-side elevation.

· Screen existing chain link and hurricane fences with plants and shrubbery.

Avoid:

· Removing historic fences and walls.

· Cinder block, ornate iron or wooden, rough cedar, post and rail, chain link or hurricane fences.

· Fences of inappropriate scale that obscure the overall design of a building and its individual features.

Parking and Driveways

Recommendations:

· Use existing alleys to provide access to buildings.

· Limit parking to the rear or side of buildings, unless it was historically located in other areas.

· Construct new curb cuts and street side driveways only in areas where they existed historically.

· Use appropriate materials for driveways such as gravel or concrete poured in ribbons.

Avoid:

· New curb cuts and driveways that break a the solid street edge.

· Parking on the front side of buildings unless curb cuts, driveways, and parking space already exist.

· Asphalt, pebble surfaced concrete, or other non-historic paving materials.

Storefronts

Applicable Standards: 2, 3, 4, 6, and 9

2. Retention of Distinguishing Architectural Character

3. Recognition of Historic Period

4. Retention of Significant Later Alterations/Additions

6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9. Compatible Contemporary Design for New Alterations/Additions

Storefronts frequently define the historic character of commercial buildings in Florida. Entrances, display windows, trim, kick plates, elaborate cornices, and decorative detailing are particularly important. Placement of entrances and windows can create a distinct rhythm on the facade of a building. When rehabilitating a storefront, such features, materials, and design elements should be retained and repaired under Standards 2 and 6.

Unfortunately, storefronts have been particularly subject to alteration. This was especially true in Florida cities during the 1950s and 1960s, when rapid growth and economic prosperity led to frequent remodeling or removal of historic storefronts. Under these circumstances, two options are available when planning a rehabilitation. Where original or early storefronts no longer exist or are too deteriorated to save, the first option is to retain the commercial character of the building through contemporary design. The new design should be compatible with the scale, design, materials, color and texture of the historic building in accordance with Standard 9. The second option is to restore the storefront based on historical research and physical evidence in accordance with Standard 6.

Altered storefronts can be significant if the alteration is at least fifty years old. Standard 4 then applies. A non-original storefront can have significance if it was constructed within the period of significance of the district and if at least one of the following is fulfilled:

· exhibits high quality workmanship;

· shows evidence of being architect designed;
· is constructed of significant materials;

· is a good examples of a particular style;

· has features whose design, scale, and detailing are compatible with rest of the building.

Recommendations:

· Retain and repair existing storefronts, including windows, sash, doors, transoms, signage, and decorative features where such features contribute to the architectural and historic character of the building.

· Evaluate the overall condition of storefront materials to determine whether more than protection and maintenance are required.

· Repair storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind--or with compatible substitute
materials--of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.

· Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design, materials, color and texture of the historic buildings; or an accurate restoration of the storefront based on historical research and physical evidence.

Avoid:

· Removing or radically changing storefronts--and their features--which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

· Introducing a storefront or new design element on the ground floor, such as an arcade, which alters the architectural and historic character of the building and its relationship with the street or its setting or which causes destruction of significant historic fabric.

· Using materials which detract from the historic or architectural character of a building.

· Altering the entrance through a significant storefront.

· Failing to provide adequate protection of materials on a cyclical basis so that deterioration of storefront features results.

· Stripping storefronts of historic material such as wood, cast iron, terra cotta, carrera glass, and brick.

· Replace an entire storefront when repair of materials and limited replacement of its parts are appropriate.

· Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

· Removing a storefront that is unrepairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.

· Creating a false historical appearance because the replaced storefront is based on insufficient historica, pictorial, and physical documentation.

· Introducing a new design that is incompatible in size, scale, material, and color.

Appropriate and inappropriate treatments of storefronts are most easily illustrated using black and white photographs. Generic photographs illustrating storefronts and appropriate treatments are provided. These can be used or local examples can be substituted. A CAD drawing illustrating the features of a typical storefront is also provided.

Signs

Applicable Standards: 2, 4, and 9

2. Retention of Distinguishing Architectural Character

4. Retention of Significant Later Alterations/Additions

9. Compatible Contemporary Design for New Alterations/Additions

Signs are an important component of commercial architecture. Their purpose is to provide information about the location and type of business housed in a building. Traditionally, a variety

of types of signs have been associated with commercial buildings. These include fascia signs, placed on the fascia or horizontal band between storefront and second floor; hanging, projecting signs, which extend from a building; goldleaf signs, which are painted or etched in glass in windows, doors, and transoms; awnings or canopies on which signs are painted; and, beginning in the 1920s, neon signs which were illuminated by electricity and appeared in a variety of shapes, colors, and images.

In some instances signs were fully integrated into the overall design and style of a building. Some of the best examples are drawn from the Art Deco and Art Moderne styles which were common in Florida during the 1930s. When signs are a significant historic feature of a building they should be respected under Standard 2. In some instances, signs which were later additions, such as neon signs or theater marquees, might have achieved significance in their own right. They should be preserved under Standard 4.

New signs are usually needed when there is a change in owner or occupant of a historic building or when the building is being rehabilitated. They should be compatible with the architectural character of a building under Standard 9. Factors to consider in selecting a sign are its legibility, clarity, placement, durability, and appropriateness to the size and scale of building. Appropriate locations are the flat unadorned parts of a facade such as the glass of storefronts, awning flaps, masonry surfaces, and cornice frieze panel.

Signs should not obscure architectural detailing such as windows, cornice details or storefronts and should not interfere with the view of the facades of adjoining buildings. Sign panels should be square or rectangular and flush mounted. Block style lettering is most appropriate. Large signs are appropriate for highway strip development where customers pass businesses at high rates of speed. They are inappropriate for historic buildings, where traffic flow is slower and the orientation and setback of buildings make them difficult to read.

Recommendations:

· Retain historic signs which are associated with historic figures, events, and places; evidence history of product, business, service advertised; reflect history of building or development of historic district; contain significant materials such as gold leaf, neon, or stainless steel; are integral to a building's design or physical fabric as when a historic name or date are rendered in stone, metal, or tile; are outstanding examples of a signmaker's craft; or are local landmarks recognized as focal points of a community.

· Locate new sign on the flat, unadorned parts of a facade, such as show windows, awning flaps, fascia, and frieze or other areas of building where signs have traditionally been placed.

· Use simple designs and lettering such a block-style and serif style, painted in high contrast to the sign panel color.

· Sign panels should be square or rectangular and flush mounted.

Avoid:

· Removal of historically or architecturally significant signs.

· Ornate signs or signs based on architectural styles inappropriate to the commercial architecture of a district.

· Signs that obscure architectural details such as windows, cornice, decorative brickwork, and storefronts.

· Signs that interfere with sight lines of adjoining buildings.

Recommended Graphics for this section: Appropriate and inappropriate signs are most easily illustrated using black and white photographs. Photographs showing historic signs and appropriate and inappropriate signs are provided. These can be used or local examples can be substituted.

Windows/Awnings/Shutters

Applicable Standards: 2, 3, 6, 9

2. Retention of Distinguishing Architectural Character

3. Recognition of Historic Period

6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9. Compatible Contemporary Design for New Alterations/Additions

The placement, design, and materials of windows is often a significant part of the architectural character of a building. Common historic windows in Florida are double-hung sash in a 1/1, 2/2, 6/6 or multi-light/1 pattern, wooden or steel casement types, and commercial show windows. Windows often offer or contain significant stylistic elements. Examples include lancet windows with stained glass in Gothic Revival churches; multi-light upper sash in Bungalows; Art-Glass in the Prairie School buildings; and round arch windows in buildings associated with Mediterranean influenced styles. Non-historic windows include awning, jalousie, and pivot types.

Under Standard 2, the visual role of historic window design and its detailing or craftsmanship should be carefully considered in planning window repair or replacement. Factors to consider include the size and number of historic windows in relationship to a wall surface and their pattern

of repetition; their overall design and detailing; their proximity to ground level and key entrances; and their visibility, particularly on key elevations.

Whether to repair or replace windows is an issue that can pose considerable problems in a rehabilitation. Distinctive windows that are a significant part of the overall design of a building should not be destroyed under Standard 6. Careful repair is the preferred approach. If repair is not technically or economically feasible, new windows that match the original in size, general muntin/mullion configuration, and reflective qualities may be substituted for missing or irreparable windows.

Window design to enhance appearance is not permissible under the standards. The proper procedure is to improve existing windows first. Weather stripping and other energy conservation methods should be employed. If after careful evaluation, window frames and sash are so deteriorated they need replacement, they should be duplicated in accordance with Standard 6.

The following steps are recommended for evaluating historic windows. First, analyze their significance to the building. Consider their size, shape, color, and detailing. Then consider the condition of the window. Inspect the sill, frame, sash, paint and wood surface, hardware, weatherstripping, stops, trim, operability, and glazing. Then, establish repair and replacement needs for existing windows.

If, following careful evaluation, window frames are deteriorated, then they can be replaced. Replacement windows must be selected with care. They should match the original sash, pane size, configuration, glazing, muntin detailing, and profile. Small differences between replacement and historic windows can make big differences in appearance.

If 50 percent or more are deteriorated or missing, then wholesale replacement of windows is allowable. When choosing replacements, the qualities of the original windows should be used as criteria. Consider the following features of the original:

· trim detail;
· size, shape of frame, sash;
· location of meeting rail;
· reveal or set-back of window from wall plane;
· separate planes of two sash;
· color, reflective qualities of glass.
· muntin, mullion profiles, configuration.

If these criteria are fulfilled, the new windows need not be exact replicas of the originals. The Standards further permit new windows to be constructed of non-historic materials such as aluminum or vinyl and to have a tint of up to 10 percent. Of course, matching the original materials and visual qualities is always preferable. In general, changes to window openings should be avoided.

Owners often wish to replace windows to create a new look, for energy efficiency, to decrease maintenance costs or because of problems operating existing units. Highly tinted windows, windows with reflective qualities, or stock windows of incompatible design and materials often result from such an approach and conflict with Standards 3, 6, and 9.

The rhythm of window and door openings is an important part of the character of buildings in Florida. In some instances, new window or door openings may be required to fulfill code requirements or for practical needs. New openings should be located on non-significant walls. For commercial buildings these would be common or party walls or secondary elevations. For residential buildings, these would be side or rear walls not readily visible from a main thoroughfare.

Shutters

Original shutters in Florida are rare. Under Standard 3, unless there is physical or documentary evidence of their existence, shutters should not be mounted. If shutters are found to be appropriate, they should be operable or appear to be operable and measure the full height and one-half the width of the window frame. They should be attached to the window casing rather than the exterior finish material. Wooden shutters with horizonal louvers are the preferred type. Avoid metal and vinyl types.

Awnings

Canvas awnings were sometimes featured on buildings in Florida. They are functional, decorative, and appropriate to the many historic buildings particularly Mediterranean style buildings, Bungalow, and commercial buildings. Standard 3 should be considered when awnings are proposed as part of a rehabilitation plan.

Under Standard 9, new awnings should be of compatible contemporary design. They should follow the lines of the window opening. Round or bell shaped are appropriate for Mediterranean styled buildings. Angled, rectangular canvas awnings are most appropriate for flat headed windows and storefronts. Fiberglass and metal awnings and awnings that obscure significant detailing are inappropriate.

Recommendations:

· Retain and repair window openings, frames, sash, glass, lintels, sills, pediments, architraves, hardware, awnings and shutters where they contribute to the architectural and historic character of the building.

· Conduct an in-depth survey of the conditions of existing windows early in rehabilitation planning so that repair and upgrading methods and possible replacement options can be fully

explored.

· Protect and maintain the wood and architectural metal which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

· Repairing window frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and interior or exterior shutters and blinds.

· Improve the thermal performance of existing windows and doors through adding or replacing weatherstripping and adding storm windows which are compatible with the character of the building and which do not damage window frames.

· Replace missing or irreparable windows on significant elevations with new windows that match the original in material, size, general muntin and mullion proportion and configuration, and reflective qualities of the glass.

· Designing and installing new windows when the historic windows (frames, sash and glazing) are completely missing. The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.

· Designing and installing additional windows on rear or other non-character-defining elevations if required by the new use. New window openings may also be cut into exposed party walls. Such design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation.

· Providing a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the window openings.

· Install awnings that are historically appropriate to the style of the building or that are of compatible contemporary design. Awnings should follow the lines of window or door opening they are intended to cover.

Avoid:

· Introducing or changing the location or size of windows, and other openings that alter the architectural and historic character of a building.

· Replacing window features on significant facades with historically and architecturally incompatible materials such as anodized aluminum, mirrored

or tinted glass.

· Removing window features that can be repaired where such features contribute to the historic and architectural character of a building.

· Changing the size or arrangement of window panes, muntins, and rails where they contribute to the architectural and historic character of a building.

· Installing on significant facades shutters, screens, blinds, security grills, and awnings which are historically inappropriate and detract from the building's character.

· Replacing windows that contribute to the character of a building with those that are incompatible in size, configuration, and reflective qualities or which alter the setback relationship between window and wall.

· Installing heating/air conditioning units in window frames when the sash and frames may be damaged. Window installations should be considered only when all other visible heating/cooling systems would result in significant damage to historic materials. If installation proves necessary, window units should be placed on secondary elevations not readily visible from public thoroughfares.

· Installing metal or fiber-glass awnings.

· Installing awnings that obscure architecturally significant detailing or features.

· Replacing architecturally significant detailing, such as commercial canopies, with awnings.

Recommended Graphics for this section: Simple CAD drawings that show examples of window types are recommended. Generic examples that show appropriate windows found throughout Florida, are provided. Drawings can be supplemented with black and white photographs.

GUIDELINES FOR NEW CONSTRUCTION, RELOCATION, DEMOLITION, HANDICAP ACCESSIBILITY, AND INTERIOR TREATMENTS

Beyond rehabilitation additional activities impacting historic buildings include new construction, relocation of historic buildings, handicap accessibility, demolition and interior treatments. Guidelines for these activities are provided in the following sections.

The guidelines for these activities follow a format similar to those for rehabilitation. They begin with a citation and a list of the Secretary of the Interior's Standards. Following is a text in which the applicable standards and issues relating to each activity are discussed. Next, are recommendations. A list format, which uses a minimal amount of text, is suggested. Finally, recommendations for graphics for illustrating each activity are provided.

New Construction

Applicable Standards: 2, 3, and 9

2. Retention of Distinguishing Architectural Character

3. Recognition of Historic Period

9. Compatible Contemporary Design for New Alterations/Additions

New construction should complement historic architecture. Through sound planning and design, it can reinforce and respect the existing patterns of a historic district. Successful infill design does not have to imitate demolished or extant buildings to be successful. Rather, it picks up significant themes, such as height, materials, roof form, massing, set-back, and the rhythm of openings to insure that a new building blends with its context.

While the Secretary of the Interior's Standards are oriented toward rehabilitation of existing historic buildings, Standards 2, 3, and 9 apply to new construction in historic districts and near individual landmarks. Under Standard 2 the setting of historic buildings should be preserved when new construction is undertaken. The relationship of the new construction to adjacent buildings, landscape and streetscape features, and open spaces should be considered. New construction adjacent to historic buildings can dramatically alter the historic setting of neighboring buildings or the district. Such construction should not create a false sense of historical development through the use of conjectural features or stylistic elements drawn from other buildings under Standard 3. Under Standard 9 new construction is appropriate as long as it does not destroy significant historic features, including designed landscapes, and complements the size, color, material, and character of adjacent buildings and their historic setting.

Because of its design, materials, scale, massing, and set-back, non-historic construction in Florida has often been out of context. Community context has been sacrificed through ignorance, indifference, or, in the case of public housing, in an effort to make projects absolutely cost efficient. In some instances compatible design can in fact save money. For example, when new construction shares a common set-back with historic buildings located close to a street edge, water and sewer connections are less expensive. In addition, reduced land cost of smaller lots translate to more affordable housing.

Local governments can facilitate the process of infill design by modifying land development regulations. Presently, as is the case with building codes, modern standards are often imposed on a historic district. Many historic buildings in Florida could not be constructed today because of setback, lot coverage, and parking requirements. Local governments should consider exceptions to these requirements based on the historic block, lot, and building patterns found in historic districts.

The following criteria should be used when reviewing new construction in historic districts:

· Height: The height of buildings in most districts, particularly at the block level, is similar. The height of new construction should be compatible with surrounding historic buildings.

· Width: Building or lot width is another important visual quality. This often results in common sized buildings and a characteristic rhythm. The width of new construction should be compatible with surrounding historic buildings.

· Setback: Setback is the distance a building is located from property lines. Buildings in historic districts often share a common front and side setback. Commercial buildings are generally set directly on property lines, creating a wall effect. In locating new buildings, the side and rear setbacks should be maintained and aligned with the facades of surrounding historic buildings.

· Proportion of openings: Window openings in historic districts often share similar size, spacing, and shape. On many buildings, particularly the Colonial Revival and other classically inspired styles, they are stacked, with a narrow space between them. Other styles, particularly the Queen Anne, exhibit randomly placed openings. Storefronts have wide horizontal windows and little or no spacing between openings, providing a greater transparent area. In designing new construction, the proportion and spacing of openings on adjacent buildings should be maintained.

· Horizontal Rhythms: Repeated elements on neighboring buildings is characteristic of buildings in Florida. Divisions between upper and lower floors, uniform porch heights, and alignment of window and window sills are examples of such rhythms. New construction in historic districts should maintain or extend these strong shared streetscape elements in blocks where they appear.

· Roof forms: Similar roof form and pitch are characteristics of buildings in many historic buildings. Nearly all residential buildings in districts have pitched roofs, with gable or hip the predominate type. Gambrel, pyramidal, and clipped gable (jerkinhead) are also found. In contrast, commercial buildings generally have flat roofs with parapet. Roof designs should be compatible with surrounding buildings. Sloped roofs with pitches similar to those of nearby buildings should be required for new residential construction, and flat roofs with the roof plane hidden from view on the front facade should be required for commercial construction.

· Materials: Certain materials are characteristic of historic districts. Materials that are compatible in quality, color, texture, finish, and dimension to those common to the district should be used.

Recommendations:

· Keep new construction to a minimum.

· Design new buildings to be compatible in materials, size, color, and texture with the surrounding buildings.

· Employ contemporary design that is compatible with the character and feel of the district.

Avoid:

· Designing new buildings whose massing and scale is inappropriate and whose materials and texture are non- historic.

Imitating an earlier style or period of architecture in new construction, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group. ould detract from the architectural unity of an ensemble or group.

Recommended Graphics for this section: Simple CAD drawings are recommended. Generic examples of appropriate and inappropriate building height, width, setback, proportion of openings, horizontal rhythms, and roof forms are provided. These can be used or local examples can be substituted. Black and white photographs which illustrate appropriate and inappropriate new construction can supplement drawings. Examples are provided.

Relocati`ng Buildings

Applicable Standard: 2

2. Retention of Distinguishing Architectural Character

Relocating a building is a last resort to avoid demolition. From a preservation perspective, relocating a building has many negative consequences. First, the context of the building is lost. The association with the surrounding natural and built environment is destroyed. Left behind are sidewalks, retaining walls, and landscape features that make each building unique.

Moreover, many of the character-defining features that contribute to the architectural significance of a building have to be removed or are seriously damaged as a result of relocation. These include foundations, porches, chimneys, and interior finishes, particularly plaster. Structural damage can also result. The loss of a building's historic context and many of its features conflicts with Standard 2.

Furthermore, an improperly relocated building can have a negative impact on the setting of existing buildings in a new location. Side and front setback, orientation, scale, mass, and individual features of existing building should be considered when choosing an appropriate site.

Despite the negatives, relocation is preferable to demolition. This is particularly true with regard to buildings whose significance is primarily architectural. There are several criteria to be considered when reviewing a proposal to move a building to a new site. They are essentially the same as those for compatible infill. The built environment for the new site should be similar to the old one in terms of the age of the surrounding buildings, their height, materials, set-back, and architectural details. If not properly planned and executed, a relocated building can be just as incompatible as a poorly designed infill structure.

Recommendations:

· Retain the historic relationship between buildings and streetscape and landscape features.

· Move a building only when there is no alternative to its preservation. Provide documentation that there is no feasible alternative for preserving a building at its historic location.

· To mitigate the impact of the relocation, move the building to an existing vacant lot within the historic district in which it is located.

· In choosing a new site for a moved building, select a setting compatible with the original. Consider the age of the surrounding buildings, their height, mass, materials, setback, and architectural detailing.

· Properly locate the moved building on its new site. Place the building so that the orientation of its principal facade and front and side setbacks are compatible with surrounding buildings. Provide a new foundation whose design, height, and facing materials match those of the original. Salvage original foundation materials where possible for re-use as a veneer on new foundation.

Avoid:

· Relocating a historic building thus destroying the historic relationship between buildings, features and open space.

· Relocating a building not threatened by demolition.

· Relocating a building outside a historic district.

· Relocating a building to a site where the surrounding buildings date from a different period or are architecturally incompatible due to their height, materials, setback,
and detailing.

· Destruction or alteration of significant features, structures, or archaeological sites at new location.

· Improperly locating a building on its new site so that its orientation and front and side setbacks are incompatible with surrounding buildings.

· Placing the building on a new foundation whose design and materials are incompatible with the original. Examples include slab foundations or unfinished concrete blocks.

Recommended Graphics for this section: Appropriately and inappropriately relocated buildings are most easily illustrated with black and white photographs. Photographs showing such buildings are provided. These can be used or local examples can be substituted.

Demolition

Applicable Standards: 2 and 4

2. Retention of Distinguishing Architectural Character

4. Retention of Significant Later Alterations/Additions

Demolition is an important issue in Florida. The main reasons for demolition are institutional and commercial expansion, and condemnation by cities, principally due to fire damage and deterioration.

Demolition exerts a negative impact on a historic district. In many historic districts, zoning, land-use regulations, and market conditions, compatible new construction is often not feasible. Furthermore, eliminating a building from a streetscape is like pulling teeth. Either a conspicuous void is created, or the replacement is usually less well-designed and constructed than the original.

Beyond aesthetics, demolition creates other problems as well. While the problem of vacant and abandoned buildings is serious, vacant land can be worse. It frequently contributes to a poor environment. Many lots are unmaintained and become trash dumps. Nuisance abatement problems result. Since there is little or no market for many of the lots, particularly ones where land development regulations prohibit new construction, owners have no incentives to maintain them. They must still pay taxes and expend money for mowing and trash removal. Given this scenario, owners frequently abandon their property. Cities must then fine owners and clean their property. In many instances cities are eventually forced to condemn the property, remove it from the tax rolls, maintain it, and assume the cost and liability of property ownership.

Demolition of significant buildings, outbuildings, and individual features conflicts with Standards 2 and 4. Demolition alters the essential character and integrity of a building and the district in which it is located in violation of Standard 2. Standard 4 recommends the retention of significant later additions to historic buildings.

In some instances demolition may be appropriate and may even enhance a historic district, building, or site. Non-historic buildings whose designs are not in character with its surroundings can be removed with no negative impact. Likewise, under certain circumstances, non-historic or non-significant components of a building complex can be removed. There are several factors to consider in the removal of such components. These include whether the components are secondary structures; lack historical, engineering, or architectural significance; do not comprise a major portion of a historical site; or the absence of persuasive evidence to show that retention of the components is not technically or economically feasible.

Demolition of non-significant additions may also be appropriate. Demolition may be undertaken if the addition is less than fifty years old, does not exhibit stylistic details or fine workmanship or materials, was added after the period of significance of the building or district; is so deteriorated it would require reconstruction; or obscures earlier significant features.

Avoid demolition of significant outbuildings and additions. Carriages houses and garages can be significant components of building complexes. Many buildings in a district have had additions, new ornament, storefronts, porches, windows, wings, and additional stories. These changes might have gained significance in their own right and should be retained under Standard 4. Assessing significance of later additions requires careful professional review and should be done on a case by case basis.

Recommendations:

· Identify, retain, and preserve buildings which are important in defining the overall historic character of a historic district or neighborhood.

· Retain the historic relationship between buildings and landscape and streetscape features.

· Remove non-significant buildings, additions, or site features which detract from the historic character of a site or the surrounding district or neighborhood.

Avoid:

· Removing buildings which are important in defining the overall historic character of a district or neighborhood so that the character is diminished.

· Removing historic buildings thus destroying the historic relationship between buildings, features and open space.

· Removing a historic building in a complex, a building feature, or significant later addition which is important in defining the historic character of a site or the surrounding district or neighborhood.

Recommended Graphics for this section: Demolition of buildings is most easily illustrated using black and white photographs. Frequently, photographs of demolished buildings and non-historic construction appropriate for demolition are used. Photographs showing such buildings are provided. These can be used or local examples can be substituted.

Handicap Accessibility

Applicable Standards: 2, 9, and 10

2. Retention of Distinguishing Architectural Character

9. Compatible Contemporary Design for New Alterations/Additions

10. Reversibility of New Alterations/Additions

The Americans with Disabilities Act (ADA) extends comprehensive civil rights to individuals with disabilities. Historic properties, including buildings, sites, and landscapes, are not exempt from the ADA and must comply with its regulations. However, as with other alterations, historic properties can generally be made accessible while preserving their architectural character through careful planning and sensitive design.

Standard 2 addresses the need to preserve the historic character of a property when making it handicap accessible. As in any aspect of rehabilitation, the character defining features, materials, and spaces of a property should be thoroughly inspected and evaluated before upgrading it for handicap accessibility. The items that should be preserved include significant materials, the form and style of the property, the principal elevations, major architectural and landscape features, and the principal public spaces.

During the course of inspecting a property, features, materials, and spaces of less significance to the historic character of a property should also be identified. Under Standard 2 non-significant spaces, secondary pathways, later, non-historic additions, previously altered areas, utilitarian spaces, and service areas can usually be modified without threatening or destroying a property's historical significance.

Modifications for handicap accessibility should be compatible with the property under Standard 9 and reversible under Standard 10. They should be in scale with the property, visually compatible in terms of their design and materials, but be differentiated from the original. They should be reversible so that if removed in the future, the essential form and integrity of the property would be unimpaired.

When it enacted the Americans with Disabilities Act, Congress recognized the national interest in preserving significant historic properties. It established alternative minimum requirements for

qualified historic properties that cannot be made physically accessible without threatening or destroying their significance.

Qualified historic properties include properties listed in or eligible for listing in the National Register of Historic Places, and those designated under state or local law. Owners of qualified properties must first consult with the State Historic Preservation Officer (SHPO) before using the alternative minimum requirements. If it is determined by the SHPO that compliance with the full accessibility requirements would threaten or destroy the significance of a building or facility, the following alternative minimum requirements may be used:

· One accessible route must be provided from a site access point to an accessible entrance. Using a ramp with a 1:6 slope is permissible for a run of up to 2 feet.

· One accessible entrance must be provided. If it is not possible to make the public entrance accessible, then an alternative, unlocked entrance is acceptable. Directional signage at the primary entrance and a notification system at the accessible entrance must be provided.

· If toilets are provided, only one must be accessible, and it may be unisex.

· Public spaces on the level of the accessible entrance must be accessible, and other public levels should be accessible whenever practical.

· Displays and written information should be located where they can be seen by a seated person. Horizontal signage should be no higher then 44 inches above the floor.

In limited circumstances, if it is determined in consultation with the SHPO that compliance with the alternative minimum requirements would also threaten or destroy the significance of a historic building, alternative methods of access may be used. The alternative methods of accessibility that may be used to make a building's program and activities accessible include:

· Using audio-visual materials and devices to show inaccessible areas of a historic property.

· Assigning persons to guide individuals with disabilities into or through inaccessible areas of a historic property.

· Adopting other innovative methods.

Recommendations:

· Review the historical significance of a property and identify character-defining features.

· Assess the property's existing and required level of accessibility.
· Evaluate accessibility options within a preservation context.

· Comply with barrier-free access requirements in such a manner that character-defining spaces, features, and finishes are preserved.

· Work with local disability groups, access specialists, and historic preservation specialists to determine the most appropriate solution to access problems.
· Provide barrier-free access that promotes independence for the disabled person to the highest degree practicable, while preserving significant historic features.

· Provide barrier-free access through removable or portable, rather than permanent, ramps.

· Design new or additional means of access that are compatible with the historic property and its setting.

· If providing barrier-free access threatens the integrity of a historic property, consult the SHPO about using the alternative minimum requirements.

Avoid:

· Undertaking code-required alterations before identifying those spaces, features or finishes which are character-defining and must therefore be preserved.

· Altering, damaging, or destroying character-defining spaces, features, and finishes while making modifications to a building or site to comply with barrier free access.

· Making changes to buildings without first seeking expert advice from access specialists and historic preservationists, to determine solutions.

· Install permanent ramps that damage or diminish charac ter-defining spaces.

· Providing access modifications that do not provide a reasonable balance between independent, safe access and preservation of historic features.

· Designing new or additional means of access without considering the impact on the historic property and its setting.

· Providing barriers free access which destroys significant features of a historic property without first consulting the SHPO.

Interior Treatments

Applicable Standards: 1, 2, 5, 6, and 9

1. Compatible New Use

2. Retention of Distinguishing Architectural Character

5. Sensitive Treatment of Distinctive Features and Craftsmanship

6. Repair/Replacement of Deteriorated or Missing Architectural Features Based on Historic Evidence

9. Compatible Contemporary Design for New Alterations/Additions

Interior: Spaces

An interior floor plan, the arrangement of spaces and built-in features and applied finishes may be individually or collectively important in defining the historic character of a building. The identification, retention, protection, and repair of these characteristics should be given prime consideration in every rehabilitation project. Caution should be exercised in pursuing any plan that would radically change character-defining spaces or obscure, damage or destroy interior features or finishes.

Under Standard 1 consideration should be given as how to best integrate a new function int an existing historic structure without destroying its character. A new use will have its own set of requirements, and some may not be compatible with the existing character of a building. For example, a historic building with many small rooms would be ill-suited for adaptive use as an art gallery which requires a few large rooms. Similarly, single purpose facilities such as jails, industrial buildings, or social clubs often prove difficult to adapt to other uses without destroying their historic character.

Under Standard 2 interior spaces which define the historic use of a building should be respected. Church sanctuaries, theater auditoriums, and hotel lobbies and ballrooms should remain intact both for their detailing and their relationship to the building's original use. Obscuring or destroying significant such interior spaces should be avoided.

During the course of a rehabilitation the significant spatial qualities of a historic interior should be preserved under Standard 9. Spatial qualities are defined by ceiling, wall dimensions, size, number of openings between rooms, and arrangement of rooms that link spaces on a particular floor. Interior alterations should be compatible with these historic spatial qualities. New partitions, floor, or ceiling cuts, and other treatments which adversely alter or destroy significant interior spaces should be avoided.

Recommendations:

· Identify, retain, and preserve a floor plan or interior spaces that are important in defining the

overall historic character of a building. This includes the size, configuration, proportion, and relationship of rooms and corridors; the relationship of features to spaces; and the spaces themselves such as lobbies, reception halls, entrance halls, double parlors, theaters, auditoriums, and important industrial or commercial use spaces.

Avoid:

· Radically changing a floor plan or interior spaces, including individual rooms, which are important in defining the overall historic character of a building so that, as a result, the character is diminished.

· Altering the floor plan by demolishing principal walls and partitions to create a new appearance.

· Altering or destroying interior spaces by inserting floors, cutting through floors, lowering ceilings, or adding or removing walls.

· Relocating an interior feature such as a staircase so that the historic relationship between features and spaces is altered.

Interior Features and Finishes

Historic interior features and finishes are more easily identified and understood than interior spatial relationships. Under Standard 5 significant interior features such as window trim, baseboards, door trim and doors, mantels, decorative plaster, and finishes should be retained. If such features and finishes are beyond repair or renewal they should be replaced under Standard 6 with features and finishes that match the visual qualities and where possible the materials of the original.

Recommendations:

· Identify, retaining, and preserve interior features and finishes that are important in defining the overall historic character of the building, including columns, cornices, baseboards, fireplaces and mantels, paneling, light fixtures, hardware, and flooring; and wallpaper, plaster, paint, and finishes such as stenciling, marbling, and graining; and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings.

· Protect and maintain masonry, wood, and architectural metals which comprise interior features through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coatings systems.

· Protect interior features and finishes against arson and vandalism before project work begins, erecting protective fencing, boarding-up windows, and installing fire alarms systems that are

keyed to local protection agencies.

· Protect interior features such as staircase, mantel, or decorative finishes and wall coverings against damage during project work by covering them with heavy canvas or plastic sheets.

· Install protective covering in areas of heavy pedestrian traffic to protect historic features such as wall covering, parquet flooring and paneling.

· Remove damaged or deteriorated paints and finishes to the next sound layer using the gentlest method possible, then repainting or refinishing using compatible paint or other coating systems.

· Repaint with colors that are appropriate to the historic building.

· Limit abrasive cleaning methods to certain industrial or warehouse buildings where the interior masonry or plaster features do not have distinguishing design, detailing, tooling, or finishes; and where wood features are not finished, molded, beaded, or worked by hand. Abrasive cleaning methods should only be considered after other, gentler methods have been proven ineffective.

· Evaluate the overall condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to interior features and finishes will be necessary.

· Repair interior features and finishes by reinforcing the historic materials. Repair will also generally include the limited replacement in kind or with compatible substitute materials of those extensively deteriorated or missing parts of repeated features when there are surviving prototypes such as stairs, balustrades, wood paneling, columns; or decorative wall coverings or ornamental tin or plaster ceilings.

· Replace in kind an entire interior feature or finish that is too deteriorated to repair, if the overall form and detailing is still evident, using the physical evidence to guide the new work. Examples could include wainscoting, a tin ceiling, or interior stairs. If using the same kind of material is not technically feasible, then a compatible substitute material may be considered.

· Design and install a new interior feature or finish if the historic feature or finish is completely missing. This could include missing partitions, stairs, elevators, lighting fixtures, and wall coverings; or even entire rooms if all historic spaces, features, and finishes are missing or have been destroyed by inappropriate "renovations." The design may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building, district, or neighborhood.

· Accommodate service functions such as bathrooms, mechanical equipment, and office machines required by the building's new use in secondary spaces such as first floor service areas or on upper floors.

· Reuse decorative material or features that have had to be removed during the rehabilitation work including wall and baseboard trim, door molding, paneled doors, and simple wainscoting, and relocating such material or features in areas appropriate to their historic placement.

· Install permanent partitions in secondary spaces; removable partitions that do not destroy the sense of space should be installed when the new use requires the subdivision of character-defining interior spaces.

· Enclose an interior stairway where required by code so that its character is retained. In many cases, glazed fire-rated walls may be used.

· Place new code-required stairways or elevators in secondary and service areas of the historic building.

· Create an atrium or a light well to provide natural light when required for the new use in a manner that preserves character-defining interior spaces, features, and finishes as well as the structural system.

· Add a new floor if required for the new use in a manner that preserves character-defining structural features, and interior spaces, features, and finishes.

Avoid:

· Removing or radically changing features and finishes which are important in defining the overall historic character of the building so that the character is diminished.

· Installing new decorative material that obscures or damages character-defining interior finishes or features.

· Removing paint, plaster, or other finishes from historic surfaces to create a new appearance such as removing plaster to expose brick wall surfaces or a chimney piece.

· Applying paint, plaster or other finishes to surfaces that have been historically unfinished to create a new appearance.

· Stripping historically painted wood surfaces to bare wood, then applying clear finishes or stains to create a "natural look."

· Stripping paint to bare wood rather than repairing or reapplying grained or marble finishes to features such as doors and paneling.

· Radically changing the type of finish or its color, such as painting a previously varnished

wood feature.

· Failing to provide adequate protection to materials on a cyclical basis so that deterioration of interior features results.

· Permitting entry into historic buildings through unsecured or broken windows and doors so that interior features and finishes are damaged by exposure to weather or through vandalism.

· Stripping interiors of features such as woodwork, doors, windows, light features, copper piping, radiators, or decorative materials.

· Failing to provide proper protection of interior features and finishes during work so that they are gouged, scratched, dented or otherwise damaged.

· Failing to take new use patterns into consideration so that interior features and finishes are damaged.

· Using destructive methods such as propane or butane torches or sandblasting to remove paint or other coatings. These methods can irreversibly damage the historic materials that comprise interior features.

· Using new paint colors that are inappropriate to the historic building.

· Changing the texture and patina of character-defining features though sandblasting or use of other abrasive methods to remove paint, discoloration or plaster. This includes both exposed wood, including structural members, and masonry.

· Failing to undertake adequate measures to assure the preservation of interior features and finishes.

· Replacing an entire feature such as a staircase, paneled wall, parquet floor, or cornice; or finish such as a decorative wall covering or ceiling when repair of materials and limited replacement of such parts are appropriate.

· Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts or portions of the interior feature or finish or that is physically or chemically incompatible.

· Removing a character-defining feature or finish that is not repairable and not replacing it; or replacing it with a new feature or finish that does not convey the same visual appearance.

· Dividing rooms, lowering ceiling, and damaging or obscuring character-defining features such as fireplaces, niches, stairways or alcoves so that a new use can be accommodated in the

building.

· Discarding historic material when it can be reused within the rehabilitation project or relocating it in historically inappropriate areas.

· Installing permanent partitions that damage or obscure character-defining spaces, features, or finishes.

· Enclosing an interior stairway with fire-rated construction so that the stairwell space or any character-defining features are destroyed.

· Radically changing, damaging, or destroying character-defining spaces, features, or finishes when adding new code-required stairways and elevators.

· Destroying character-defining spaces, features, or finishes; or damaging the structural system in order to create an atrium or light well.

· Inserting a new floor within a building that alters or destroys the fenestration; radically changes a character-defining interior space; or obscures, damages, or destroys decorative detailing.

· Creating a false historical appearance because the replaced feature is based on insufficient physical, historical, and pictorial documentation or on information derived from another building.

· Introducing a new interior feature or finish that is incompatible with the scale, design, materials, color, and texture of the surviving interior features and finishes.

Recommended Graphics for this section: Interior treatments of buildings is most easily illustrated using black and white photographs. Photographs of interior features and treatments are provided. These can be used or local examples can be substituted.